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Vol. 41. No. 1 JULY 5, 1919 Price 15 Cents

MOVING PICTURE WORLD

THE NEW YORK PUBLIC LIBRARY
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Founded by J.P.Chalmers in 1907

A METRO PROMISE is always based on facts and always lived up to.

METRO assures you 36 ATTRACTION PICTURES from Big Broadway Successes beginning September 1st on its FEWER & BETTER PICTURES POLICY

Big theatres will do well to hold open time for runs of a week, two weeks and more.

METRO

MAXWELL KARGER, Director General.

PUBLISHED EVERY FRIDAY BY
HALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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OLIVE THOMAS IN "PRUDENCE ON BROADWAY"

Unsophisticated

That's what everybody thought of this little Quakeress when she was introduced to New York society.

They knew more about poker than "Prudence." But she cleaned them up at bridge.

She captures the catch of the season and teaches the other debutantes a lesson in demureness.

And she cleverly turns the tables on a jaded New Yorker, capturing him in his own trap.

An exquisite romantic comedy, rich in satire with **Olive Thomas** in the role of a charming, vivacious, little Quakeress.

Released July 6th

Triangle Distributing Corporation
New York

Paramount-Artcraft Pictures

RELEASED AUGUST 31ST. BOOKING NOW. YOUR EXCHANGE HAS A PRINT. YOU CAN SEE IT BEFORE YOU BOOK IT

ADOLPH ZUKOR presents

ELSIE FERGUSON

in *"The Witness for the Defense"*

Directed by GEORGE FITZMAURICE

ELSIE FERGUSON's first production released under the Selective Booking Plan is a stirring presentation of the noted emotional drama, *"The Witness for the Defense."*

It is a powerful story of mystery, of a woman's hate and a man's love, saturated with the exotic charm of the mysterious Far East.

The fine quality of Elsie Ferguson's interpretation of the heroine of this famous play, directed by George Fitzmaurice, makes this Paramount-Artcraft Picture an extraordinary production.

It is fitting that *"The Witness for the Defense"* should be one of the first Paramount-Artcraft Pictures for the new year.

From the play by A. E. W. MASON

Scenario by OUIDA BERGERE

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount-Artcraft Pictures

RELEASED AUGUST 31ST. BOOKING NOW. YOUR EXCHANGE HAS A PRINT. YOU CAN SEE IT BEFORE YOU BOOK IT

JESSE L. LASKY presents

WALLACE REID

in "The Valley of the Giants"

THE Paramount-Artcraft presentation of this noted Red Book Magazine story was made in the logging camps where the "Giants" — men and redwoods — grow.

Exhibitors can see for themselves, at their exchange, the box-office value of this Wallace Reid photoplay of the big out-doors.

Words are futile in describing the mighty power of this Paramount-Artcraft production.

We can only ask you to see it, then judge for yourself whether it is as fine a production as we believe it to be. It is ready now.

By Peter B. Kyne Scenario by Marion Fairfax Directed by James Cruze

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

"Distinct Novelty"
"Sure Fire Success"
"Going Over Big at Every Performance"
"Heartiest Congratulations"

says

Joseph H. Plunkett
Managing Director

STRAND THEATRE
NEW YORK

of the

JOE MARTIN
COMEDY:
"Monkey Stuff"

YOU can bet your last dollar that Mr. Joseph Plunkett does NOT write any letters containing any such statements as above UNLESS the goods are there. And when Mr. Plunkett expresses himself as he does, you need no further assurance that the pictures are right. We claim that JOE MARTIN will be an out-and-out sensational in your house. We claim that these brand new JOE MARTIN comedies will rock your house to its foundations with roars of laughter. We claim that no animal comedies even approach these new JOE MARTIN pictures. They are wonderful and no mistake. SEE THEM FOR YOURSELF and you'll instantly see why—

JOE MARTIN IS A TREMENDOUS HIT

Secure Your Contract Now For All the Joe Martin Comedies
Thru Your Nearest UNIVERSAL EXCHANGE

A Glorious Success ~ ~ ~

The Picture that will Live Forever

Carl Laemmle offers

"The HEART of HUMANITY"

FEATURING

DOROTHY PHILLIPS

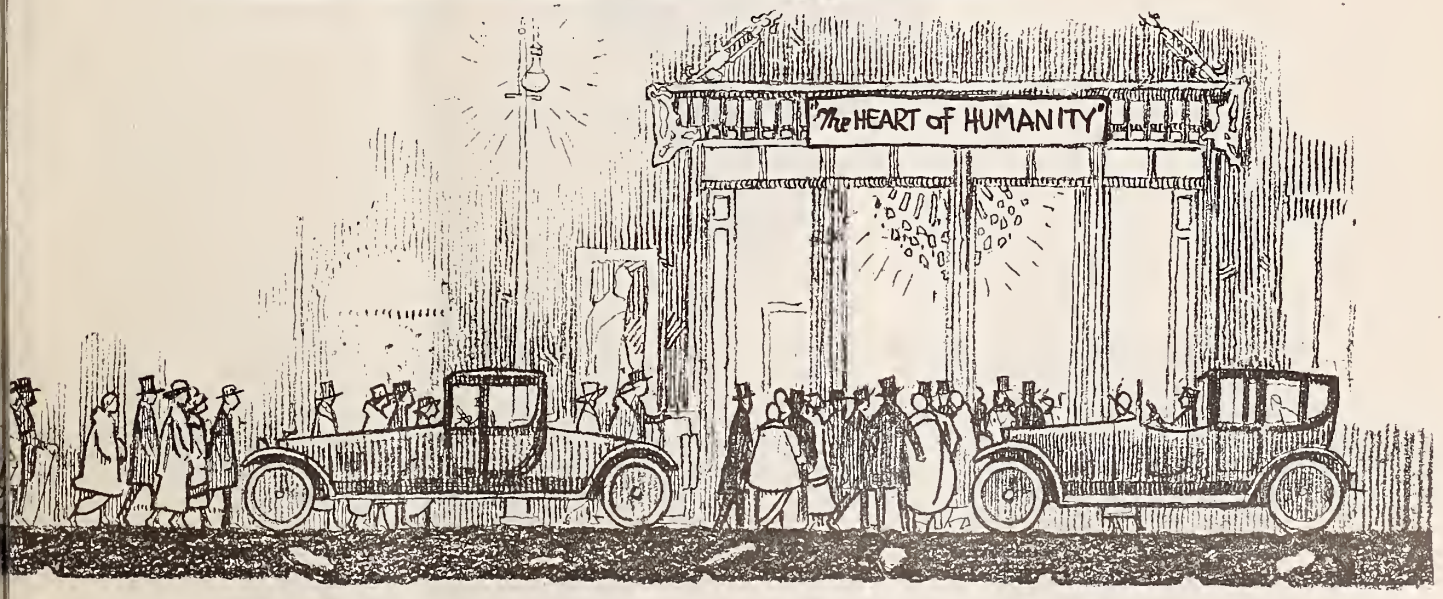
ALLEN HOLUBAR'S SUPER-PRODUCTION

Still breaking Records Still packing Theatres

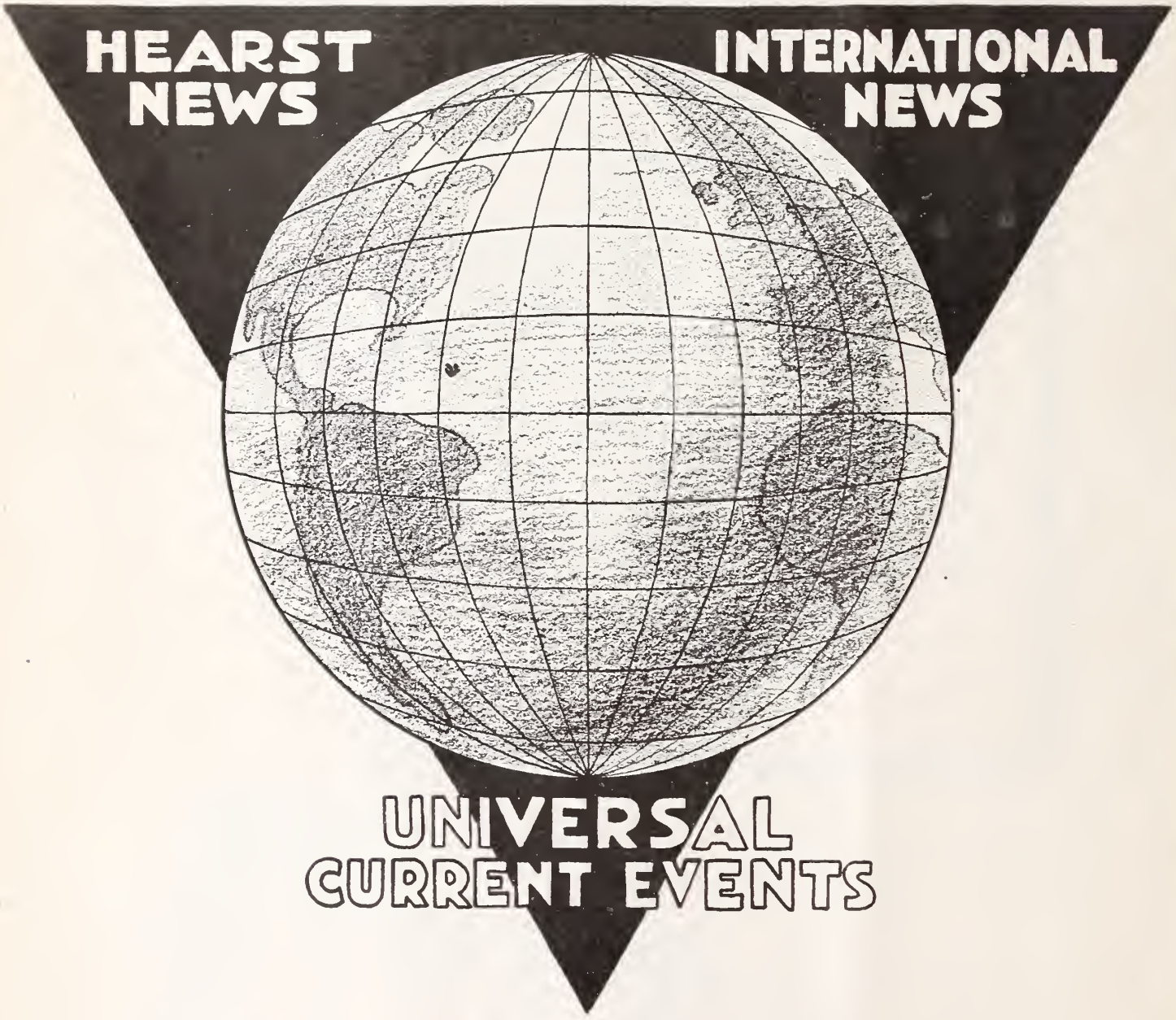
In Cincinnati

A PLAY destined to live forever in the hearts of those who see it is "The Heart of Humanity," says the Cincinnati Commercial Tribune. "The master mind of Allen Holubar has so skilfully handled his appealing story that even its spectacular background is overshadowed completely by the charming romance which is the picture's main theme. The clarity of the titles is a delight and this, coupled with the subtle handling of the plot, makes the production a masterpiece. As Nanette, the character who depicts the glory achieved by women in the hour of need Dorothy Phillips proves herself to be one of the screen's greatest players. Rarely have such superb heights been reached as she dislays."

JEWEL Productions Inc
1600 Broadway New York City



Cornering the World's News Market



Perhaps you read our "scoop" ad last week

on how International executed 8 (eight) Scoops and 10 (ten) beats on competitors. This ad was published to nail to the mast once for all, any statements that you might read regarding "who's really first" with the world's latest news. Look at our last week's ad in the MOVING PICTURE WORLD, and see these big "SCOOPS" and "BEATS" for yourself and you'll see why you should book and boost THE BIG THREE. The argument answers itself for you.

Produced by INTERNATIONAL Released by UNIVERSAL

A WORD TO THE STAR-STEALERS

THIS is to notify all unscrupulous producers and all unscrupulous agents of unscrupulous producers that the Universal company has a perfectly good contract with Miss Priscilla Dean, and that the Universal company intends to protect its rights to the very limit of its ability.

Since you have no sense of honor to which we can appeal, we are forced to appeal to your sense of fear of the law.

Some of you have been making offers of higher salaries to actors and actresses now under contract with the Universal, knowing in your cheap hearts that you would create a keen sense of dissatisfaction in the mind of the star and hoping thereby to cause the star to spoil a picture or two for us and make us glad to give up our contracts. Thank God, you are dealing with the wrong person when you seek to corrupt Miss Dean's sense of honor.

Some of you have gone into meetings of the National Association prating loudly about a higher standard of honor in the business, only to send secret word to one of your agents to see if such and such a star could not be stolen.

The only standard of hono. that is worth a damn in this business or any other business is a standard of action, not of words.

The Universal company, as fast as it obtains legal proof of your guilt in the matter of star-stealing or contract-violating, will publish your names so that the whole trade will know who is putting the curse of crookedness upon the industry. The Universal will ask exhibitors to establish a real standard of honor in the business by refusing to book pictures made with stolen stars or based on violated contracts.

The whole trade knows that Miss Priscilla Dean, for example, was lifted from obscurity to stardom by the combined efforts of the Universal brains, Universal enterprise and Universal money. The exhibitors now recognize her as a star of the first water. We think they will co-operate with us in seeing that stars are not stolen by any of the vultures of the trade. We think they have had enough sad experience in this line, and we think they all KNOW that every time a star is stolen it is the exhibitor, not the crooked producer, who foots the higher bill.

We are looking for peace, gentlemen, but if necessary we will fight like hell to get it.

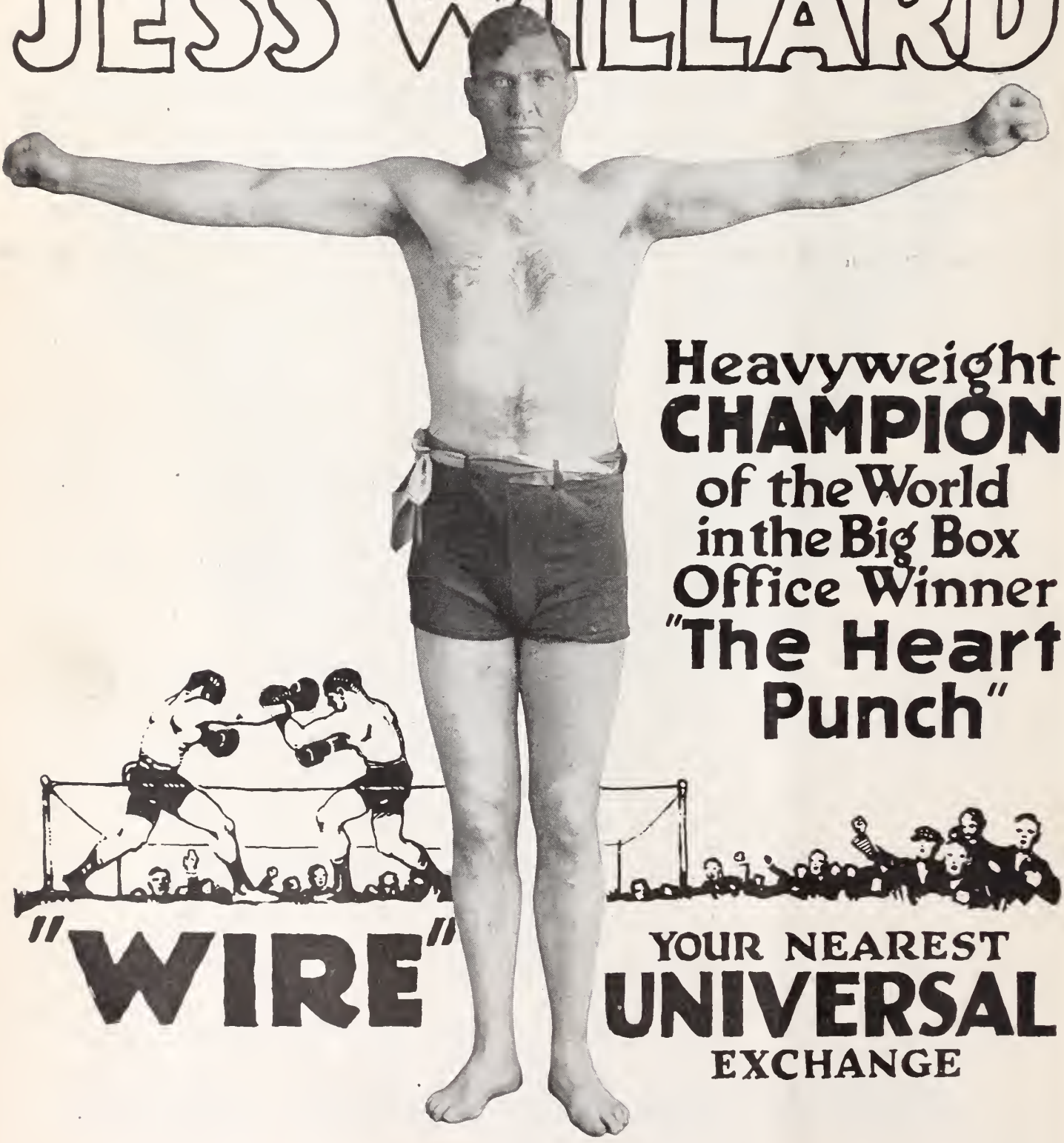
UNIVERSAL FILM MANUFACTURING COMPANY

Carl Laemmle

President

A whirl wind Clean up For Exhibitors Right Now

JESS WILLARD



Heavyweight
CHAMPION
of the World
in the Big Box
Office Winner
"The Heart
Punch"

"WIRE"

YOUR NEAREST
UNIVERSAL
EXCHANGE

Jesse L. Lasky Presents

LILA LEE

Supported by
ELLIOTT DEXTER

in

A DAUGHTER OF THE WOLF

A Paramount Picture

Atmosphere and Action

SCENES of wonderful northern beauty, action of intense interest, a love story that is new and charming, a production that is elaborate and appealing—that's "A Daughter of the Wolf."

The story by Hugh Pendexter ran in Woman's World last January and proved enormously popular.

Lila Lee does the best work she has ever done. Elliott Dexter is the hero. Raymond Hatton, Marcia Manon, Clarence Celdert are in the cast. Irvin Willat directed. Marion Fairfax wrote the scenario.

All in all, a picture worth your playing strong.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK
Paramount Pictures

Adolph Zukor presents

IRENE CASTLE

in

"The Firing Line"

Paramount - Artcraft Special

THE beauty of the summer moon, the sentiment of the woodland night, the drama of two lovers' hearts, the setting of luxurious gardens, the dancing grace of a jewelled star — all these and more are in this photo-drama of society. Millions have read the book; millions more know Irene Castle. In a super-production of such beauty and drama as this, "The Firing Line" is sure to be the big box-office success of the season.

By Robert W. Chambers *Scenario by Clara Beranger*

Directed by Charles Maigne

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

Adolph Zukor

CATHERINE

"The Career of

The Great Adventure

SHE wanted to understand life, to know the nature of men—to be free to soar —to see the world—to feel its throb—to learn out of the greatest volume of all time, the book of life!

Katherine Bush, daughter of an auctioneer, granddaughter of a butcher, was truly and really an aristocrat. She stood out like a star among womenkind.

The story of her rise in the world and of the true love that came to her after the shadows of the false had blown away, is a tale of absorbing interest and of intense appeal.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

TRADE MARK

Paramount Pictures

A Paramount-

Presents

CALVERT *in*

"Katherine Bush"

A Money Picture

"THE Career of Katherine Bush" is a box-office winner.

The story by Elinor Glyn is known to thousands who have read the serial and the novel. The production has been made with a splendor of settings and gowns that such a subject demands. The players are popular artists of recognized talent.

Exhibitors will find in "The Career of Katherine Bush" a subject worthy of big exploitation and an extended run.

The scenario is by Kathryn Stuart, the direction by Roy W Neill.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

TRADE MARK ARTCRAFT PICTURES

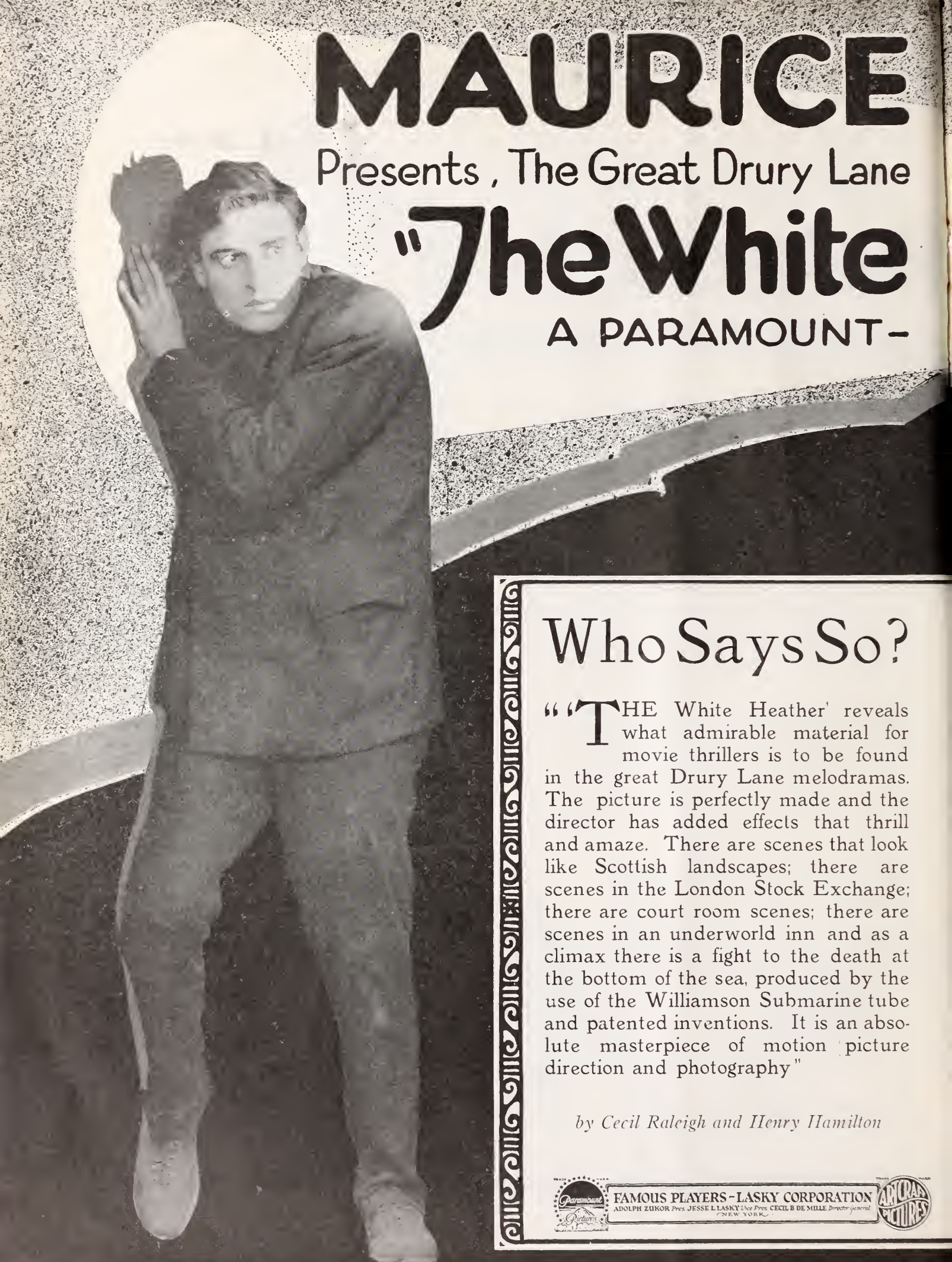
Artcraft Special

MAURICE

Presents, The Great Drury Lane

"The White

A PARAMOUNT-



Who Says So?

"'THE White Heather' reveals what admirable material for movie thrillers is to be found in the great Drury Lane melodramas. The picture is perfectly made and the director has added effects that thrill and amaze. There are scenes that look like Scottish landscapes; there are scenes in the London Stock Exchange; there are court room scenes; there are scenes in an underworld inn and as a climax there is a fight to the death at the bottom of the sea, produced by the use of the Williamson Submarine tube and patented inventions. It is an absolute masterpiece of motion picture direction and photography"

by Cecil Raleigh and Henry Hamilton

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director general*
NEW YORK

ARTCRAFT PICTURES

TOURNEUR

Melodramatic Success

Heather"

ARTCRAFT SPECIAL

Everybody!

"MAURICE TOURNEUR, maker of masterpieces, has achieved a great popular success in 'The White Heather'. The acting is so uniformly excellent it is impossible to differentiate between the roles. In a perfect piece of work like this the director is the thing. When you have sat through reel after reel of cheap screen business played against early Pullman interiors you feel a personal sense of gratitude toward the man who has brought so much genuine beauty before your eyes. In every way it is all that could be desired."

And *that's* what the New York reviewers think of "The White Heather".

Produced by
Maurice Tourneur Productions, Inc.

TRADE MARK Paramount Pictures

TRADE MARK ARTCRAFT PICTURES

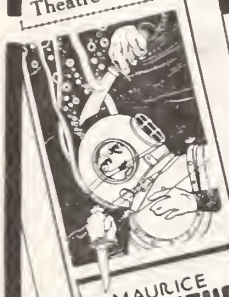
Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Theatre Name

1 Col.



MAURICE TOURNEUR

PRESENTS THE GREAT DRURY LANE MELODRAMATIC SUCCESS

"THE WHITE HEATHER"

by Cecil Raleigh and Henry Hamilton

Produced by MAURICE TOURNEUR PRODUCTIONS, Inc.

Paramount-Artcraft Special

A" astounding climax to ... tounding motion picture ... sublime, but forbidden, ... prompted a man to ... a desperate undersea ... woman, will rest in your ... hearts.

Theatre Name

4 Col.

MAURICE TOURNEUR

Presents THE GREAT DRURY LANE MELODRAMATIC SUCCESS

"THE WHITE HEATHER"

By Cecil Raleigh and Henry Hamilton

A Paramount Artcraft ...

OU never saw such a scene in your life. Two men at death g... bed of the ocean, eight fathoms below the eyes of man. One t... who seeks to cast aside the faithful wife of his youth. The ot... o loved her, and loves her still.

The husband seeks to destroy the only evidence of his marri... e that is buried in the silent waters of the deep. The other ... ent him, that the honor of the woman he loved might be saved.

The eyes of mortal man have never beheld such a scene of ... dor. The imagination of humans has never conceived such m... - The wizardy of Maurice Tourneur ha... at you would be everlastin...

Theatre Name

2 Col.

MAURICE TOURNEUR

Presents THE GREAT DRURY LANE MELODRAMATIC SUCCESS

"THE WHITE HEATHER"

A Paramount Artcraft Special

YOU will gasp at the dare-deviltry of the men who fight ... to the death on the ocean floor, eight fathoms down. You will be spellbound at the sheer beauty of the scen... The sublime love that leads a ... to the smashing den... that—

Come t... another pic... You must se...

2 Col.

MAURICE TOURNEUR

Presents

THE GREAT DRURY LANE MELODRAMATIC SUCCESS

The White Heather

by CECIL RALEIGH and HENRY HAMILTON

A Paramount-Artcraft Special

Produced by Maurice Tourneur Productions Inc.

"How can you prove that you are my wife?"

MAURICE TOURNEUR

Presents THE GREAT DRURY LANE MELODRAMATIC SUCCESS

"THE WHITE HEATHER"

A Paramount Artcraft Special

By Cecil Raleigh and Henry Hamilton. Produced by Maurice Tourneur Productions, Inc.

3 Col.

MABEL BALLIN and H. E. HERBERT in MAURICE TOURNEUR'S The White Heather

2 Col.

H. E. HERBERT in ...CE TOURNEUR'S The White Heather

3 Col.

MABEL BALLIN in MAURICE TOURNEUR'S The White Heather

1 Cols.

3 Col.

BEN ALEXANDER and MABEL BALLIN in MAURICE TOURNEUR'S The White Heather

2 Col.

"THE White Heather" is a picture that lends itself to sensational advertising. In ads, posters, photos and other accessories you have exceptional material with which to bring results.

Note the two-column small ad to use during run of picture.

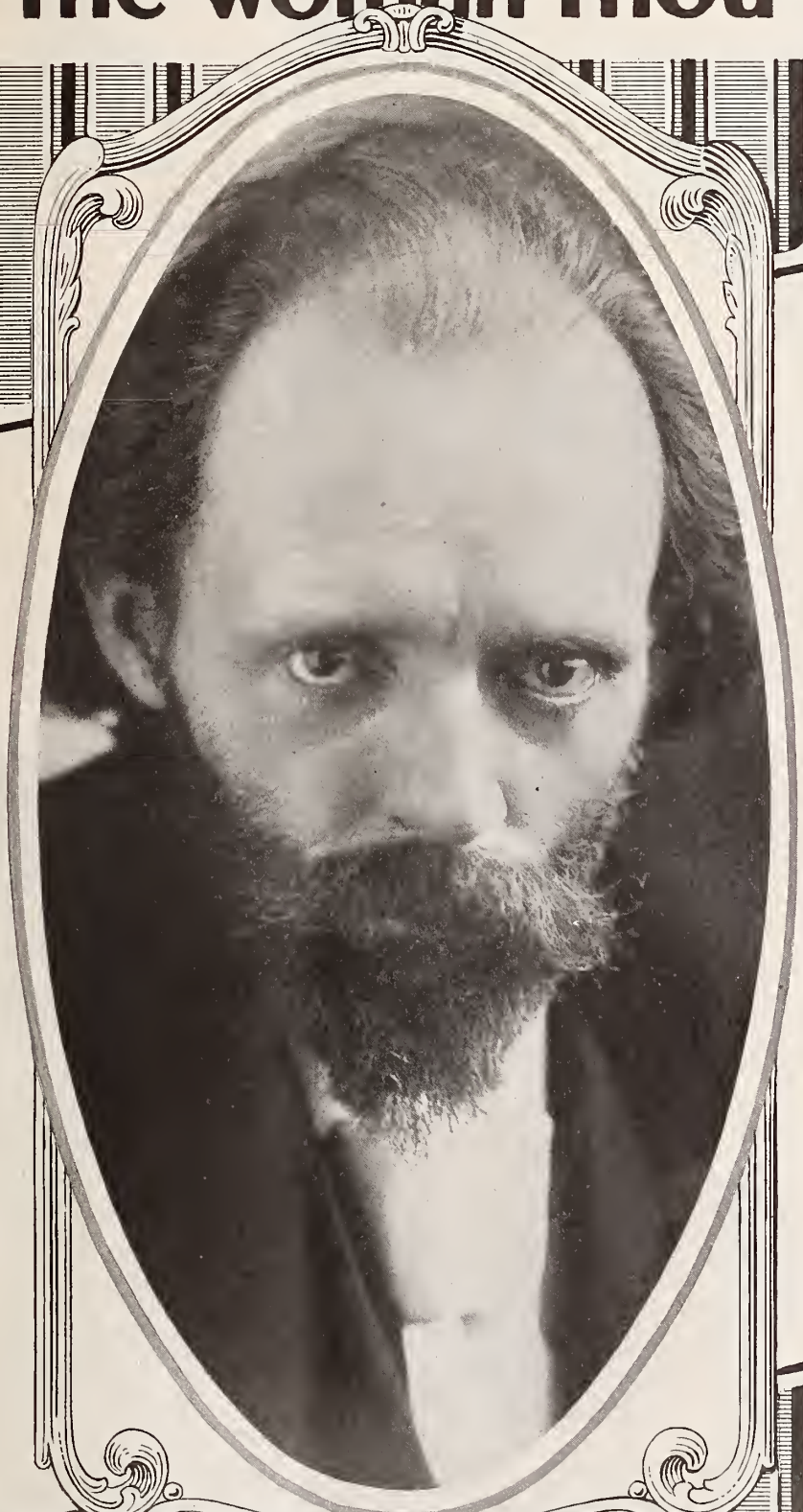
FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Gen. Mgr. CECIL B. DE MILLE, Director-General

NEW YORK

Jesse L. Lasky presents,

"The Woman Thou Gavest Me"



Hall Caine

THE Woman Thou Gavest Me" is proving a record-breaker for exhibitors all over the country. "Perfect; highly satisfactory; all that could be desired; a big money-maker; we 'stood them up' throughout engagement"—that's the gist of the chorus as it runs.

Rebook it and cash in on the fame of the great author of the book—Hall Caine. His name alone is a big asset. Boost it big!

Scenario by
BEULAH MARIE DIX

Directed by
HUGH FORD

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

A Paramount-Artcraft Special

Wallace Irwin one of the greatest Saturday Evening Post writers contrived this brilliant story when he was writing in his best vein and George D. Baker made it even better in the scenario.
As a result it's one of the best Metro All Star Series Productions ever made.
Metro presents
MAY ALLISON
in
The UPLIFTERS
Directed by Herbert Blache in 5 acts
RELEASED BY METRO JUNE 30
MAXWELL KARGER, Director General.

Jesse D. Hampton presents

Desmond

in

bare fisted Gallagher

Released by

Robertson-Cole Company

Division of Films

through

Exhibitors Mutual

BARE FISTED GALLAGHER
BARE - FISTED GALLAGHER is a play that enables Desmond to smash all previous records and your business judgment must dictate that you participate in this phenomenal success.
Pleased patrons and long lines in front of the Box Office windows have marked every release of his pictures and his latest release offers super-possibilities in that direction.
Desmond is supported by a strong cast which includes Agnes Vernon, Frank Lanning and Arthur Malette, an aggregation insuring the finest of screen acting.

CORINNE GRIFFITH
in
"A GIRL AT BAY"

By Joseph Gollomb Directed by Tom Mills

While many of the motion picture concerns are announcing their plans to make fewer and better pictures in the future, the Vitagraph Company is going ahead and doing it.

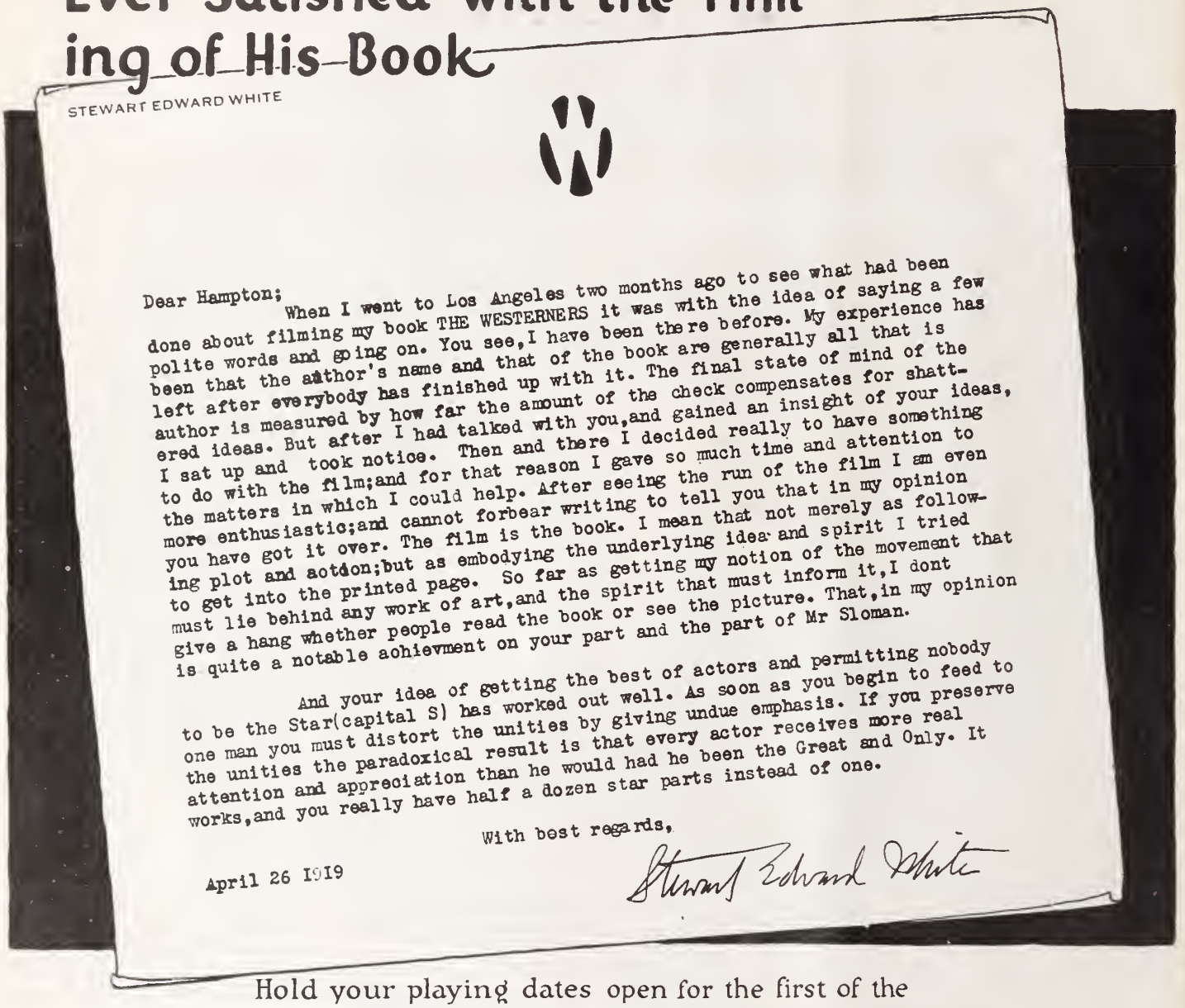
No better evidence of this fact is needed than such productions as "A Stitch in Time," "The Third Degree" and now "A Girl at Bay." It is only once in a blue moon that the picture-goer has the good fortune to witness such a thoroughly satisfactory photo-play, as "A Girl at Bay."—*Helen Pollock in the Sunday Telegraph.*

VITAGRAPH

Albert E. Smith, *President*

The Only Author Who Was Ever Satisfied With the Filming of His Book

STEWART EDWARD WHITE



Dear Hampton;

When I went to Los Angeles two months ago to see what had been done about filming my book THE WESTERNERS it was with the idea of saying a few polite words and going on. You see, I have been there before. My experience has been that the author's name and that of the book are generally all that is left after everybody has finished up with it. The final state of mind of the author is measured by how far the amount of the check compensates for shattered ideas. But after I had talked with you, and gained an insight of your ideas, I sat up and took notice. Then and there I decided really to have something to do with the film; and for that reason I gave so much time and attention to the matters in which I could help. After seeing the run of the film I am even more enthusiastic; and cannot forbear writing to tell you that in my opinion you have got it over. The film is the book. I mean that not merely as following plot and action; but as embodying the underlying idea and spirit I tried to get into the printed page. So far as getting my notion of the movement that must lie behind any work of art, and the spirit that must inform it, I dont give a hang whether people read the book or see the picture. That, in my opinion is quite a notable achievment on your part and the part of Mr Sloman.

And your idea of getting the best of actors and permitting nobody to be the Star(capital S) has worked out well. As soon as you begin to feed to one man you must distort the unities by giving undue emphasis. If you preserve the unities the paradoxical result is that every actor receives more real attention and appreciation than he would had he been the Great and Only. It works, and you really have half a dozen star parts instead of one.

With best regards,

Stewart Edward White

April 26 1919

Hold your playing dates open for the first of the

Benjamin B. Hampton Productions

of

Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Directed by Edward Sloman

with an all-star cast:

ROY STEWART, MILDRED MANNING, ROBERT McKIM, WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE and FRANKIE LEE

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

100 DAYS STANLEY CIRCUIT
21 Days on the Poli Circuit
A. H. BLANK—DES MOINES

A clean sweep of top-of-the market, pick of the first run and circuit bookings across the nation.

So tremendous is the exhibitor demand for "Sahara" that our sales organization in thirty branches is swamped; cannot get over the territories fast enough; has to handle the first run applications by long distant 'phones and by telegraph.

We knew that we had struck the exact taste of the nation's exhibitors when we took the distribution of

J. Parker Read Jr.'s
Greatest special production of the year

LOUISE GLAUM
in
Sahara

By C. Gardner Sullivan
Personally supervised by
ALLAN DWAN

You'll have to hurry if you want playing dates before August.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

FINKELSTEIN AND RUBEN
California Theatre—Los Angeles
ASCHER CIRCUIT—CHICAGO

The producer has put the spirit, the action and the truth of "Desert Gold" on the screen. My ideas, my wishes -- even my hopes -- have been fulfilled.

Zane Grey.

Benjamin B. Hampton
& Eltinge F. Warner
present:

ZANE GREY'S

most powerful picture

DESERT GOLD

with an all-star cast:

E. K. LINCOLN

W. LAWSON BUTT, WALTER LONG, MARGERY WILSON, EILEEN PERCY, RUSSELL SIMPSON, ARTHUR MORRISON, EDWARD COXEN, FRANK BROWNLEE, WILLIAM BAINBRIDGE

Directed by T. HAYES HUNTER

ZANE GREY PICTURES Inc.

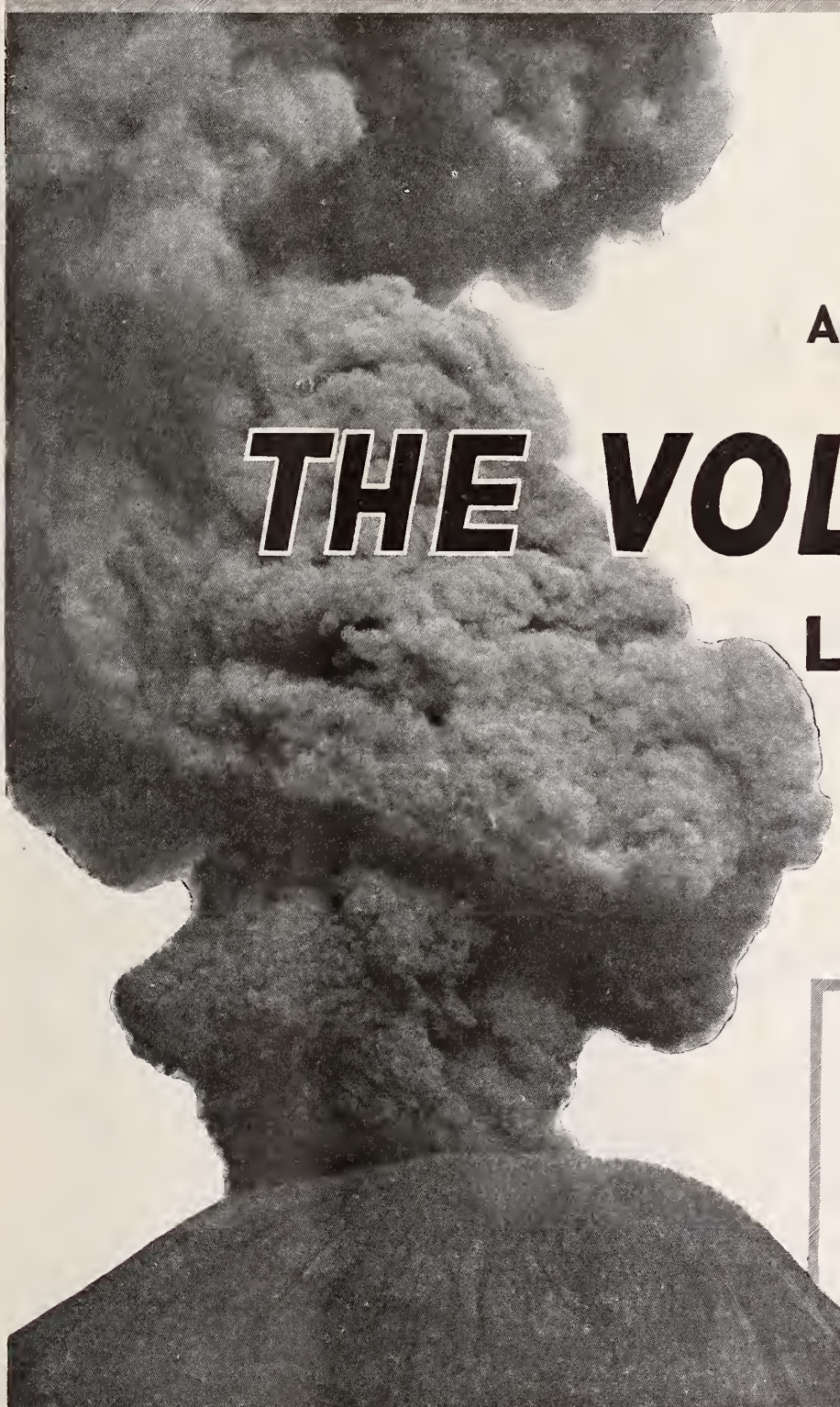
An indication of the remarkable power of this production may be gained through our telling you that San Francisco and Portland first run exhibitors have gone all the way to Los Angeles to get "a first look" at "*Desert Gold.*" We will not take a contract *until you have seen the picture.*

[redacted]

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

[redacted]

The Biggest Special Picture of the Hour in America



We announce the immediate release of the big, timely production that shows how to crush the radicals and bomb-senders who are trying to wreck this great nation.

Harry Raver's
presentation of
AUGUSTUS THOMAS'
stirring screen challenge

THE VOLCANO

Starring
LEAH BAIRD

in a vivid emotional role with a supporting cast of 2,000 players including

Gov. Alfred E. Smith of New York

Directed by
GEORGE IRVING

An invited audience that saw this drama in New York stood up and cheered. What "*The Beast of Berlin*" did for you as the greatest money-making special of its hour, "The Volcano" will do for you *now*.

ARTCO PRODUCTIONS INC. FOUR STAR PICTURES 1400 BROADWAY N.Y.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Four months time has been taken to produce for this nationally-popular little star by all odds the biggest and most human picture she has ever made. We advise you now to save time for the production that will link the affections of your patrons closer to your theatre—

Billie Rhodes in The BLUE BONNET

By E. Magnus Ingleton
Directed by Louis Wm. Chaudet

Produced and Presented By National Film Corporation of America, William Parsons, Pres.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Lieut.-Col. Charles W. Whittlesey

Verdict Next Week

Edward A. MacManus
Producer

Verdict Next Week

Major-Gen. Robert Alexander

"The Lost Battalion" Jury Is Out!!

Here for the first time is presented the full list of one hundred famous Americans who have agreed to sit in judgment on "The Lost Battalion."

It is a roster of the nation's notables. Never before has any one motion picture commanded the serious, collective attention of the leaders of America.

And there never has been a picture like this. Think of these men reenacting the historic events for which a grateful nation has decorated them.

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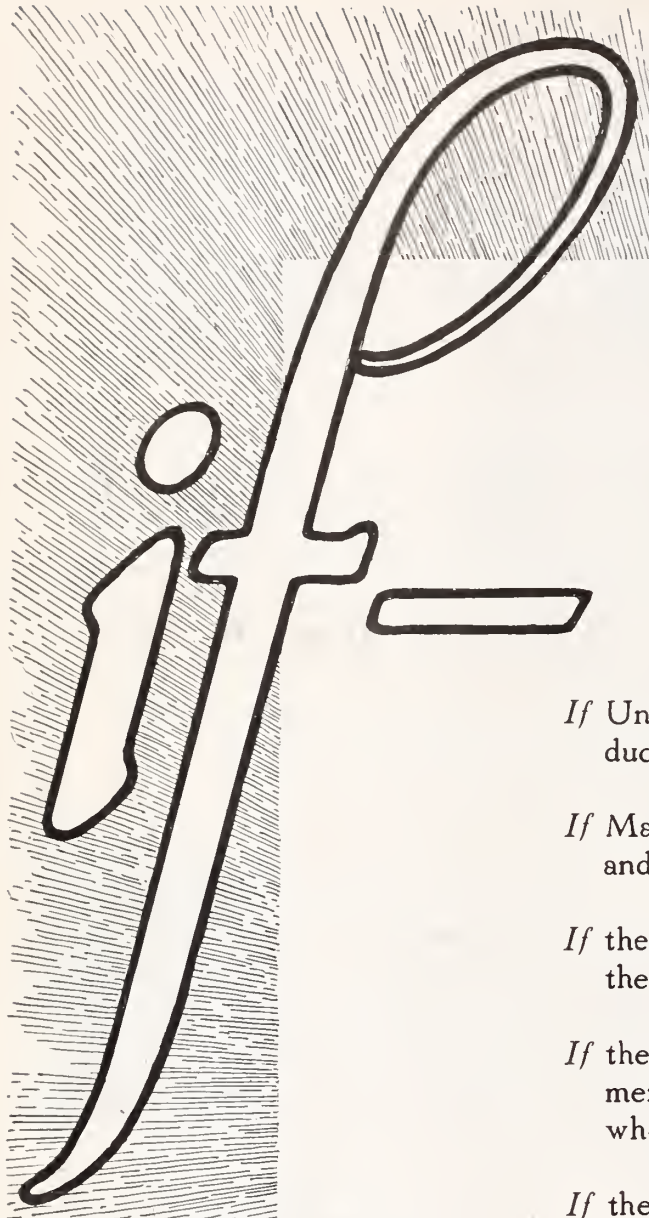

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If United Artists Corporation were offering a product of unknown value,

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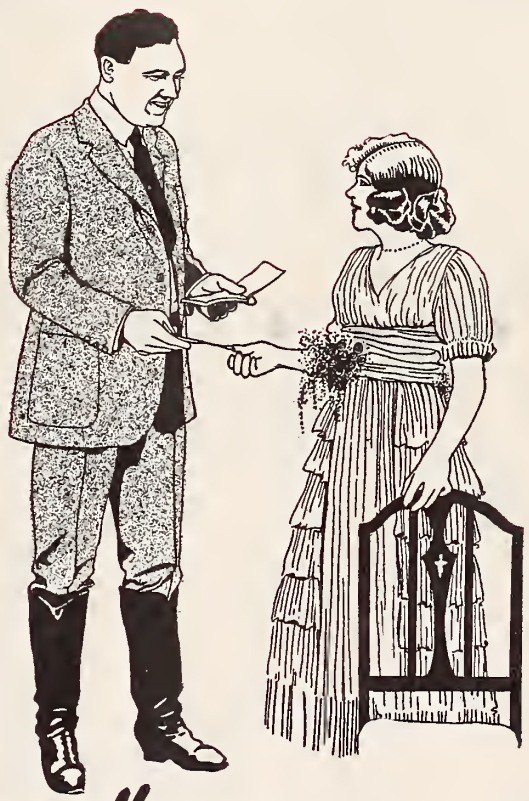

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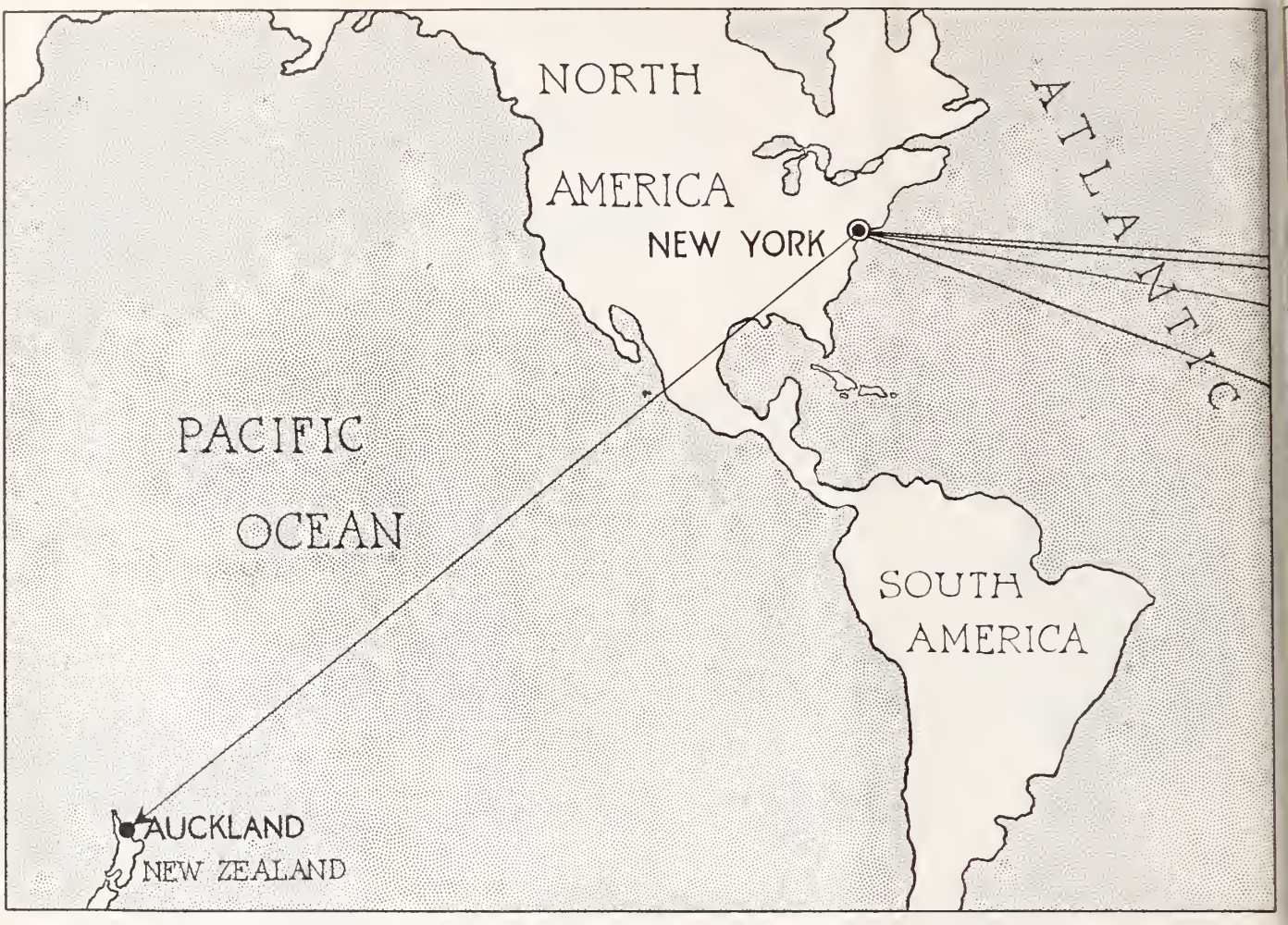

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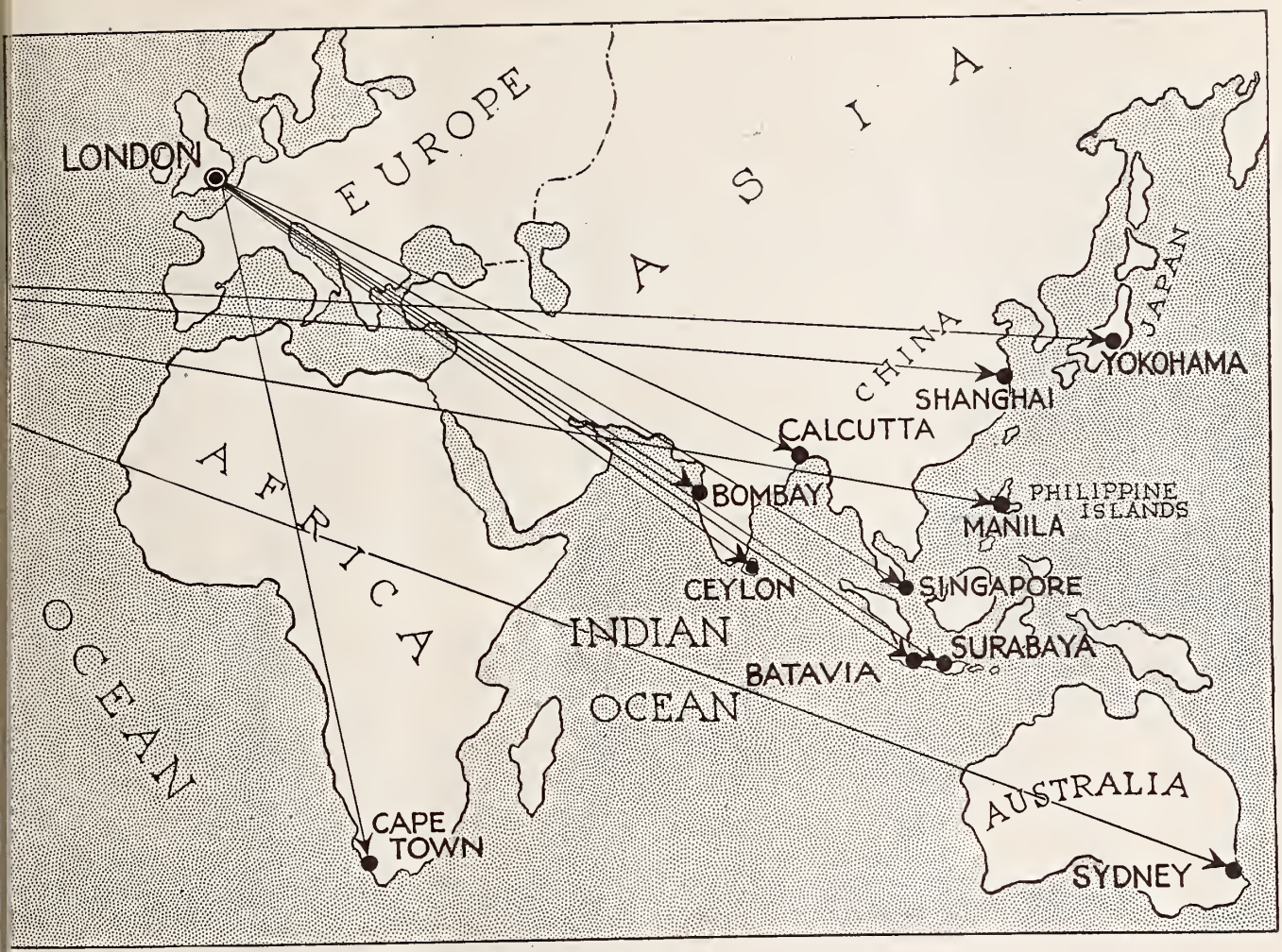

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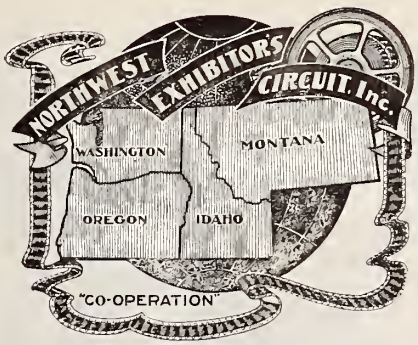

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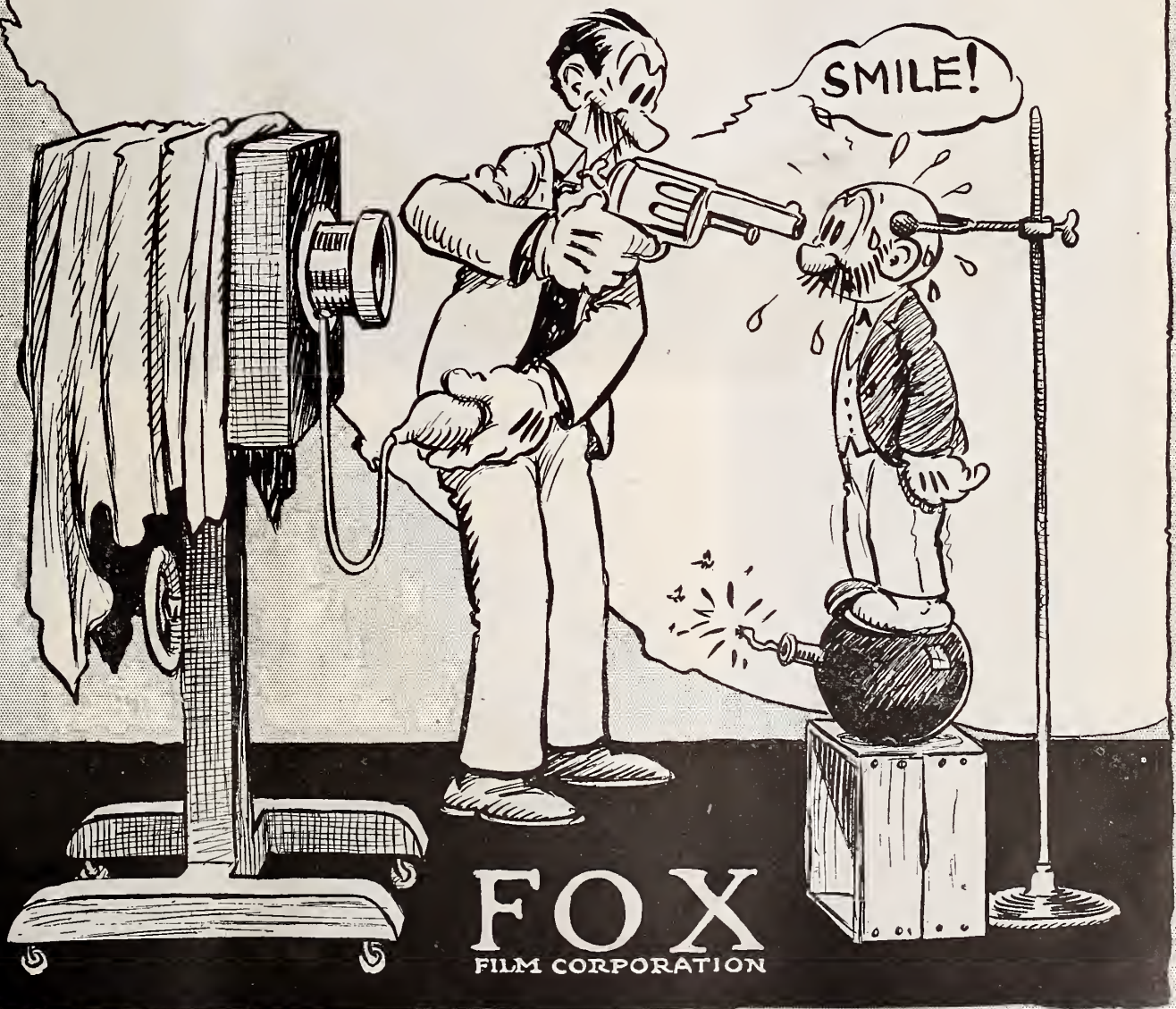

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St. Louis Convention of Exhibitors Assembles With Large Number of Showmen and Producers on Hand

By George Blaisdell

St. Louis, June 25.

THE annual convention of the Motion Picture Exhibitors of America, Inc., was formally opened in the assembly hall of the Hotel Statler at 2 o'clock this afternoon. The meeting lasted only an hour and a half and there was practically no business transacted.

The session was given over to speeches by Mayor Henry W. Kiel, of St. Louis, J. A. Hubbard, of the local Chamber of Commerce, John Wayne, president of the Advertising Men's Club; Charles C. Pettijohn, who incidentally, put in a wedge for Frank J. Rembusch for the presidency of the organization, and Dale John Crittenberger.

Registry Shows 263 on Hand.

It was a goodly gathering that faced President Peter J. Schaefer when he rapped for order. Up to that minute there had been 263 registrations of those in attendance at the convention, and more arrivals are expected.

Many of the delegates had reached town Tuesday morning and had passed the intervening time in renewing and making acquaintances and talking politics and trade matters. The extreme heat compelled them to keep pretty close to the hotels. Interest in the election of officers is not as high as in former sessions on account of the choice resting in the executive committee rather than in the membership.

Will Schaefer Again Accept?

There is considerable quiet discussion as to who will head the organization for the coming year. Much depends on the decision of President Schaefer, who has been reported as declining to be considered as a candidate for re-election. Some of his friends believe he can be prevailed upon again to accept. With Mr. Schaefer out of the field, the fight probably will simmer down to Frank J. Rembusch, of Indiana and Alfred S. Black, of Maine.

There are delegates who believe the choice should go either to New York or Illinois. As one of the members of the executive committee stated: "We are going to get the right man, and we will continue the discussion until we can obtain a unanimous vote. We are placing harmony and the good of the organization about everything else."

Big Exhibitors in Attendance.

One of the influential delegates asserted the successful candidate would be Rembusch. "You can take it from me," he declared, "Rembusch has the votes." Another committeeman insisted the presidency would not be settled until it was known where the next convention would be held.

The convention is notable for the many big exhibitors in attendance. Prominent among these is Marcus Loew, who in this evening's local papers announces he will build two million dollar theatres in St. Louis. George Bleich, of Owensboro, Ky., owner of three houses is here. Then there are Frank G. Heller, of Anderson, Ind., with four houses and talking of another one, and J. H. Saenger, of New Orleans.

Many of the producing companies are keeping open house on the first floor of the Statler. Among them the Universal, Select and Famous Players-Lasky. Jack Alicoate, of Wid's, assisted by Maurice Kann, is getting out a daily.

The Delegates Take to Water.

The only ripple of excitement at the opening meeting followed the announcement of President Schaefer that the executive committee would hold a meeting the following morning in the hotel while the delegates participated in a scheduled sail on the river. There were objections on the part of the delegates and also of committeemen to splitting the visitors. So strenuous were the protestants that finally Mr. Schaefer declared that all would go on the boat and that the sessions would be held on the water.

President Schaefer in opening referred to the meeting of the executive committee in New York and said that opportunity would be afforded on the morrow to offer any desired amendments to the by-laws.

Mayor Kiel Praises Showmen.

Mayor Kiel praised St. Louis exhibitors. "We are all movie fans here," he declared, "regardless of age." He talked of the city's venture in open air theatre work and cited Forest Park as an example of what could be done to entertain the public.

Mr. Wayne talked of advertising as applied to the screen, and declared this particular phase of this business was in its infancy. He said the exhibitors had one hundred per cent. of the attention of their patrons and that they should capitalize that fact. He also said they were not paying attention to the possibilities afforded by the situation.

Mr. Pettijohn declared the present convention was the first of the three he had attended where no one was mad at anybody. "The producers and distributors do not have the power of the screen," he said. "You are the only fellows who have it. The weapons are in your hands, and as soon as you have an organization and proceed to use them just so soon will you have the co-operation of the producers and distributors."

Group Insurance Gets Boost.

The speaker without mentioning names referred to one man who sometimes was spoken of slightingly and yet when there was an emergency this person was the one called on for aid.

Mr. Crittenberger talked of the group insurance plan being fostered by the organization and said already theatres were being insured under it. He quoted the Circle, of Indianapolis, as an example and said $623 had been saved to its owners through group insurance.

Secretary Frank Rembusch read the minutes of the April meeting of the executive committee. On a motion to approve the minutes Sam Bullock, offered an amendment that action be deferred pending discussion. President Schaefer declared full opportunity would be given later in the convention.

Listing Some of the Visitors.

Among the exhibitors and film men present are: Fred C. Aiken, Chicago; Jack Alicoate, New York; Fred J. Beecroft, New York; S. J. Baker, St. Louis; Dan Barton, Chicago; Samuel I. Berman, New York; Frederick J. Bird, New York; Alfred S. Black, Rockland, Maine; Louis F. Blumenthal, New York; D. E. Boswell, St. Louis; Samuel Bowman, St. Louis; L. W. Brophy, Muskogee, Okla.; Herman J. Brown, Boise, Idaho; Sam. Bullock, Cleveland; Harry Buxbaum, Pittsburgh; Maurice A. Choyinski, Chicago.

Dale J. Crittenberger, Indianapolis; R. H. Debruler, Atlanta; Abe Frankle, Des Moines; W. H. Gueringer, New Orleans; T. R. Gilliam, Chicago; Charles W. Harden, Kansas City; Ernest H. Horstmann, Boston; Fred J. Herrington, Pittsburgh; Frank G. Heller, Anderson, Ind.; Miss E. Johnson, Houston; Mr. and Mrs. R. G. Liggett, Kansas City; Robert R. Levy, Chicago; Al Lichtman, New York City; Joseph Mogler, St. Louis; Sam E. Morris, New York; Frank L. Newman, Kansas City; E. J. O'Donnell, New York.

C. C. Pettijohn, New York; Ralph O. Proctor, New York; D. G. Rodgers, Kansas City; Charles R. Rogers, New

York; Sidney Reynolds, New York; Hunt Stromberg New York; J. H. Saenger, New Orleans; Peter J. Schaefer, Chicago; H. J. Terry, Chicago, and William Wright, New York.

President Schaefer will tomorrow announce the convention committees. Among these are Finance and Ways and Means—Loew, New York; Heller, Indiana, and Pasmezoglu, Missouri.

NORTH MANAGES FOX SHORT SUBJECTS

Prominent Film Man Made Departmental Head of Sunshine Skits and Mutt and Jeff Cartoons

FOX SUNSHINE COMEDIES and Mutt and Jeff Animated Cartoons are hereafter to be under the sales management of Tom North, who for four years has been associated with Pathe, and who is among the best known men in the theatrical and motion picture business.

Mr. North has been in the theatrical business ever since he was sixteen years old. He understands the showman's problems, has done any amount of road show and feature photoplay promotion, was connected with Ringling Brothers' publicity department for a number of years, and at one time, while associated with Kleine, had thirty-two road shows of "Quo Vadis" and "The Last Days of Pompeii" under his management. These shows all were booked and directed by Mr. North from his offices in San Francisco. He also was responsible for the selection of all operators and agents necessary for these shows—even purchasing equipment, such as screens, shadow-boxes, projection machines, etc., which at that time were not installed in theatres devoted to the spoken drama, which had booked these attractions.

Has Overcome Opposition.

Mr. North opened the V. S. L. E. offices in Seattle after considerable friction with other film exchanges and much opposition due to the fact that the big attractions he handled were feared by his competitors. He is said to be the man who built the first individual film exchange in the country. This building was erected in Seattle with the assistance of a large real estate operator, who espoused the cause of Mr. North and advanced money, materials and the service of an architect when the rival film exchanges attempted to prevent him locating in that city. This building was located a mile and a half from the other exchanges, but today is in the heart of the film district—thereby fulfilling Mr. North's prophecy that some day it would be in the center of film sales service.

Tom North's broad knowledge of publicity and promotion methods will be at the service of exhibitors in the sale of Fox subjects. It is his declared intention to be known "not merely as a salesman of pictures, but a co-worker with exhibitors toward bigger exhibitor profits and prestige."

Collect More Admission Taxes Than in 1918

ADMISSION taxes collected this year are running far higher than those of 1918, according to figures just secured from the Commissioner of Internal Revenue. Collections for the month of April, just reported, amounted to $5,045,403.41, an increase of $1,051,192.42 over those of April, 1918, which totaled $3,994,210.99.

For the ten months ended with April the collections aggregated $40,072,351.40. This is an increase of $22,262,372.33 over the total reported for the ten months ended with April, 1918, which was $17,809,979.07. Inasmuch as the tax on admissions was included in the bill signed October 3, 1917, this comparison cannot be used as a basis from which to figure the increased business.

Taxes collected from theatres, circuses, etc. (seating taxes) during April, amounted to $162,295.71, as compared with $18,631.64, an increase of $143,664.07.

For the first time, rental taxes are reported, the total collected during April being $1,000.

Ranger Showmen Seeking Repeal of Texas Blue Laws

RANGER, Texas, center of the great West Texas oil fields, which the 1910 census gave as 586 population, and which now has five picture shows operating and two building, is in the midst of a bitter Sunday closing war.

Tom North
Sales manager for Fox short subjects.

Contrary to the wishes of thousands of oil men who make their headquarters in Ranger, local authorities have determined to clamp down on the Sunday show operation, which they claim is in violation of the state law.

Five moving picture show owners were haled into court June 2 and assessed a $30 fine. They opened up merrily June 8 and were all fined $60. Sunday, June 15, netted them all $120 fines. They are awaiting what the future will bring for them, but are still determined to operate, knowing that public sentiment is strong in their behalf.

J. L. Olive, of the Hippodrome Theatre of Ranger, also owner of the Sugg Theatre, Chickasha, Okla., points out that while the state law of Texas says that the picture shows of the state must be closed, yet popular sentiment in Dallas, Fort Worth, Waco, Houston, Galveston and San Antonio permits the shows to operate on Sunday. He says that the Ranger shows, which cater to a floating population of 25,000 oil men, all of whom crave wholesome amusement, ought to be allowed to operate.

"If Fort Worth can operate Sunday shows in the face of a permanent injunction against them, Ranger can do likewise," says Mr. Olive.

So far Ranger picture show men have paid their fines blithely and have made no appeals to the higher courts. They believe that public sentiment will cause the fining to come to a halt.

Repeal of Daylight Saving Law Pleases Texas Showmen

THREE hearty cheers were echoed by West Texas moving picture exhibitors, especially those owning airdomes, when news was received that Congress had repealed the daylight saving law effective in the summer of 1920.

The airdome, favorite form of West Texas moving picture show, has fallen flat this year on account of the daylight saving law. The loss has been serious to the owners of these theatres, which are particularly adapted to Texas weather and climate.

The western part of the state, where there are scores of airdomes, most of them new theatres, found that it does not get dark during the summer months until 9.30 or 10 o'clock. The operation of the airdomes was therefore more or less impracticable since the light was not favorable for the successful screening of picture until after the hour when it became too late to see the show.

May Tax District Showmen to Meet Inspection Cost

AUTHORITY to make a charge covering the cost of inspecting motion picture theatres and other places of amusement which are required to have annual licenses is provided for in an amendment to the District of Columbia appropriation bill which has just been introduced into the Senate.

For some time it has been the desire of the District Commissioners that the cost of such inspections be borne by the proprietors or owners of the places surveyed, and efforts were made during the last session to secure the enactment of the necessary legislation.

The amendment provides that the Commissioners of the District of Columbia are authorized and directed to prescribe a schedule of fees to be paid for inspecting public halls, moving picture shows, theatres and other places of amusement which are required to have annual licenses, and for inspecting buildings which are required by law to have fire escapes, such fees to cover the cost and expense of the inspections.

Flynn With Film Clearing.

E. S. Flynn is now assistant general sales manager of the Film Clearing House. We met him at the Hotel Astor a few days ago and as we had not seen him for some time we asked him the usual leading questions: "How are?" "What you doing?"

MUSICIANS' UNIONS SUPPORT SHOWMEN

Minneapolis Exhibitors Who Are Opposing Music Publishers Cheered by Minstrels' Resolution

SIMULTANEOUSLY with the receipt of news by Minneapolis exhibitors that the music combine is beginning to show the first signs of relenting came the action of the Minneapolis musicians' union, a large percentage of whose members are employes of moving picture houses, in passing a resolution providing for the assessment of a penalty against any union orchestra leaders in the United States who use the music controlled by the Society of Authors and Publishers.

This resolution will be presented for adoption at the national convention of union musicians to take place at St. Louis this month.

Four Publishers Leave Society.

I. H. Ruben, of Ruben & Finkelstein, one of the leading exhibitors of the Twin Cities, received word that in four days three big publishing firms had withdrawn from the organization. When a fourth publishing house announced that it had withdrawn, a landslide was expected to follow.

When the society announced its intention to charge a royalty of 10 cents a seat on theatres using its numbers, Ruben & Finkelstein, who now control twenty-one picture houses in Minneapolis and St. Paul, launched a boycott against it. Many other exhibitors in the country followed suit.

"Attempt Is Outrageous."

"The attempt of the Society of Publishers and Composers to cram such a royalty down their throats is outrageous," said Mr. Ruben. "Who has made the success of their music possible? The movies! And it is from the movies principally that they are trying to obtain about $1,000,000 a year in these absurd royalties.

"When they came out with this tax the firm of Ruben & Finkelstein refused to play their music. The society even sent spotters around to our theatres to see if we played any of their music, but our managers had strict orders to let it alone. We received inquiries from exhibitors all over the country asking us how we organized the Twin Cities against the music combine and we are only too glad to tell them. Boycotts were started all over the United States against the music, and now the big publishers are beginning to realize their mistake."

Juror Asked to Judge Film Had Never Seen a Movie

THE Kansas public evidently is not wholly sympathetic with the present censorship law and its operation. However freely the public may admit that the board is doing its best—the best that anybody could under the law—the fact remains that the law is not reflective of the people's ideas as to selection of pictures and other entertainment for their amusement and education.

This situation was clearly reflected in a recent trial in Topeka, when a jury disagreed as to the culpability of an exhibitor charged with evading the censorship law. Let it be entirely up to the jury to say whether the law and the rules were obeyed or not; the jury couldn't say—which indicates that the censorship hasn't the strength to go before a carefully selected group of citizens.

The central figure in the trial was Ruth Wright, manager of the Cozy Theatre. She had showed "Borrowed Clothes." L. G. Vaughn, inspector for the censorship board, declared that the print she showed did not comply with the orders of the board following the censoring of the picture. "Borrowed Clothes" had passed the board but a few eliminations were ordered. The members of the board attended the trial, assisting towards the prosecution. The jury stood four for acquittal and two for conviction. One of the jurors had answered a question during examination, with the remark that he had never seen a moving picture exhibition.

Green Was First Man to Show Pictures in Texas

TO E. H. R. Green, New York capitalist and ardent movie fan, belongs the honor of having brought the first moving picture film to Texas. Colonel Eddie Green, as he is known to his Texas friends, maintains his voting residence in Terrell, Texas, being one of the few Republicans in this neck of the woods.

Colonel E. H. R. Green was in Terrell on the night of the McKinley-Bryan presidential election. From New York he had brought with him a cinema outfit for the purpose of giving the population of this North Texas town the surprise of their lives.

Without any previous announcement a big canvas tarpaulin was spread across the front of the Terrell Transcript offices. A man mounted a wagon and told the crowd not to bolt and with the spasmodic rattle of a machine gun the first projection machine to operate in the Lone Star State got down to business.

The first bit of film showed a passenger train in motion. The next thriller was of a steamboat and then Broadway, New York, was flashed on the screen. The Terrell crowd shrieked for an encore. After tediously rewinding the film, which had been unravelled into a big sack, the operator started the train out of its station again. With a flash the film went up in smoke, owing to a short circuit on the electric wires.

All the same, Colonel Eddie Green got into Texas first with the movie. He also holds the record of being the first man to own and drive an automobile in that state.

Re-Engage J. J. McInerney as Exhibitors' Counsel

THE executive committee of the New York State Motion Picture Exhibitors' League has re-engaged John J. McInerney as general counsel for another year.

Mr. McInerney is understood to have conferred with the exhibitor leaders on a number of important matters, the nature of which has not been divulged, but which promise to develop in a number of actions against producers. Aside from being general counsel for the association, Mr. McInerney has been retained as special counsel by about half of the big exhibitors in New York City and many upstate exhibitors.

Mr. McInerney first became identified with the moving picture industry when he was retained by Rochester exhibitors to direct their fight for a legalized Sunday opening. It was soon apparent that exhibitors from other sections of the state were not going to allow the Rochester interests to monopolize such a brilliant leader, so it was only a short time before he was engaged to represent the state body.

Exhibitors of St. John Complain at Release Dates

HOT weather has brought about the expected slump in St. John, N. B., theatrical business, not, however, as great as that which characterized 1918. That period was marked by the maximum of war depression and by the epidemic of influenze. Government closing of theatres almost disorganized the business, causing nearly every theatre in the territory to declare a deficit instead of a dividend.

In St. John, looked upon as a gateway through which film productions make their way into the eastern Canadian territory, there seems now to be a big drive in feature showing disclosing a determination on the part of managers to test the drawing powers of the much advertised specials to the fullest extent.

While some managers complain because the good stuff has not been released until this bad season, others say that it gives an opportunity to make a big splash in an otherwise dull time. However, there is a distinct tinge of resentment felt by many theatre managers that the upper Canadian and western Canadian interests are fed up on good stuff during favorable seasons, while the maritime provinces are asked to book these pictures when nobody else wants them.

Chambers' "In Secret" Is Last Pearl White Serial

IN announcing Pearl White's last serial, Paul Brunet, vice president and general manager of Pathe Exchange, Inc., emphasizes the fact that Robert W. Chambers' creation "In Secret" will introduce for the first time an entirely new and progressive note in serial making.

Upon the completion of the serial, Miss White's contract had nearly a half year to run, and, in arranging for her release, by cancellation, she agreed not to appear in any serial during the period unexpired and up to December 31, 1920. If during this time she decides to return to the serial field, she is bound by agreement to make them for Pathe.

Clare A. Briggs Heavily Insured.

To protect itself against loss in case of accident, sickness or death, Briggs Pictures, Inc., has had Clare A. Briggs, the creator of the Paramount-Briggs Comedies, insured for $500,000. Three policies were taken out on Mr. Briggs.

Famous Players Has Two Films Ready for Release Through Selective Booking

WALTER E. GREENE, vice president of the Famous Players-Lasky Corporation in charge of distribution, has announced the Paramount-Artcraft subjects for the first week in September, the initial releases for the year under the recently announced selective booking plan. They are Elsie Ferguson in "The Witness for the Defense" and Wallace Reid in "The Valley of the Giants."

Under the new release plan the Paramount-Artcraft subjects will be scheduled two and three a week, alternately, and it is designed to have the prints in the exchanges, ready for inspection by exhibitors, at least two months in advance of the release date. Anticipating the inauguration of this schedule, prints of these two films were in the home office in New York three weeks ago. The country-wide campaign now being worked out by the exploitation department, according to the general plan which will be followed in exploiting all future Paramount-Artcraft releases, will soon be in full operation in all the Famous Players-Lasky exchanges.

Based upon the novel and the play of the same name which was produced a few seasons ago with great success with Margaret Anglin in the leading role, "The Witness for the Defense" presents a thrilling story. The heroine, rejecting the proffered hand of the man she truly loves in order to accede to her bankrupt father's request that she contract a money marriage, becomes the wife of a wealthy and dissolute Englishman and is taken by him to India.

In Miss Ferguson's support are Vernon Steele, Warner Oland, who has appeared with Irene Castle, Pearl White and other stars, and Wyndham Standing, who has been Miss Ferguson's leading man in several of her recent Artcraft pictures.

"The Valley of the Giants," in which Wallace Reid is starred, is a picturization of Peter B. Kyne's story which was published in a popular magazine. Marion Fairfax wrote the scenario and James Cruze directed. The scenes are laid in the great Redwood forest of California. In the cast are seen Grace Darmond, who was specially engaged to play the leading feminine role; Kay Laurel, of Ziegfeld's Follies; William Brunton, Charles Ogle, Ralph Lewis, Hart Hoxie, Noah Berry, Guy Oliver, W. H. Brown, Richard Cummings and Ogden Crane.

Realart Pictures Appoints Bert R. Latz a Manager

IN pursuance of its plan to have exchanges operating in twenty cities by the middle of July, Realart Pictures Corporation has appointed Bert R. Latz manager of its Denver exchange. For the past few days Mr. Latz has been in consultation with Arthur S. Kane, president of the corporation, and he left New York June 24 to assume his new duties in the West.

On his way to Denver he spent a day in St. Louis with J. S. Woody, general sales manager, going over points in the projected sales campaign. Mr. Latz has many friends among exhibitors in Denver territory who will welcome his return there. His temporary headquarters will be at the Albany Hotel in Denver.

Equipped with a knowledge of selling, Mr. Latz joined the sales organization of Universal in the spring of 1916. Starting as a road man operating from the Portland and Seattle offices, he was steadily promoted. He was special representative for Denver and Butte territories, manager of the Seattle office and Pacific Northwestern manager of Jewel Productions. When the United States entered the war Mr. Latz joined the colors. After his discharge from the army, he was made home office representative for Universal.

Mr. Latz knows the West thoroughly, having grown up in Portland, Oregon. He was graduated a mining engineer from the University of California.

British Showmen Alarmed by Exhibiting Combine; Propose Famous Players Boycott

THE following statement was attributed to the London Central News June 24, and given widespread distribution by a financial telegraphic news service.

"At a conference of representatives of the cinematograph trade held at Glasgow on Tuesday which was attended by hundreds of delegates from all parts of Great Britain and Ireland a resolution was passed unanimously not to book or show Famous Players-Lasky pictures after a date to be fixed by the Council of Trade Associations. This will continue until the Famous Players-Lasky gives the trade satisfactory guarantees that they have disassociated themselves from the large exhibiting company just formed. It looks like a stern fight between four thousand British exhibitors and the Famous Players-Lasky. Mass meetings of proprietors and investors have been arranged in London and the twelve largest provincial cities."

When Adolph Zukor, president of the Famous Players-Lasky Corporation, was asked concerning cable messages from London that motion picture exhibitors of Great Britain were contemplating a cabal against the films produced and distributed by the corporation, he said:

"In view of the absence of any report of any kind from our London office we cannot take the report of this alleged boycott seriously. However, the fact of the matter is that soon after the organization of the Famous Players-Lasky British Producers, Ltd., by Major David Davies, M. P., well known coal land owner; Major Norman Holden, Alexander Nisbet, W. J. Burdon Evans, Albert Hirst, the woolen manufacturer; A. W. Kerley, Thomas Wrigley, banker; J. H. Kippax, J. G. Thompson, George Isaac and Abraham Collins, who are among the strongest and most progressive financiers and capitalists in the United Kingdom, the same gentlemen organized a corporation known as Picture Play House, Ltd., with a capitalization of £1,000,000, to build and operate large motion picture houses in Great Britain. Our participation in this new corporation is only to the extent of assuring to it a consistent supply of motion pictures including both those produced by us in the United States and those produced by us in England with British artists, authors and directors."

Helen Holmes
Smiles at the signing of her S. L. K. Serial contract.

Bray Studios Denies Statement.

Moving Picture World,
New York, N. Y.

June 25th, 1919.

Gentlemen:—

We direct your attention to a statement in the Moving Picture World of June 28. This statement is injurious to our welfare and business. Hence we ask that you make correction in the World of July 5.

On page 1951 is a news story with a picture of Mr. Nathan Friend, with wording underneath "General Manager Paramount-Bray Pictographs." The same wording is contained in the body of the news article.

Mr. Friend at one time was associated with Mr. Bray, but at no time during the period of his employment was he connected in any way with the Bray Pictographs.

The Paramount organization is starting a new magazine of their own. You can readily see that the statement is misleading.

Respectfully yours,
THE BRAY STUDIOS, INC.
Rowland Rogers.

Parsons to Take a Vacation.

From the Hollywood studios of the National Film Corporation comes the announcement that "Smiling Bill" Parsons, whose Capitol Comedies are distributed by Goldwyn, has declared himself elegible for a vacation. So as soon as his next picture is finished, and his wife, Billie Rhodes, completes her present work, they will start on a trip to Honolulu. A cameraman will accompany the party and take his fill of "Smiling Bill" on the beach of Waikiki, in the interior of the island, and wherever settings can be found which can be used in the fall Capitol releases.

METRO CHIEF OUTLINES NEW POLICY

General Manager Atkinson at Convention of Company's Exchange Heads Speaks of Change from Program to Superfeatures—Acquires Thirty Broadway Plays

WITH the announcement by W. E. Atkinson, general manager of Metro Pictures Corporation, of Metro's acquisition of thirty big Broadway successes and popular novels and the abolishment of the company's program pictures after September 1, the fourth annual convention of Metro exchange managers held at the Hotel Astor last week took on more than usual significance.

The new production policy, as outlined by Mr. Atkinson in his opening address to the convention, means fewer but better pictures, regardless of commercial considerations or time necessary to make them, open booking and especial attention to the big theatres and their discriminating patrons, improved exhibitor service, and a newer and larger publicity policy.

Considered Plans for Past Year.

The change from program to superfeatures means, Mr. Atkinson explained, that the company has entered the motion picture field as a contender for first honors.

The new system under which the company will operate has occupied the attention of Richard A. Rowland, president of Metro, and his executives for the past year, and the plans that have been perfected permit of immediate inauguration of the new policy, Mr. Atkinson pointed out. The erection of the company's million dollar studios on the Coast had been made with this end in view, he said, and Mr. Rowland's trip abroad to enlarge the company's activities there and arrange for Metro producing pictures in Europe were a part of the new production plans.

Screen Classics to Make Stage Plays.

The big stage plays acquired by the company for its stars, which will be made by Screen Classics, Inc., and distributed by Metro, include not only recent long run Broadway successes, but plays that have been popular for years but which heretofore have been unobtainable for screen purposes.

Three of these will be placed in production at once by Maxwell Karger, Director General of Metro and Screen Classics, Inc., who will supervise screening of all the coming features.

The first, "Fair and Warmer," the Avery Hopwood comedy, produced by Selwyn & Company, which ran for two seasons on Broadway and which is enjoying a similar popularity in London now, has been selected for May Allison's first starring vehicle under the new policy.

"Lombardi, Ltd.," Frederic and Fanny Hatton's popular comedy, which Oliver Morosco has been presenting with success on Broadway and throughout the country, has been obtained for Bert Lytell, and will be begun immediately by this star.

"Please Get Married" for Viola Dana.

"Please Get Married," another Morosco success now turning away Broadway audiences, has been selected for Viola Dana and will be screened as soon as Miss Dana finishes her present story, "The Microbe."

Other productions announced by Mr. Atkinson included James A. Herne's well-known stage vehicle, "Shore Acres," which Mr. Herne starred in for over thirty years; "The Willow Tree," Cohan and Harris's memorable Japanese story, in which Fay Bainter made such a hit; then Miss I. A. R. Wylie's extensively known novel, "The Temple of Dawn"; Charles A. Taylor's famous old melodrama, "Yosemite," which was recently revived by Frank Keenan with an all-star cast, on Broadway; George Gibb's big novel, "The Yellow Dove"; Sir Gilbert Parker's best known novel, "The Right of Way"; another Frederic and Fanny Hatton play, produced by Mr. Morosco, "The Walk-Offs," and a list of other stage attractions, the titles of which will be announced later.

Harry J. Cohen, recently appointed manager of Metro's foreign department, addressed the convention on the company's newly perfected plans for exploiting the big super-features, and assured the exchange managers that they would be given every possible advertising and publicity aid to help the exhibitor to obtain long runs for the pictures. Charles K. Stern, Robert J. Rubin, E. M. Saunders, and other officials talked on other phases of the new policy.

Entertainment Closes Convention.

The convention closed on the evening of Saturday, June 21, with a dinner at the Hotel Astor and a theatre party at the Winter Garden. The evening before, the exchange managers with Mr. Atkinson, Mr. Cohen, Mr. Saunders and Mr. Stern, acting as hosts, were given a dinner at Tappin's at Coney Island.

The spirit of the convention was the most enthusiastic and successful in the history of the company, the managers said, and was exemplified in a fitting way at the Astor dinner on the evening of Friday, June 20, by a presentation to General Manager Atkinson of an elaborate and costly punch bowl in recognition of the way he had handled the business of the exchanges within the past year and his untiring efforts in the interests of Metro and its branch offices.

Among Those Present.

Among those who attended the convention were S. A. Shirley, Kansas City, district manager; H. Lustig, San Francisco, district manager; W. C. Bachmeyer, Cincinnati, district manager; and managers C. E. Kessnich, Atlanta; E. A.

The Circle of Executive and Administrative Abilities Which M t at the Annual Metro Convention in New York Last Week.

Showing executives and exchange managers, front row, left to right: J. E. D. Meador, J. S. MacLeod, C. E. Kessnich, P. O. Loghlin, L. Brosky, MacAvoy, S. McIntyre, Charles K. Stern, E. M. Saunders, Harry J. Cohen, W. E. Atkinson, C. Werner, J. E. Davis, J. Klein, C. Klein, A. B. Lamb, J. Rosenberg. Top Row: G. Briant, J. Grauman, L. Reichert, H. Lustig, C. Stearn, Robert Lynch, G. W. Fuller, C. E. Almy, W. N. Skirboll, A. H. Fischer, S. L. Haldeman, L. Scully, M. Hill, S. A. Shirley, F. Curtis, W. C. Bachmeyer.

Golden, Boston; H. Kahn, Buffalo; C. E. Smith, Chicago; C. E. Almy, Cleveland; L. Bickel, Dallas; G. Klein, Denver; W. N. Skirboll, Detroit; S. L. Haldeman, Kansas City; A. B. Lamb, Los Angeles; J. Grauman, Milwaukee; A. H. Fischer, Minneapolis; H. Jans, New York; J. Klein, New York; G. Briant, New Orleans; Sam Brink, Oklahoma City; S. MacIntyre, Omaha; R. Lynch, Philadelphia; J. E. Davis, Pittsburgh; J. Rosenberg, Salt Lake City; L. Reichert, San Francisco; C. Stearn, Seattle; C. Werner, St. Louis; G. W. Fuller, Washington, D. C.; J. J. Unger, Toronto, Ont.; and P. O. Loghlin, Montreal.

J. S. Blackton Commences Producing First Serial

WITH a list of big feature productions, among which are numbered some of the most successful of screen dramas, including the Jess Willard picture, "The Challenge of Chance," J. Stuart Blackton's production, "The House Divided," Samuel L. Rothapfel's Unit Program, the Warner Brothers' production of "The Other Man's Wife" and others, Frank G. Hall, who is the guiding spirit behind the acquisition and distribution of these features, has added another feature of the motion picture entertainment to his already varied program. He announces the commencement of his first serial to be shown in fifteen episodes of two reels each, the first three episodes of which will be completed and prints of same will be in New York in three weeks.

"The Trail of the Octopus" is the title of Mr. Hall's first serial release and in the featured roles appear Ben Wilson and Neva Gerber, both of Universal serial fame.

In addition to enacting the featured role in the serial, Mr. Wilson will have complete charge of its direction. The first episodes of the serial are now under way on the coast under Mr. Wilson's direction. This will mark Mr. Hall's first venture in the serial branch of the picture business. In announcing his entry into this branch of motion pictures, Mr. Hall said: "According to reports from our exchange managers the serial picture is in great demand."

UNITED ARTISTS HAS CANADIAN DEPOT

Films Will Be Released Simultaneously on Both Sides of Border—A. C. Berman Appointed Chief

HIRAM ABRAMS announced this week that United Artists Corporation would distribute its productions of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith through its own offices in Canada. The corporation has selected Toronto for the establishment of its first Canadian distributing depot. Pictures will be released in Canada simultaneously with their release in the United States. This means, therefore, that the company's first release, a Douglas Fairbanks picture, will be made public on September 1 in Canada, just as it will be on this side of the border.

Canadian Policy Identical with States.

It is pointed out by Mr. Abrams that the handling of releases will be identical both in the States and in Canada. In other words, the same strong, central policy making impossible any outside control over the releases of the "Big Four" will be exercised in Canada, too.

A. C. Berman, well known in New England and New York, has been appointed sales manager of the Toronto distributing depot of the "Big Four." Mr. Berman grew up and was educated in Boston and is a graduate of the Boston University law school. For the last twelve years Mr. Berman has been identified with big interests in New England and in Massachusetts particularly.

Trade Showing for "Young America."

Bloxbe Film Corporation, 1547 Broadway, New York, announces that the "Young America" series, directed by Philip Van Loan, who also wrote the scenarios, will have a showing for the benefit of the press and territorial buyers at Wurlitzer Hall on July 1 at 2 p. m. The idea of the films is to portray in motion pictures the exploits of those who earned Distinguished Service Crosses and Congressional Medals in the war. The handicap of the leading characters not being professionals is claimed to be overcome by special care taken in the direction.

Reginald Barker Renews Contract with Goldwyn

REGINALD BARKER has renewed his contract with the Goldwyn Pictures Corporation, and will do his directing at Culver City for a long term of years. He was born in Scotland and educated there. After a brief stage career as a juvenile he wrote and staged his first play at the age of sixteen. He came to this country and in Kansas City managed his own stock company. Subsequently he became producing director for Henry Miller, Olga Nethersole, Emily Stevens, Robert Hilliard and Walker Whiteside.

With the coming of the motion pictures Barker turned his talents in that direction.

Christie Star Is Some Astronomer.

Eddie Barry, assigned by Al E. Christie to play a leading part in a war comedy, was assigned by fate to play a tragedy role. He was hit in the eye with a roman candle, which made the star see other stars and then some. In the war scene Barry was sitting on top of a trench, waiting to be tapped gently by a sand bag and knocked down. While watching for the sand bag out of the corner of his eye, Barry failed to watch the roman candles which were giving the scene the semblance of a night attack. Barry's injuries will necessitate his taking a short vacation.

Miles Gibbons a Fox Manager.

Miles F. Gibbons has been appointed branch manager at Detroit for the Fox Film Corporation. Mr. Gibbons has a reputation as a live wire in film salesmanship, and has managed offices in Cleveland, Chicago and Denver.

Director Millarde on Vacation.

Having recently completed at Hollywood the direction of the Fox photoplay, "Rose of the West," which features Madlaine Traverse, Harry Millarde is in New York on a vacation. He is expected to return to the west coast before August.

A Bright Metro Constellation for Early Fall Productions.

May Allison, Bert Lytell and Viola Dana, three stars who will appear in the new "fewer and better" pictures on the Metro calendar.

Bud Fisher Offers Cup for Biggest Mutt and Jeff Sale

THE sales drive for the Mutt and Jeff animated cartoons, just inaugurated by Winfield R. Sheehan, general manager of the Fox Film Corporation, beginning June 29, will continue until August 31.

Bud Fisher, creator of the famous Mutt and Jeff, has offered a handsome silver loving cup as a prize to the salesman who secures in the period specified the largest number of contracts in proportion to his territory for the Mutt and Jeff animated cartoons and will personally present the winner with it after it has been suitably engraved.

SHOWMEN ARE POLITICAL FACTORS

Victory of New York State Exhibitors in Securing Local Option for Sunday Showing Is Indication of Their Increasing Power to Mold Opinion of Voter

By R. H. Clark

Manager First National Exchange of New York and Member of the Board of Directors for First National Exhibitors Circuit

THERE is a point of national significance for exhibitors in the Sunday opening victory in New York State, achieved by Sydney Cohen, Charles O'Reilly and Samuel Berman as the leaders in the fight before the legislature.

The banquet tendered them at the Waldorf Astoria was a splendid tribute to their joint accomplishment. But more than this it was an official recognition by eminent jurists, journalists and leaders in the producing and distributing branches of the motion picture industry of the political influence exhibitors can wield when they present a solid front in opposition to any circumstance which affects their well being.

Exhibitor Molds Public Opinion.

The three exhibitors who led the campaign in New York State deserve a great measure of credit and appreciation for what they accomplished in behalf of the exhibitor associates whom they represented, but the measure of their result should not be gauged by state boundaries. Properly, it should be judged on national lines, for in their marvelously successful efforts they have contributed a new importance to the local status of every exhibitor in the United States. The record of their activities in New York State proves that every individual theatre owner is an agent for creating and molding public opinion in his own behalf, and for presenting it in definite, tangible form in quarters where its effect will be most beneficial to himself and to the industry.

The trio—Cohen, O'Reilly and Berman—succeeded first, because their fight was for the right, and secondly, because they had the support of a state body of exhibitors, strongly organized, solidified in action by a single purpose, with their individual efforts intelligently co-ordinating and following approved political methods.

Campaign Is Example for Others.

Their campaign is well worth the careful study and thought of the officials and members of every exhibitor organization in the United States. It presents several valuable points and innumerable interesting aspects which might easily be adopted as standard in every state in the Union.

The first step in their fight for Sunday opening, or local option for Sunday opening in the various municipalities, was to spur into fighting condition every exhibitor unit in the state league. Each theatre owner was told about the crusade the Committee of Three proposed to launch in the state capitol at Albany. Public opinion was a known asset. Accordingly, many exhibitor members of the league prepared petitions which they asked local patrons favoring Sunday opening to sign.

The Showman a Political Factor.

The Achilles heel of every legislator is his susceptibility to public opinion. Working individually, exhibitors obtained thousands of signatures, and to the law makers each signature represented but one thing—a vote.

The plan was co-operation, co-ordination and unity of purpose in its highest and most efficient form. Every exhibitor did his individual part. Alone, his efforts were of no material consequence. But combined with the results of many other theatre owners, they assumed a proportion that was something to be reckoned with. Capable legal advisers worked with the Committee of Three. The National Association of the Motion Picture Industry contributed excellent aid. A multiplicity of individual efforts plus intelligent direction of the whole won out.

Public Opinion Is Molded.

Were exhibitors in other states to prepare their campaigns for reform measures as thoroughly and sincerely as did Sydney Cohen, Charles O'Reilly and Samuel Berman, and use as good political methods as did the New York league, the results would be certain before efforts were crystallized into actions.

This political victory has proved that motion picture theatres are a tremendous source of public opinion. Politicians of every class and creed and party are in a business that depends largely upon public support for its maintenance of office. When exhibitors awake to the possibilities that are immediately within their reach for shaping public thought and for exercising its influence in quarters where it counts, they will begin to put the brakes on hard and check the rapid progress of radical reformers who are succeeding with law makers as their agents in hampering and restricting the freedom of the screen.

Valuable Precedent Set.

It would be almost an immortal contribution to exhibitor interests if a book were published which would show in detail the campaign that was so successfully waged by the three state exhibitor leaders, setting forth the plan, scope and purpose of every feature of their unprecedented fight for exhibitor rights. Such a book would have a great value as a reference work for every

Peggy Hyland in Her Fox, "Cheating Herself," Seems To Be Having an Enjoyable Time Doing the Cheating.
The scene on the right looks as if it might be a hair-em scene, but the chap in evening clothes begs to state differently.

theatre owner. It would be a guide to exhibitor activities in other states, and it would be a stimulant to exhibitor organizations.

The action of the New York exhibitors has shown that unity and co-operation is the method by which showmen throughout this country will achieve their ends. More important still is the demonstration that the exhibitors may be a strong political factor, that their influence over the minds of their patrons is a weapon they may readily use in their own and their patron's defense. Henceforth it will not be too much to expect that leagues of motion picture interests will be credited with strength too potent to be disregarded by politicians.

Bathing Beauties Booked for the Broadway Theatre

MACK SENNETT'S super-comedy in six parts, "Yankee Doodle in Berlin," with the added feature of his bathing beauties and Bothwell Browne, the hero of the comedy, appearing in person at every performance, will be presented at the Broadway Theatre, New York, beginning Sunday evening, June 29.

The tour of this production, under the personal direction of Sol Lesser, has been a series of notable events in the cities visited since leaving the Pacific Coast. The company in part comes from Philadelphia and Los Angeles and has been personally directed by Mr. Sennett in the arrangement of its unique production.

The fame of Mack Sennett's comedy artists and his bathing beauties are well known. In the photoplay are Marie Prevost, Ben Turpin, Chester Conklin, Ford Sterling, Charles Murray and Charles Lynn. The young women who will appear during the engagement at the Broadway Theatre are Alice Maison, Mickey Marvis, Elsie B. Ware, Jane Allen, Irene Wiley, Molly McGowan and Dorothy Haver. Bothwell Browne will execute a feature dance illustrating part of his work in "Yankee Doodle in Berlin." He will be assisted in this divertisement by the Sennett Bathing Beauties. There will be daily matinees as well as evening performances.

Select Officials Attend Convention; Effect Business in Chicago En Route

SAM E. MORRIS, general manager of Select Pictures Corporation; Charles R. Rogers, director of sales, and V. P. Whitaker, Select's new Eastern representative, who was formerly branch manager of the Washington exchange, were among the motion picture officials from New York who attended the convention of the Moving Picture Exhibitors of America in St. Louis this week.

Immediately after the close of the convention, Mr. Morris will leave St. Louis for Minneapolis, where he will confer with H. A. Rathner, branch manager of Select's exchange in that city, on Select's policy for the coming season. Director of Sales Rogers will also set forth on another business trip. Mr. Rogers will go from St. Louis to Indianapolis, where he will look over the ground for the establishment of a Select exchange in that city. As soon as he finds a suitable location, he will return to New York, after which he will announce the name of the branch manager, who will take charge of the proposed office.

Stops in Chicago.

General Manager Morris and Director of Sales Rogers left New York, June 23 for Chicago. They spent the balance of the next day discussing business conditions with Branch Manager Fred C. Aiken, of Select's Chicago Exchange. That evening Mr. Morris and Mr. Rogers boarded a train for St. Louis, arriving in the Convention City June 25. They were joined there by Eastern Representative V. P. Whitaker.

While in St. Louis, the three Select officials attended the convention sessions in the Statler Hotel, and also conferred with a great many other motion picture men who were in the city.

Among other members of the Select family who were in St. Louis during the week were A. H. McLaughlin, of Kansas City, and C. C. Ezell, branch manager of the Dallas Exchange, who made a special trip to confer with General Manager Morris.

Several other business trips will be made by the Select officials before they return to the home office in New York. General Manager Morris will go to Cincinnati as soon as he completes his work in Minneapolis, and from the Cincinnati exchange he will jump to the Cleveland office. Mr. Rogers and Mr. Whitaker will both make stops at Select exchanges before they return.

United Artists Appoints Two New Sales Managers

TWO appointments are announced by Hiram Abrams in connection with the Chicago and Seattle distributing depots of United Artists Corporation.

Cresson E. Smith, in point of service one of the oldest Chicago exchange men, will head the Chicago office of the "Big Four" and Louis W. Thompson, who is widely known throughout the Western territory, will be sales manager of United Artists' Seattle office.

Mr. Smith began some ten years ago as an exhibitor, and was at one time vice-president of the State League of Exhibitors of Pennsylvania. For a number of years he has been identified with film rental in the Middle West, and for the last four years has been located in Chicago.

Louis W. Thompson has been active in various parts of the western territory for the past five years, and his appointment to United Artists' Seattle office puts him into a section in which his widespread acquaintance with exhibitors will be of mutual aid both to the showmen and to his organization.

Power Officials Entertained.

Edward Earl, president of the Nicholas Power Company, Inc., and E. E. DeHart, selling representative of the company, were entertained at dinner aboard the Idaho on the evening of Tuesday, June 24, by Lieut. Lowell Cooper, who has charge of the motion picture equipment on the warship. The Idaho, like many other vessels of the fleet, is equipped with a Power's 6-B Cameragraph.

Scenes from "Moonshine and Shadows," Showing That the Moonshine Is Brilliant and the Shadows Deep.

Sylvia Breamer, however, is caught in the sunshine at the left and in the center with Robert Gordon, leaving all the shadow to Violet and Charles Blackton at the right, in this first release of the J. Stuart Blackton Features.

WHY BEBAN BECAME HIS OWN BACKER

Author-Producer-Star of "Hearts of Men" Tells His Reasons for Making George Beban Brand of Pictures and Admits That He Is the Poo-Bah of the Company

By Edward Weitzel

TO be a good listener when George Beban is talking, one's mental receiver must run on "high" during the entire interview. Such is the vitality of the man that, after spending the entire day arranging business details with a never-ending line of callers and holding any number of important interviews with Hiram Abrams between whiles, the best known creator of Italian and French-Canadian character on the screen was ready and eager to apologize for having kept me waiting fifteen minutes and then to glance at the clock, note that it lacked five minutes of six, lead me into a side office, push me into a chair, take a seat in front of me and talk speedily, joyously, continuously and interestingly until the hour of seven had struck.

This listening to George Beban is an intimate thing—an experience like looping-the-loop or taking the initial joy ride on a roller-coaster and leaves one a bit dazed and out of breadth—but exhilarated and happy.

You've just got to like the experience. The talker is so earnest and gives you so many friendly little taps in the region of your wishbone by way of driving home his points with those restless, expressive hands of his, as he holds you with this glittering but kindly eyes and recalls with every sentence Nicolo or Jean or some other of the characters he has made his own, or, if you prefer it, has become. For that is precisely what George Baban does—lives, for the time, the human being he portrays.

That Brilliant Beban Smile.

And this talk of his! It is good talk, direct, picturesque and inspiring. It tells of something achieved, of an ambition realized, of a risk which meant the loss of his last dollar in the event of failure. He tells it all with such an honest belief in himself and a readiness to keep the bright side of everything toward you as he claps you confidently and confidingly on the knee and demands to know if any man in his sober senses would have hesitated an instant to take his chances that you smile back the best imitation of the brilliant Beban smile in your possession and assure him he is absolutely and eternally in the right.

"I have started to produce my own pictures," he explained as soon as we were seated, "because I want to be able to stick to one line of story. I made my stage reputation with 'The Sign of the Rose,' a sweet, human little play that contained nothing but tender sentiment, the love of a father for his child, and it made me many friends with the public. Since appearing in moving pictures I have kept to the same class of material and I am determined not to change. We all know how difficult it is to secure scenarios, especially if they are restricted to clean subjects; without any suggestion of sex appeal, I mean. I have made a series of nearly twenty program pictures and every one of them is fit to be shown in a moving picture theatre no matter the age of its patrons.

The Day of the Specialist.

"Do you consider this a wise business move, Mr. Beban, or is it just your preference for the decent things of life that is back of your resolve?"

"Both reasons have the same weight with me. Don't you see, my boy," enforcing his question with a crescendo of the familiar Beban taps, "what the business is coming to? The day of the specialist is dawning. Screen stars will soon be like stage stars and identify themselves with one line of parts. Joseph Jefferson was the leader in his time and when he was advertised to appear in Rip Van Winkle people who seldom patronized the theatre were in the line in front of the box-office window. Seats were purchased for entire families, and mother, father and the children all went. David Warfield and his gentle old Music Master searching the world over for a loved and lost daughter is the best representative today of this school of actors. I am determined to belong to the same school on the screen."

Forms His Own Company.

"Is this why you started to produce your own pictures?"

Again a series of Beban taps accompanied the actor-producer's reply.

"There wasn't any other way it could be done. As I said before, the style of stories I wanted are hard to get and the producing directors for whom I was working thought I'd better change over and give my public a little sex stuff. But I couldn't see getting into that game, and mentioned my desire to establish a reputation for producing nothing but clean stories. I was told I would wear out my welcome if I didn't vary my plot material. I didn't believe it, so I quit arguing and began looking around for some one to help me produce my picture, 'Hearts of Men.' While I was considering offers it suddenly struck me there was but one thing for me to do if I wanted to be free to carry out my plans in my own way—become my own backer. It meant a big risk but I took it. I formed my own company and put every dollar I had into the picture. This is the first time such a thing has ever been done by a moving picture star."

The Debut of George Beban, Jr.

"You have turned out an excellent picture, Mr. Beban."

"Hiram Abrams must think so or he wouldn't be handling the state rights sales."

"How did you enjoy being your own boss while making the picture?"

"Great experience!" One of the Beban claps on the knee came in here. "I was the Poo Bah of the company."

"In other words, you were the whole works."

"And owned 'em besides. If I didn't like anything in the scenario when we were rehearsing I just called a consultation of the author-producer-star and what he said went without any back talk. If it hadn't have been for the nervous feeling a fellow gets when he stands to lose all he has on earth I'd have said I never before had so much fun making a picture.

"And say, here's another funny thing: The same people that told me to do sex pictures warned me against using my son, George Beban, Jr., in my production. They said the public would no longer care for me if it were known that I was married, and the boy must have a stage name. I was foolish enough to consent and he made his debut under the name of Bob White. But he played in 'Hearts of Men' under his own name, and I don't care how many hearts it breaks to learn that I am that talented young man's father—not even if he gets all the mash notes in the family from now on."

The Bebans, Senior and Junior.
George, Jr., is worthy of his father's lavish affection.

George Beban.

Speaking About the News:

On the evening of June 18 six hundred representative men and women of the motion picture industry attended a banquet in the Waldorf-Astoria. The dinner was given in honor of three men who had led the forces for Sunday opening in New York State.

Addresses were made by a Justice of the Supreme Court, the Health Commissioner of New York City, the president of the National Association of the Motion Picture Industry, the talented attorney of the New York State exhibitors, a great leader among the world's newspaper men, and the president of the New York State Exhibitors. A foremost Senator of the Empire State was toastmaster.

The World's nearest competitor, going to press on the day following the dinner, devoted to its description of the event 450 words and three small cuts.

The World, going to press at the same time, gave three full pages to its story. In these pages were five regular sized photographs and a cross-page reproduction of the banquet scene.

It's an Old Story for the Reliable World
to Print a New Story in a Regular Way

A. A. KAUFMAN LEAVES FOR ENGLAND

Famous Players Representative Will Commence First Overseas Production at London Studios

DEPARTURE of Albert A. Kaufman, formerly eastern production manager of the Famous Players-Lasky Corporation, for London on June 23 marks the first step in the inauguration of the production program of the Famous Players-Lasky British Producers, Ltd., the newly created $3,000,000 organization which will produce Paramount-Artcraft pictures abroad.

Mr. Kaufman, who recently obtained his discharge from the army, after serving for two years in France as director of the Government's official motion picture work, will take active charge of production work as general production manager, and expects to begin work on the first production to be made in the London studios within the next few weeks. A site for the London studio has been selected, and arrangements have been completed for filming.

Has Complete Technical Staff.

Mr. Kaufman, who was accompanied by Mrs. Kaufman, is taking with him a complete technical staff, and will be followed shortly by Hugh Ford, who will direct the first picture to be produced in London. Richard Murphy, scenic artist, who has been in charge of this work in the Eastern studios of the corporation, and Eve Unsell, scenario writer, have engaged passage for London, and will assist in completing the details for the launching of the initial picture in the London studio.

Mr. Kaufman and Hugh Ford will supervise the launching of the European production program. Both are pioneer members of the Famous Players-Lasky production department, having served under the original Famous Players company. Their long association in the Famous Players-Lasky studios, which was broken for two years while Mr. Kaufman served in the army abroad, guided officials of the Famous Players-Lasky Corporation in selecting the production staff for the British company.

As quickly as plans can be worked out, studios will be established in many of the great cities on the continent, which means that these pictures will be produced on a large scale. With studios and producing units in Paris, Italy, Spain, Switzerland, Belgium and other European nations, the works of the foremost writers of Europe will be filmed on locations actually described in the stories. Prominent European and American artists will be recruited for the work of making these pictures, and the motion picture patrons of the world will have the treat of seeing their favorite stars working side by side with those from all the great nations.

For the present, however, the production activities of the corporation will be confined to England. The beautiful lake regions of England, Scotland and Wales will be utilized as the settings for many of the stories to be filmed, the wonderful scenery of these historic regions providing unlimited opportunities for the artistic development of motion pictures of the highest grade. Announcement of stars to be made in the near future from London, will include the names of a number of the most celebrated film papers of England and America.

Before becoming associated with the Famous Players, Mr. Ford spent several years in London, producing for the "legitimate" stage some of the most famous plays ever presented in London. He will sail for England about August 1, after completing a picture he is now working on in the Hollywood studios.

British Will Rival American Plants.

The large studios and production plants which will house the production activities of the British organization will rival the mammoth Lasky studio at Hollywood in size and importance, and will be the central headquarters for all of the Old World production work. A number of British capitalists are associated with officials of the Famous Players-Lasky Corporation in the new organization. Arrangements for the launching of the Famous Players-Lasky British Producers, Ltd., were completed by E. E. Shauer, assistant treasurer, during the course of an extended business trip to England and France in collaboration with J. C. Graham, the corporation's general foreign representative.

Special bureaus will be established in order that the organization may keep itself closely in touch with the desires of motion picture patrons of the world. Much of the responsibility of the work of fostering closer international friendships through the medium of motion pictures will rest upon these bureaus.

"So This Is Culver City"
Says Will Rogers, as he lands in the above production center for work on his Goldwyn pictures.

Violet Heming Has Title Role in "Everywoman"

VIOLET HEMING, noted for her beauty as well as for her success as an actress of the stage and screen, has been engaged by the Famous Players-Lasky Corporation to play the title role in the Paramount-Artcraft version of Walter Browne's allegorical play, "Everywoman," and is now on her way to Hollywood to start work in the production.

George Melford, who recently finished "Told in the Hills," the Paramount-Artcraft production in which Robert Warwick is starred, has been assigned to direct "Everywoman" and will start the work of filming in about two weeks. Mr. Melford has been engaged for some time in selecting the large cast required for the picture. Exceptional beauty is one of the chief requisites for each of the twenty or thirty young women to be chosen.

Miss Heming, who for the entire season just past has been playing the leading feminine role in "Three Faces East," one of the successes of the year, is an English girl, still in her early twenties. Her first big stage hit was as the child, Wendy, in "Peter Pan," and later she created the title role in "Rebecca of Sunnybrook Farm." Graduating to grown-up roles, she played for two years with George Arliss in "Disraeli," and later with Margaret Illington.

TWO ARRESTS MADE IN FILM MYSTERY

Detectives Employed to Clear Up Robbery Case Pose as Would-Be Buyers of Stolen Pictures

Albany, June 23.

WITH the arrest of John Van Arnam, of Syracuse, proprietor of a small circus touring northern New York, at Theresa last Friday night, the first move was made in connection with the solving of a mystery which has attached itself to film thefts running into the millions. Van Arnam was charged with having criminally received stolen property in connection with two alleged films, one of which was a five-reeler known as "The Inner Shrine," and on which a value of $5,000 had been placed by the Famous Players-Lasky Corporation. Detectives I. R. Brown and Charles Jones, both of New York, and who had been trailing Van Arnam for some little time, made the arrest.

Van Arnam's arrest was the second in connection with the stolen films. Hans Frohman, said to be a New York moving picture broker, was apprehended in Syracuse last week, arraigned and admitted to $5,000 bail.

Clever Detective Work.

The arrest of Van Arnam and Frohman was due to clever work on the part of the detectives, who first disguised themselves as crooks and then sought to purchase stolen film. They first appeared at Frohman's office in New York City and claiming to be from Wilkesbarre, said that they were in the market for stolen film, if they could get it at the right price and without any danger to themselves. According to the detectives' story, Frohman informed them that he knew where there was such film in a certain city upstate and which they could get at a low price, providing they were willing to pay him a certain commission on every reel they bought. After some dickering the detectives offered to pay Frohman's expenses to Syracuse, and on the way there, Frohman is said to have disclosed to the detectives a scheme by which he could ship stolen film into Mexico without any fear of being traced.

$83,000 Film for $275.

As soon as the trio reached Syracuse, the detectives lost no time in tipping off the police of that city as to the object of their visit and asked that two members of the force be sent to shadow them wherever they went. Later on in the day, the detectives, still outwardly disguised as crooks, bought some film, the detectives recognizing copyrights and patents on eighty-three films. The film which they purchased for $275 had a commercial value, it is claimed, of not less than $83,000.

Later on in the day a total of two hundred and fifteen films, alleged to have been stolen and said to be worth close to $300,000, were unearthed. It is also claimed that Frohman boasted on his way to Syracuse that he had been able to successfully dupe the United States Government on film sent to France to be shown the soldiers. Frohman, it is claimed, is a German, and has been in the country for upwards of nine years.

GRANT.

ROUT OF PICTURE CROOKS COMMENCES

Association's Film Thefts Committee Reports Arrests and States Corrupted Employes Will Be Punished

WORKING hard behind closed doors, shunning publicity until results were actually in sight, the film theft committee of the National Association of the Motion Picture Industry, created one month ago, finally makes announcement of its activities. The organization was formed to put an end to film thefts the country over.

So great are its powers and so conclusive is the evidence it has already collected that the committee believes it will do more than stop the illicit traffic in motion picture reels. As a member of the committee stated, "A month's quiet work has encouraged us to believe that we will not only end film thefts, but that we can stop the corruption of employes of responsible film concerns that has been systematically carried on by representatives of dishonest ones."

The committeeman revealed that in most of the cases under investigation, it was discovered that bribes were freely offered to minor employes of large film companies.

Crooks Have Good Appearance.

"Now, understand that these thieves were not criminals to all outward appearance. The majority of the employes who 'fell' would not have done so if the crooks had not looked respectable and talked in an above-board way. When we have lodged all of the men we are after in jail, you will be surprised to see how many of them have been classed as respectable.

"The employe—usually young and unsophisticated—was never made to feel he was doing a directly dishonest act. True, he was asked to work in the dark, which would have frightened him if he was keen; but generally the keen man was not the one the hawks fastened their claws upon."

This gave the thief catchers additional incentive, admitted the spokesman of the committee. While he feared that the evidence from all parts of the country now in the hands of the committee would compel it to bring many deluded exchange and theatre employes into the meshes of the law, he said this could not be helped, as the National Association had determined to put a definite end to film thefts before the year drew to a close.

Erring Employes Advised to Confess.

Exceptions will be made only when misled employes come forward with a confession of their actions. The National Association, he said, was anxious only for results and whether it obtained them through police channels, or by the frank admission of duped film workers, is not important.

It appears that on the evidence obtained by agents of the committee arrests have already been made in New York, Syracuse, Saugerties, N. Y., and Wilkes Barre, Pa., which indicates that the committee is not confining its operations to New York, as have previous film-thief hunters.

Await Grand Jury's Action.

W. R. Casteline, an attorney of Wilkes Barre, is at present awaiting the action

"The Great Gamble" Opens with Such a Dash That Charles Hutchison Has to Climb Up for Air.
Showing Anne Luther in a dual role in this new Pathe serial, and Charles Hutchison, co-star, in one of his numerous stunts.

of the Grand Jury regarding stolen films. The Association claims to have discovered two stolen motion pictures belonging to the Famous Players-Lasky Corporation, two that are the property of the Triangle Film Corporation, and one motion picture belonging to World Film. These films are now in the possession of the Wilkes Barre police.

Indictment Is Obtained.

The film theft committee reports that there are still under indictment in New York County, William Burns, for the larceny of a five-reel feature owned by the Universal Film Manufacturing Company, and Frank Dolan, for the larceny of a similar feature belonging to the Famous Players-Lasky Corporation.

An indictment has also been obtained against H. W. Fowzer, who is charged with receiving stolen property and having in his possession over 150 reels belonging to Famous Players-Lasky, Universal, Pathe, World, Vitagraph, Triangle, Select, and Goldwyn. The whereabouts of Fowzer is at present unknown. A bench arrest warrant has been issued in the Court of General Sessions.

The films found in Fowzer's possession are being held at Manhattan Police Headquarters until trial can take place. The National Association is anxious for information as to the whereabouts of Fowzer; if anyone in the trade sees him they are invited to immediately notify the film theft committee at the latter's expense.

Neilan Signs Wesley Barry

WESLEY BARRY, the freckle-faced youngster, whose appearance in "Daddy Long Legs" as the little orphan boy who got a jag on hard cider, and in "The Unpardonable Sin" as the American Boy Scout from Kansas, but temporarily in Belgium, has been signed by Marshall Neilan, who will direct his coming pictures exclusively for the First National Exhibitors' Circuit.

In Neilan's next picture, "The Eternal Three," an adaptation from the story, "Bob Hampton of Placer," young Barry will have an important part.

Omaha Officials Repeal an Ordinance that Kept Picture Theatres 300 Feet Away from Churches

WE have been favored with a communication from Manager H. M. Thomas, of the Rialto Theatre, Omaha, with which he encloses a clipping from an unidentified Omaha paper that tells a story of importance to every manager of motion picture theatres in big towns or small. In a city of the size of Omaha where ordinary political interests may be expected to conflict, it is remarkable to note that on the subject of motion pictures the mayor and city council are as one in support of the screen as a medium of general public advancement and betterment.

Here is the newspaper clipping which we regret we cannot credit to its original source: "Mayor Smith stated during the city council meeting today that there are many young people who do not attend church on Sunday evening, and that he would rather have them attend a picture show than to leave them to their own devices.

Restriction Removed.

"He voted in favor of repealing a section of an ordinance which prohibits the location of a picture show within 300 feet of a church. The council sitting in committee of the whole, supported the mayor.

"The effect of this action will permit erection of a motion picture show close to the Benson Presbyterian church, against the protest of Rev. Earl Moneymaker.

"The mayor said he attended a picture show last week and believed it had a moral uplift effect. He said he had forgotten the star of the film, whereupon the commissioners tried to refresh his memory by repeating the names of Douglas Fairbanks, Bill Hart, Charley Chaplin, Theda Bara and others."

Manager Thomas Comments.

Manager Thomas makes the following pertinant and impressive comment on the action of Omaha's officials and the facts that led to the important action in repealing an ordinance that reflected on moving picture theatres in much the same manner as saloons have been restricted in practically every community throughout the country. Says Mr. Thomas:

"The enclosed clipping tells a wonderful story to me. It tells that if the motion picture theatre managers of any city or town try to run their houses in the best manner possible, and work **with** rather than **against** city and civic organizations, they can expect the right kind of support when they want it.

"I did not have anything to do with having this ordinance repealed; in fact, the first I knew of it was when I read it in the paper, but I do number as my regular patrons the majority of the city commissioners—they've heard me plead from the stage for support for the clean picture, and last week, the mayor of this city heard George Beban in his personal appearance further plead for clean pictures and say, 'That's the only kind of pictures I'll make—pictures that my boy or your boy, my girl or your girl can go and see and come out clean minded.'

George Beban Made Impression.

"I quote from one paragraph: 'The mayor said he attended a picture show last week and believed it had a moral uplift.' That picture was George Beban in 'Hearts of Men' as well as the personal appearance of Mr. Beban in behalf of better pictures. Suppose that picture had been a vampire subject or a nude one—what would have been the attitude of the mayor—just the reverse?

"I might add that the city commissioners here are all mixed up in a police fight—one side demanding the other to resign, but you will note they all voted to repeal that part of the ordinance about having a picture show within 300 feet of a church; and you will note the mayor says 'there are many young people who do not attend church on Sunday evening and that he would rather have them attend a picture show than to leave them to their own devices.'

"The mayor, too, is a strong church worker in one of the churches here, but he knows what the picture theatres are trying to do here, and without any 'petty politics' on the part of the theatre men, and with a minister objecting, the entire council made this recommendation.

"Truly I think this is a big victory for pictures."

A Big Moment—Just Before the Opening Shot on "Confession."
Henry Walthall is to star in this Pioneer feature, directed by Bertram Bracken, who is seen in the center of the above picture.

"Broken Blossoms" in Seventh Week.

"Broken Blossoms," the D. W. Griffith production based on the narrative of "The Chink and the Child," from Thomas Burke's "Limehouse Heights," has entered upon its seventh week at the Geo. M. Cohan Theatre, New York. Because of the success of this offering other productions in the D. W. Griffith repertory seasons have been postponed, although arrangements now are complete for presentations of "The Fall of Babylon" and "The Mother and the Law."

Metro Loans Edward Connelly.

Edward Connelly, veteran character actor, has been loaned by Metro to Anita Stewart, to play the role of Colonel Doolittle, in that star's production of "Old Kentucky." Mr. Connelly recently appeared with Geraldine Farrar in a production at the Goldwyn studio.

CHILD APPEAL BEST ADVERTISEMENT

Publicity Attractive to Juveniles Brought Better Results Than That Addressed Directly to Adults—Fix and Goldberg Also Divided Campaign into Two Parts

EXPLOITATION of special feature attractions by Arthur Fix and Joseph Goldberg, manager and director of advertising respectively for the Strand Theatre of Louisville, Kentucky, has developed two remarkable facts which deserve the earnest consideration of progressive exhibitors. Mr. Fix and Mr. Goldberg discovered that:

1—An advertising and publicity campaign will produce infinitely more patronage, for the same amount of money invested in space and general promotion work, if it is divided into two parts—a pre-showing or advance campaign, and a follow-up campaign of equal interest and intensity for one or two days in the midst of the run.

2—That a concentration of effort and appeal on the susceptibilities of children is a greater box office stimulant for adult patronage than double the energy, at twice the cost, to interest women in a given attraction.

Theory Proved Empirically.

The value of the exploitation which Mr. Goldberg conducted is demonstrated in the box office reports for the week's run of "Daddy Long Legs," first of the Mary Pickford special feature attractions to be distributed by First National Exhibitors' Circuit. Forty-six performances were given. The Strand was filled to capacity, with packed lobbies at every showing. This established a new house record, made the more remarkable by two days of severe rainstorms. So thoroughly had Mr. Fix and Mr. Goldberg planned their new style of advertising campaign that the heavy downpours on Thursday and Friday failed to check business.

The campaign was started with regular announcement copy in the local newspapers. This placed a special emphasis on the story of "Daddy Long Legs." The illustrations were similar to those in the book.

No Big Display Space Used.

"We were confident," explained Mr. Goldberg, "that the combination of Mary Pickford and a story so well known as 'Daddy Long Legs' would start things off in good shape. Having decided to split the advertising appropriation, we did not want to invest too heavily in big display space before the production opened. The schedules for the preliminary advertising and publicity provided for big space, but not in such volume as usual. We were going to attempt a double innovation in promoting a special attraction."

Business for the opening performances was far in excess of the capacity of the Strand. It continued throughout every afternoon and evening, with the result that there was doubt about the advisability of reopening the advertising campaign on Tuesday with a special appeal to children. However, Mr. Fix and Mr. Goldberg clung to their original intention, and decided upon a series of special matinees if the response to the second half of the campaign was more than they anticipated.

Children Admitted Free.

Tuesday's newspapers published an announcement that free admissions to Friday's matinee would be given to any school boy or girl who called at the box office with a drawing of "Daddy Long Legs." The result of this was immediate and sensational. Crowds for Tuesday night's performances began forming at six o'clock. An hour later there were four lines, two deep, extending a block in either direction. Several men and women in the lines who were acquainted with Mr. Fix and Mr. Goldberg admitted that they wanted to see the production so they could correctly inform their children about how "Daddy Long Legs" looked. Hundreds of children jammed the lobby and street on Wednesday and Thursday afternoon. At six o'clock on Friday afternoon more than a thousand drawings of the famous character in Jean Webster's story had been turned in at the box office.

On Fifty-Fifty Basis.

The change from the standard practice of using all of the big display space provided in an appropriation for advance advertising, with nominal follow-up copy for publication during a run, to a fifty-fifty division for pre-opening and general advance exploitation, with the balance of the money spent in display copy or stunt efforts during the run, has satisfied Mr. Fix and Mr. Goldberg that they can realize a greater return from the new method.

Likewise, they discovered that an attraction which can be made to appeal to children is virtually a guarantee of phenomenal adult patronage.

Major White to Honor Roosevelt.

Major Stewart Edward White, the novelist, whose story of the Black Hills, "The Westerners," was recently produced for the screen by Benjamin B. Hampton, will be one of the guests of honor at a memorial ceremony for Colonel Theodore Roosevelt to be held at Deadwood, S. D., on July 4. The Society of Black Hills Pioneers, of which Major White is an honorary member, will name the highest peak in the Black Hills for Colonel Roosevelt. The mountain to be known as Mount Theodore Roosevelt is now called Sheep Mountain, or Round Top. It is about three miles from Deadwood.

Woman Was Ever Thus—Just Look at Them in These Scenes from "Secret Service" and "Other Men's Wives."

Wanda Hawley stops Robert Warwick from speeding in the view at the left, while Dorothy Dalton is quite distant at the right. Scenes from Artcraft and Paramount pictures respectively.

SUNDAY SHOWING SITUATION SUMMARY

Three Per Cent Gain Reported in New York State Since Self Determination Was Allowed Cities

Albany, June 23.

SINCE the law was enacted in this state, which allows each municipality to settle for itself through its governing body the question of whether or not it shall have Sunday motion picture shows, there has been a gain of 3 per cent. in the population served by Sunday movies, according to information just secured and being whipped into form for presentation to the Legislature later on in case the question of censorship is advanced in the form of a bill at the next session.

At the time the question of Sunday motion picture shows was before the Legislature, 63 per cent. of the population of the state was represented in the cities which were already enjoying Sunday shows. These cities were Amsterdam, Buffalo, Batavia, Corning, Dunkirk, Fulton, Glen Cove, Glens Falls, Hornell, Jamestown, Lockport, Lackawanna, North Tonawanda, New York, Niagara Falls, Oneida, Olean, Rochester, Syracuse, Salamanca, Tonawanda, Troy, White Plains and Yonkers.

Efforts Against Sunday Showing Fail.

Since the law was passed efforts have been made in Oneida, Corning, Amsterdam and Jamestown to have the common council enact an ordinance which would prohibit the operation of motion picture theatres on Sunday. In each case the effort failed. In Jamestown, the common council passed an ordinance which prohibited the opening of the theatres there on Sunday, but the mayor vetoed it after having called and held an informal city election, at which the proposition to open the theatres was passed by a vote of 6,250 to 3,050.

Since the Sunday motion picture bill became a law, the following cities in this state have passed ordinances permitting motion picture theatres to operate on Sunday: Cohoes, Binghamton, Hudson, Ithaca, Oswego, Saratoga, Amsterdam, Beacon and Watertown. These cities today represent a total population of 215,992. In Watertown, the common council re-passed the ordinance over the mayor's veto. In Beacon, the question was referred to a referendum before it was acted upon by the council.

Albany Showmen Postpone Action.

Of the remaining 26 cities in this state in which motion picture theatres are not now open on Sundays, eighteen have taken no action on any ordinance. In six cities, the proposal is under consideration, but no action has yet been taken, while in two cities, Little Falls and Schenectady, ordinances were passed by the common council, but vetoed by the mayor. No action has been taken in Albany Canandaigua, Cortland, Geneva, Gloversville, Johnstown, Mechanicville, Middletown, Mount Vernon, Newburgh, New Rochelle, Ogdensburg, Poughkeepsie, Plattsburg, Rome, Rensselaer, Sherrill and Watervliet. In Albany, proprietors of motion picture houses, realizing that the present mayor and common council is rather unfriendly to them, has decided to postpone action until next fall. In Elmira, Kingston, Norwich, Oneonta, Port Jervis and Utica, the question of Sunday motion picture shows is under consideration.

Six Towns Adopt Measure.

At the time the bill was under consideration, there were 9 cities in the state where theatres were then closed. The state conference of mayors, in a message to the Legislature, made the prediction that if these same cities had authority by law to regulate, their theatres would be open. Up to the present time, six of these cities have taken the action which now allows their motion picture houses to operate on Sunday, one has refused, two have as yet taken no action. This summarizes the situation as it exists in New York State since the Sunday motion picture bill became a law.

GRANT.

Eddie Polo
Star of Universal's around-the-world serial, "The Thirteenth Hour."

Jacksonville Showman Transforms Lobby Into Jungle for Showing of "Cannibals" Film

ANOTHER theatre in which the possibilities for lobby display of Martin Johnson's "Captured by Cannibals," the Robertson-Cole feature distributed by Exhibitors Mutual, was utilized with success to the exhibitor, is the Casino Theatre, at Jacksonville. On a deep and somewhat dark jungle background the whole display was set, and it created something of a sensation in the city, and brought crowds to every performance.

Practically all of the lighting in front of the theatre was under the sidewalk covering. Dim colored lights only illuminated the lobby proper where the jungle settings were arranged. Tropical plants and palms covered every foot of the lobby and grass mats hung on the walls. Cut-outs of cannibal heads peered out from the settings. One was placed behind a tree in the centre with the features of a black fellow looking as if he was watching the streets from the jungle.

Out front were two striking posters showing three of the savages. The title of the picture shows up clearly on these posters, and it helped to put over the idea in a big way.

The space about the box office was so arranged that in walking to it, one had the sense of passing along a trail in the South Sea Islands. The idea was carried out to an extent in the interior of the theatre, and when the picture was flashed on the screen, the atmosphere was ideal for a thorough enjoyment of it.

New Theatre for Ft. Madison.

One of the finest buildings dedicated to the photoplay in the state of Iowa is being built in Ft. Madison for James Boyle, and will be known as the Strand Theatre. The theatre will show only feature photoplays and Mr. Boyle expects to have his opening night by July 1.

The building has a frontage of 50 feet by a depth of 145 feet and with a three-story front with the entrance to the main auditorium through a large lobby.

There is not a post to mar the vision in the theatre proper and one of the features is the height of the auditorium, which increases from twenty-one feet at the entrance to twenty-six feet at the stage. The operating room is fireproof, and will be in charge of John C. Creamer. There are two Power's 6B machines with Fort Wayne generator.

Leon Langsfeld at the Broadway.

The house manager of B. S. Moss' Broadway Theatre is Leon Langsfeld, who occupied the same position when the theatre was being run by the Stanley Company. At the present time the lobby display is so alluring to the male optic that young lady patrons are experiencing great difficulty in getting their escorts past the door. Brilliantly colored life sized photographs of the Mack Sennett bathing girls that are to appear the week of June 29 in person and help "Yankee Doodle in Berlin" to draw the crowds smile alluringly from their frames on all sides. As a fashion show of niftily economical bathing suits it is of excellent proportions.

Peggy O'Dare
Leading woman with Eddie Polo in Universal's international serial, "The Thirteenth Hour."

Returned Doughboys Will See Films They Missed if Picture Revival Is Started

THE following letter recently printed in the columns of the New York Evening Mail speaks for itself. It was received from Private Herbert E. Smith, a member of the American Expeditionary Force in Germany:

May I ask you to use what influence you may have to bear upon the following:

There were about 1,500,000 (a conservative estimate) devotees of the silent drama in the A. E. F. We are drifting home by degrees, and our C-in-C predicts that September 1 should see us all back on our native heath.

Now, for the benefit of us fellows who are film fans, can't you persuade the producers to put on a revival of the better screen features of the past year and a half, which us world-democracy-makers have missed? Early winter should be a good time to put on the A. E. F. Revival.

Appreciating the idea contained in Private Smith's letter, Walter E. Greene, vice-president of the Famous Players-Lasky Corporation, in charge of distribution, immediately got in touch with the motion picture editor of the Evening Mail and informed him that he had instructed the entire distributing department of the Famous Players-Lasky Corporation to work up the revival plans.

Revivals, Not Reissues.

"This idea is an excellent one both from the standpoint of patriotic service and good business," said Mr. Greene in commenting on Private Smith's letter, "certainly the returned troops should be enabled to see all the meritorious films of the past year which they have missed owing to their service in the ranks of the army. And besides exhibitors will doubtless benefit by the plan if they develop it in the proper fashion.

"These revivals are in no sense to be confused with reissues. They are merely planned to afford the public in general, and, in this case, the A. E. F. men in particular, a chance to see the better product of the past which they may have missed or wish to see again. People read good books a second time and a third time; they see their favorite plays more than once. Doubtless they will be eager to see their favorite pictures a second time, too."

The benefits that the exhibitor may reap from such revivals in the way of advertising were pointed out by one of the members of the Famous Players-Lasky exploitation department. "Private Smith's letter undoubtedly voices the feelings of a large majority of the A. E. F. men," he said, "and this being the case, the A. E. F. official society in the United States, known as the American Legion, will doubtless be glad to lend its aid to the successful establishment of such a plan."

Famous Players-Lasky Corporation will shortly issue a list of its pictures released during the season just past, selected specially for the type of audience that these revivals will reach. The list will include in addition to the feature subjects, the best of the comedies and short subjects that have been released on the Paramount-Artcraft program.

Projector Used as Printer of Subtitles in Russian

GEORGE S. BOTHWELL, who went to Russia in August, 1918, in connection with the Committee on Public Information, has returned to America. He stopped at Vladivostock, where he built a moving picture laboratory where pictures of the American army activity in Siberia were made.

He took with him to Russia over 1,000 reels of propaganda pictures. In order to make these pictures intelligible it was necessary to retitle them in the Russian language, the chemicals for this purpose being secured in Japan.

Mr. Bothwell made use of a Power's Cameragraph to print his titles. He enclosed the entire mechanism, including the take-up, in a light proof box. The negative and positive film were placed on separate reels at the top and both were run through the machine simultaneously and taken up together by the take-up; when the process was complete they were rewound separately. The light was furnished by a Power's Ecellite equipment, and the pictures and titles were printed at the rate of 1,000 feet a minute.

Wartime freight preference made it impossible to secure the regular machines designed for the work. On Mr. Bothwell's return to New York, the Y. M. C. A. took over this machine; it is being used today for printing purposes. The Committee on Public Information used Power's Cameragraph in their propaganda work in Siberia.

Washington Airdome Uses Gold Leaf in Decorations

THE remodeled airdome conducted in connection with Crandall's Apollo Theatre, at 624 H street, Northeast, Washington, D. C., was thrown open to the public last week for the first time this season. The delay in opening the park was partly owing to the observance of the daylight saving law this year and partly to the desire of Mr. Crandall to make numerous improvements.

The Apollo Garden, since last season, has been entirely rebuilt, rewired, and reseated. A new projection booth has been installed, greatly improving the clearness of the picture; a new screen has been erected and comfortable new benches have supplanted those previously in use. The improvements designed to make the Apollo Garden one of the most attractive airdomes in this section were so extensive that it was found impossible to open it to the public on Memorial Day as was originally intended.

An attractive "gold brick" wall has supplanted the board fence which formerly separated the park from the street. The doors, frames, ticket office, etc., are all finished in gilt, making the exterior very startling in appearance. The brick and metal gives a further appearance of permanency and of being a real business undertaking, rather than an ordinary show set up in somebody's backyard.

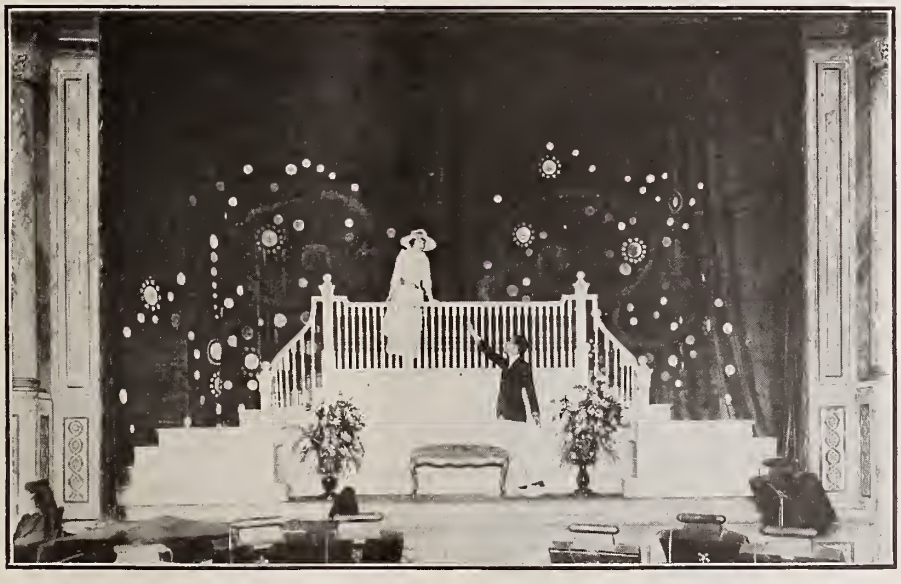
McGowan Signs Long Term Contract with Universal

JOHN P. McGOWAN, one of the best known directors of the screen who for several years has specialized on serial productions, signed a long term contract with Universal on Saturday, June 21, the day he sailed with the Eddie Polo company to England.

Mr. McGowan directed the Helen Holmes series, "The Lass of the Lumberlands," "The Lure of the Circus" and "The Red Glove." He has been with Universal for more than two years and has directed some of that company's most successful serials.

Mr. McGowan believes that the serial picture is the type of short subject needed to round out an exhibitor's program. He expressed the opinion that the continued pictures should not be called serials, but instead "thirty-six reel features" if each episode contained two reels.

The trip to England is McGowan's third one for the purpose of making pictures. Mr. McGowan said that he believed the new serial, "The Thirteenth Hour," would be the best one he has ever directed.



New York's Strand's Setting for "Upstairs and Down," with Olive Thomas.
This attractive staging of the Selznick feature disproves the old theory that woman is the pursuer.

Yankee Talent Is Welcomed in England Says Inter-Ocean Official Who Knows

REPORTS which have just reached this country of Herbert Brenon's plea in London for tolerance to "invading Yankee directors" are apt to be misleading in the opinion of an Inter-Ocean official in close touch with the British situation: "Brenon told the Londoners that the capable artist should be welcomed, regardless of nationality," said the exporter. "The fact that he made a plea for such a welcome indicated to American minds that American directors are not especially wanted in Britain. But the reverse is the case. The English industry is too broad to hold such views. Besides, the English industry is anxious to make pictures as good as ours and the American directors who might come over are a means to this end.

"Producer Brenon no doubt made his plea as reported, but it was not necessitated by any general condition. No substantial section of the British trade or public frown on Yankees who come to work in English studios."

Building Large Theatres.

The Inter-Ocean man also said that the British could be expected to compete with us in class of theatres and methods of exhibition:

"They are commencing to build cinemas that will rival our Strands and Rialtos," he said. "And here, too, American talent will be welcome. Mark my prediction—many managers of American picture houses who run them just a bit better than their competitors will be the recipient of offers from our cousins across the briney. By winter there will be a good representation of Yankee exhibitordom on John Bull's Island. The new British houses will be opening their doors then. You cannot too speedily kill any impression that there is a question about the American's welcome."

John H. Taylor, managing director of London Inter-Ocean, and J. Rosen, head of the Paris house, are in New York at the present moment for a conference with President Cromelin on European sales plans.

Announce Loew-Zukor Engagement.

Mr. and Mrs. Adolph Zukor have announced the engagement of their daughter, Mildred, to Arthur Marcus Loew, son of Marcus Loew, the vaudeville and motion picture magnate. Mr. Zukor is president of the Famous Players-Lasky Corporation. The date of the wedding has not been set.

The romance is of long standing, the couple having grown up together. Mr. Zukor and Mr. Loew started their business careers together and have become leaders of their respective enterprises, the former as a producer and distributor of high-class motion pictures and the latter as an exhibitor and owner of a large chain of theatres.

Jack Pierce Sustains Burns.

Jack Pierce, assistant to William J. Baumann, director of the Vitagraph's big snow serial, "Perils of Thunder Mountain," was seriously burned about the hands and arms last week during the destruction of a hut while the twelfth episode was being filmed. A specially constructed building used in the scene was well soaked with oil to insure its rapid destruction. After the fire had been started Mr. Pierce, who was playing in the scene, became entangled in some loose wires on the roof. He was painfully burned before he could get himself free.

Levy Buys Byers Opera House.

One of the biggest moving picture show deals to be reported in Southwestern territory recently was the purchase of the Byers Opera House, Fort Worth, Texas, in June, by Pierre Levy, owner of the Strand and Hippodrome theatres of that city.

Mr. Levy paid $200,000 for the theatre, which is one of the old established "legitimate" houses in the South. He will present moving picture shows commencing next October when he takes control.

Pierre Levy is also building a new $450,000 theatre in Fort Worth. This will give him control of the four principal picture theatres in the city.

United Artists Opens Three Additional Distributing Depots to Meet Big Demand

IN addition to its first Canadian distributing depot, which United Artists Corporation announces it will open in Toronto, Hiram Abrams stated that the "Big Four" would also open offices in Cleveland and in Atlanta, Georgia.

So heavy has been the business already written on the company's first release, the Douglas Fairbanks picture, which will be put out on September 1, that it is doubtful if the original number of distributing depots planned will prove adequate. In order to provide for the handling of the enormous volume of business expected, and to make for the greater convenience of the exhibitors of the country, the corporation will establish, as a beginning, a minimum of seventeen offices.

These distributing depots will be located in New York, Philadelphia, Washington, D. C., Boston, Pittsburgh, Detroit, Chicago, Minneapolis, Kansas City, Atlanta, Cleveland, Denver, San Francisco, Los Angeles, Seattle, Dallas and Toronto.

The sales managers who will be in charge of the various distributing depots are being appointed by Mr. Abrams as quickly as men of the calibre he is seeking become available. A number of appointments have already been announced. Cresson E. Smith heads the Chicago office; Walter S. Rand will be sales manager at the Los Angeles office; Louis W. Thompson will be in charge of the Seattle office; Harry D. Buckley at Kansas City, and Abraham C. Berman will be at Toronto. Additional appointments will be announced within the next ten days.

"That's a Good Line—Hold It!"
Says Robert Warwick to his antagonists in his Artcraft, "Secret Service."

Goldwyn to Announce New Policy Next Week

THE full details of Goldwyn's plans for 1919-20 will be made public next week.

The Goldwyn Pictures Corporation has been holding back its announcement because it wanted to hear what the exhibitors themselves had to say with regard to new methods of distribution and new methods of production.

In the announcement that will be made the first week in July, several phases of the Goldwyn activity will be discussed. Distribution plans have an importance that does not surpass the significance of production plans.

Next week's Goldwyn plans will mark the homestretch of the first three years of Goldwyn pictures.

Mayor Wins Fight for Theatre.

Mayor Ed. P. Smith, of Omaha, head of a "reform administration," declared in a council meeting the other day, "There are many young people who do not attend church on Sunday evening that I would rather see attend a picture show than to leave them to their own devices." The mayor led the fight in favor of repealing an obsolete ordinance which prevented the erection of a motion picture theatre in Benson, an Omaha suburb, within 300 feet of a church. No vacant site on the main street in Benson was farther than 300 feet from a church and the citizens wanted a theatre there. The mayor was successful and the ordinance was repealed.

Subscribe to Moving Picture World at $3 the year is a matter of great saving over purchasing weekly at 15 cents the copy from newsdealers. There is a saving of $4.80—and you get your magazine regularly.

SAN FRANCISCO CAMPAIGN CONTINUES

Theatremen of the Golden Gate Declare They Are Ready to Help in Effort to Attract Producers

THE campaign for the location of moving picture studios in San Francisco received attention at the hands of members of the film trade at a luncheon held on June 19 at the Palace Hotel by the United Motion Picture Industries of Northern California. The apparent lack of co-operation between the Board of Supervisors and the local trade was reviewed by some of the speakers at the gathering, and it was suggested that a joint conference should be held before formally inviting the big producing companies to establish themselves in the Greater San Francisco.

Theatre Men Ready.

Eugene H. Roth, managing director of the California and Portola theatres, declared that it had been proved beyond doubt that conditions for making pictures in San Francisco are ideal. He called attention to the many companies coming here regularly to secure exteriors and of the uniform excellence of these productions. "It is not our place," he said, "to approach the supervisors with suggestions as to how they should proceed in this matter of interesting the moving picture people in San Francisco; and so far we have not been consulted in regard to the proposed expenditure of $100,000 in propaganda, or anything else. Whenever we are wanted we will cheerfully get together with the municipal authorities and give them the benefit of our knowledge and experience with the industry."

J. A. Partington, manager of the Imperial Theatre, who recently returned from a trip to the Los Angeles studios, said that he found a strong pro-San Francisco sentiment among the stars, directors and managers there. He declared that they were eager to come here, providing this city extend the same co-operation and courtesy that they receive in other places. He also felt that many Eastern producers would come here if advised of the climatic and scenic advantages.

Good Scenery Offered.

Herman Wobber, Pacific Coast director of the Famous Players-Lasky enterprises, drew attention to the beautiful scenery around San Francisco Bay and the fact that companies were making the five hundred mile trip regularly from Los Angeles to get attractive outdoor locations. He asserted that only the lack of studio facilities prevented them from making their pictures here in entirety. "San Francisco and the surrounding country provide ideal locations for pictures," he said, "coupled with the fact that this city has a world-wide reputation for romance and adventure, which are beef, iron and wine to the average moving picture audience."

In the absence of President Louis Reichert, George Mann, of the Rialto Theatre, and E. O. Child, local manager for Pathe, it was decided to postpone for one week any action in the matter of interesting producing concerns in a transfer of activities to San Francisco.

No Movie Questions in Texas.

The Texas Legislature, at present meeting in special session, mainly for the purpose of trying to ratify the Federal amendment permitting women's suffrage, is not likely to attempt any legislation regarding moving picture taxation or Sunday closing, so it is reported.

Secretary Lew Remy, of the Texas Exhibitors' Association, will not go to Austin unless legislation against picture show owners develops.

To Show "Lost Battalion" at Washington on July 1

THE LOST BATTALION," made by the MacManus Corporation, in which Lieutenant Colonel Whittlesey and the surviving doughboys and Major General Robert Alexander and his staff personally re-enact their history-making roles, will have its initial showing under the auspices of the National Press Club at Washington on Tuesday evening, July 1.

Thomas Riley Marshall, Vice-President of the United States, high officials of the War Department, members of President Wilson's cabinet, United States Senators, ambassadors and the legislative correspondents of the three hundred leading newspapers of the country have signified their intention of being present at the New Willard at the initial presentation of this picture of the one outstanding picturesque episode of the great war.

Mr. MacManus went to Washington personally last week at the solicitation of the officers of the National Press Club, who wished to have the honor of seeing this film. It is strictly an invitation affair and the demand for admission has exceeded the physical limitations of the New Willard ballroom.

While at the Capitol, Mr. MacManus met many of the men who already had written him agreeing to act on a jury to pass on the merits of "The Lost Battalion." They expressed eagerness to witness the film. Among them were Attorney General A. Mitchell Palmer, of President Wilson's cabinet, Champ Clark; United States Senator J. W. Wadsworth, Jr., from New York; United States Senator William M. Calder, also from New York; United States Senator Reed Smoot, and General Peyton C. March, Chief of Staff of the United States Army.

"The Man Who Turned White" Is Booked by Eight Picture Houses on Broadway

EIGHT of the foremost neighborhood houses on Broadway between Seventy-seventh street and 110th street, all within a stretch of but thirty-three blocks—have booked the first Robertson-Cole Superior Picture, "The Man Who Turned White," starring H. B. Warner, which is being distributed by Exhibitors Mutual. Within a period of three weeks each one of these theatres will offer the picture as its feature attraction. They are the Seventy-seventh Street Theatre, Schuyler Theatre, Adelphi Theatre, Standard, Symphony, Keystone, Broadway Photoplay and Nemo Theatre.

Pauline Curley
Attractive movie person who appears with Hayakawa in his Robertson-Cole, "The Man Beneath," distributed by Exhibitors Mutual.

This record established by the New York exchange of Exhibitors Mutual is merely indicative of the manner in which "The Man Who Turned White" is being received the country over. Reports similar to the Metropolitan achievement have been received from other exchanges.

In Chicago Exhibitors Mutual has outstripped itself in putting the special across. As in New York, bookings virtually poured in after the run enjoyed by the desert drama at the Ziegfeld Theatre.

In Toronto, the Regent management advertised the feature as they have handled no other picture in many months. An extra advertising appropriation was made for the picture and the results obtained thereby were nothing short of stupendous.

World Engages Austin Webb.

World Pictures has engaged Austin Webb to create the role of Judge Alwyn in "A Tangled Romance" in which June Elvidge is the star.

Austin Webb was for many years under the management of the late Henry B. Harris and toured the country with the Western organization of James Forbes' comedy success "The Traveling Salesman." Following this engagement he was for many years a headliner on both the Keith and Orpheum Circuits.

Hayakawa Taking a Rest.

Worn out by consistent work for nearly a year past, Sessue Hayakawa, whose Robertson-Cole features are distributed by Exhibitors Mutual, has left the world, with the exception of his wife, Tsuru Aoki, behind him, and is now enjoying the fishing at Big Bear Lake, Cal. It is here that the noted steel head trout are found at their best. Hayakawa has just completed "The Man Beneath," which will be his next release.

EXCHANGE BUILDING FOR KANSAS CITY

Fireproof Edifice for Distributors Will Have Storage Vaults and Projection Room Equipment

KANSAS CITY is quickly following Chicago in the erection of a building specially designed for exchanges. The Film Exchange Building Company has made arrangements to erect such a structure in Kansas City at Seventeenth and Main streets. The building will be 50 feet wide and 115 feet deep, designed for twelve stories. It is said the investment will represent about $750,000. Several Kansas City men are financially interested in the project.

The announcement of the plans comes close upon the heels of an investigation by the representative of the Eastman Kodak Company of conditions at Kansas City. The fire underwriters also have paid some attention to Kansas City conditions. While there was no extraordinary complaint with reference to the accommodations for film exchanges here, many suggestions had been made that paved the way for the project now being advanced.

Has One Exchange Building Already.

One building which now houses several exchanges had been built with a view to providing the best possible facilities for film exchanges. It is in the downtown district and is perhaps as well built for exchange purposes as any other in the country. It is well equipped with good vaults. Several of the exchanges, however, have had to get quarters wherever they could, downtown; some have quarters outside the congested district now. Three of these are only a few blocks from the proposed location of the new building.

The Select Pictures Corporation has already engaged the eighth floor of the new building; the Universal the second floor, and several other exchanges have made leases.

Good Fire Protection Provided.

The floor arrangements of the proposed structure will be such as the exchanges leasing space may desire; one or two exchanges will occupy more than one floor. There will be some cases of two exchanges, or perhaps three, on the same floor. Vaults will be provided as needed, in cases one at each end of a floor. The projection room structure will also be according to the latest approved designs. The building will be sprinklered, will be built of re-enforced concrete, and will have two passenger and two freight elevators. The architects are following suggestions and observing the opinions of the fire underwriters and of the Eastman Kodak Company, with reference to all special features of such a structure.

ROCHESTER WILL LOSE MOVIE LANDMARK

The Rialto, Which Started as Remodeled Store, Will Have Site Occupied by Clothing Concern

ALTHOUGH possessing a name honored as being the oldest moving picture house in the city, the Rialto Theatre, of Rochester, is doomed. A product of the film industry, born when the moving picture was something new and novel, the Rialto is today one of those imposing monuments which remind one of the greatness of the picture world. It will be torn down when its lease expires.

The property which includes the Rialto changed hands in one of the largest real estate transactions in Rochester in a number of years. It was purchased by a clothing company from Paul Whitcomb of New York, and after the expiration of existing leases a clothing store will arise on the site. It is estimated that the deal involved from $1,500,000 to $2,000,000.

When the first moving pictures were being shown the Rialto was a vacant store. It did not take much to fit it up with a projection machine, a screen and some chairs. The house was called Fairyland and made big money from the start, owing to the ideal location. So well did the business continue that a more pretentious theatre was built. After it had been rechristened a few times, a modern, large theatre was built in the rear of the old one, which was remodeled and rebuilt as the lobby to the new house. The house then became known as the Colonial. Two years ago a new front was added and the name changed to the Rialto. A. N. Wolff, for years manager of the Colonial and the Rialto, was twice president of the New York State Exhibitors' League and five times president of the Rochester Exhibitors' League.

Universal Signs Cameramen to Improve Photography

WITH the arrival at the Universal studios of Phillip E. Rosen, president of the American Society of Cinematographers and one of the most experienced photographers of the silversheet, Carl Laemmle, Universal's president, announces the acquisition of several high-class cameramen and the launching of plans which will greatly improve the camera work and lighting effects of Universal productions.

Mr. Rosen has been associated with some of the most prominent stars directors and exhibitors. The beautiful photography of "The Eternal Magdalene" is among his best examples of excellent work: After arriving at the Universal studios he was assigned as the photographer for "A Little Brother of the Rich" which was directed by Lynn Reynolds.

William Fildew, who was associated with William Bitzer in the photographing of many of D. W. Griffith's successes, has been obtained by Universal. Other first-class cinema men who have been engaged for work with the Universal are: Harris, who formerly photographed Olga Petrova and Nazimova; Alfred Gosden, a color specialist, and B. F. Reynolds.

No Connection at All Between These Scenes, but You'd Think They Illustrated the Principle of "Cause and Effect."
Mr. and Mrs. Carter De Haven are here shown making funniness in a Goldwyn Capitol comedy, "Close to Nature."

PUBLICITY CHANCES IN CUBAN MOVIES

Present Popularity of Screen Advertising Points Out Similar Opportunities for American Films

AN interesting report on advertising methods in Cuba, in which some space is devoted to motion pictures as a medium, has just been published by the Bureau of Foreign and Domestic Commerce of the Department of Commerce. The report is the work of J. W. Sanger, a trade commissioner of the bureau, who has but recently returned from an investigation of advertising media and possibilities in that country.

"In the Havana 'movie' houses there is even more repetition of popular films than in the United States," writes Mr. Sanger. "In Havana these theatres are not open during the day, as in this country, but have performances from about 7.00 p. m. until midnight. As a rule, three separate 'tandas' are shown, lasting an hour or more each, and for each 'tanda' a separate entrance fee of 10 to 20 cents is charged.

Slides Primitively Made.

"Each 'tanda' may consist of a film of three to six acts, and between these acts advertising slides are shown on the screen. Most of these slides are made in Havana and are often most crudely illustrated and lettered. They are thrown on the screen very rapidly, and therefore any advertiser who may consider this form of advertising should make his copy very brief. The copy should, of course, be in Spanish.

"Even the leading cinema houses in Havana show advertising slides, but there is as yet no organization to handle this service, so that it is necessary to make arrangements with each theatre separately. The rates charged have not been standardized and they depend upon the number of times a slide is shown each evening, the number of days or weeks for which a contract is made, and other considerations. Nearly all the motion picture houses in Havana are well patronized, and advertising on the screen should be at least as effective as it is in the United States.

How Films Could Be Used.

"It is in the motion picture film itself, however, and not the slide, that a greater advertising opportunity lies. Many an American manufacturer has on hand to-day films that he has used in the United States showing in story fashion interesting processes of manufacture, different uses to which goods may be put, etc. With few changes and at very little expense they could be used in Cuba or Latin America. It is absolutely essential, of course, that all titles and explanatory reading matter should be in everyday, idiomatic Spanish, and that any reference in the course of the story to purely local or topical affairs in the United States should not be of a character likely to go over the heads of the audience.

Favored by Commerce Department

"The Cuban field is a virgin one, not merely for influencing the merchant himself, but for reaching the consumer direct. Not only is the Cuban an enthusiastic movie devotee, but the exhibitors themselves would prove more readily approachable than exhibitors in the United States, particularly if the film is loaned free of charge."

Such motion pictures are being used in other countries, notably the British colonies, to further the business of the nations with which we shall have to compete in foreign markets. The Department of Commerce is strongly in favor of using motion pictures in foreign trade, and only recently asked Congress for a large appropriation for that purpose. At the present time, the Department has a number of films which it is circulating through its various agents in foreign countries and is well pleased with the results that have been obtained, even from the limited work it has been possible to do.

Anne Luther
Beautiful star who appears with Charles Hutchison in their Pathe serial, "The Great Gamble."

Conventionalized Heart Is Prominent in Cincinnati "Heart of Humanity" Publicity

SEVERAL new ideas for exploiting the Universal super-production, "The Heart of Humanity," were employed in Cincinnati a week previous to and during the run of the picture of the Lyric Theatre, beginning June 15. Louis Baum, manager of the Cincinnati office of Universal, turned his publicity department over to the management of the Lyric, and in co-operation with Oscar Doob, publicity manager of the theatre, many plans for giving the picture the widest publicity were worked out.

Ten thousand small hearts carrying the title of the film and the theatre were tied on automobiles, awnings, telephone poles, wagons, etc. The Lyric lobby was decorated with several thousand small hearts, strung on red and white baby ribbon, and three large hearts with the picture of the star, Dorothy Phillips, cut from 24-sheets were mounted and placed above the canopy of the theatre.

The co-operation of the department stores which sell the sheet music of the song, "The Heart of Humanity" was enlisted, and during the run of the picture in Cincinnati, attractive window displays of the song were made at several of the city's big stores. A phonograph was placed in the lobby of the theatre, which played continuously the love theme from the film.

An article was published in two of Cincinnati's leading dailies to the effect that Manager Lou Baum, of the Universal, was on a still hunt for "doubles" of Dorothy Phillips, and that girls who resembled the star were invited to send their photographs to the Universal. Several dozen girls, who believed they resembled the star, sent in their photographs. One of the newspapers took up the "feature" and printed a three-column layout of these photographs.

"Oakdale Affair" Being Produced.

Oscar Apfel, having finished "Bringing Up Betty," the second of his productions for World Pictures, with Evelyn Greeley as the star, is now engaged on picturizing "The Oakdale Affair" with Miss Greeley starring. "The Oakdale Affair" was first published in the Blue Book Magazine as a novelette. The author is Edgar Rice Burroughs, and was put into scenario form by Wallace C. Clifton.

World Purchases Sensabaugh Story.

World Pictures has purchased from Roy A. Sensabaugh, of Birmingham, Alabama, an original story entitled "Miss Crusoe of Chesapeake." Mr. Sensabaugh is a well known business man of Birmingham who once in a while, in his otherwise idle moments, writes picture stories. Mr. Sensabaugh is also the author of "The Waster" and "Journey's End," which had screen productions.

Charles Hutchison
Who does the starring thrillers in the new Pathe serial with Anne Luther, "The Great Gamble."

PUBLICITY TIE-UP FOR BRIGGS COMEDIES

Famous Players Arranges for Advertising Tie-Up with Newspapers to Exploit Skinnay Cartoons

AN extensive publicity campaign is being prepared for exhibitors using the Paramount-Briggs Comedies. Nearly 500 newspapers all over this country and Canada are using the Briggs cartoons daily, and through arrangements made by the Famous Players-Lasky Corporation, which is distributing the Briggs Comedies, these newspapers will co-operate by giving an unprecedented amount of publicity to aid exhibitors showing these pictures.

Releasing of the comedies gives exhibitors opportunity for making one of the most profitable tie-ups available in the industry today. Detailed plans, showing exactly how exhibitors can get the greatest possible benefits from this voluntary co-operation of 500 newspapers, already have been worked out, it is stated, and will be placed at the disposal of exhibitors at once, so that they will have ample time to make their local arrangements before the release of the first of the comedies September 1.

Tribune Service Gives Publicity.

It is estimated that 20,000,000 persons see the Briggs cartoons every day in the year in the 500 newspapers using the Tribune service. This engine of publicity is placed at the disposal of exhibitors, so that, aside from the demand for the Briggs comedies themselves, there will be a constant advertising campaign that will send people to the motion picture theatres to see Skinny and his pals, acted by real persons, on the screen.

In addition to this public demand created by the Briggs cartoons, the 500 newspapers of the Tribune syndicate will further stimulate interest in the comedies by giving an unusual amount of reading matter to the pictures and the houses that show them. All that is necessary, it is stated, is for exhibitors to tie up with the publishers of these newspapers and get the benefit of this publicity.

Newspaper-Showmen Co-operation

Famous Players has organized a special publicity service to the newspapers using the Tribune service. These newspapers have agreed to use mats and cuts showing scenes in the comedies, special stories and advance notices. Most of the newspapers will publish a list of the theatres in their territory that show the comedies.

In the detailed plans being sent to exhibitors it is suggested that theatre managers can co-operate with the newspapers to the great benefit of both, by running slides announcing that the Briggs cartoons, upon which the Paramount-Briggs Comedies are based, e published daily in whatever local pa r may be using the cartoons. In t s way, it is pointed out, the exhibitor, a small expense, will cement his frie - ship with the newspaper and will pa the way for even further publicity on t comedies.

Exhibitors in every section of the co try will be able to avail themselves this publicity, for the newspapers usi the Briggs cartoons circulate in even t smallest towns and villages, going to t very nooks and corners.

Suburban House Capitalizes Largely On Downtown Picture Publicit

USING the bookings of the downtown first run houses as the indication of public interest in various productions and keeping in mind always his opinion that suburban residents are just as discriminating and appreciative of entertainment as are the patrons of the city theatres are the chief practices on which is based the success of Walter Jensen, owner and manager of the Jensen Theatorium, situated on the boundary line between Hollywood and Los Angeles.

Jensen's activities as an exhibitor are directed at perhaps the most critical and wary theatre clientele in the country. Many of his patrons are experienced motion picture actors, actresses, directors, producers, skilled photographers and technical men. In selecting his programs he has to take into earnest consideration the fact that his judgment of screen values is constantly pitted against the most analytical of audiences. That he has succeeded as an exhibitor is a tribute to his judgment and opinion of real merit in entertainment.

"The neighborhood house must give its patrons just as good pictures as are shown in the first run houses in the city," Mr. Jensen said.

"Why? Because if you are to get any business you must convince your neighbors that the best pictures sooner or later are coming to your house. They must get away from the idea that in order to see the best pictures with the biggest stars and the finest stories and most attractive titles they must visit the first run houses in the city. Educate them to the idea that your house will show these same pictures, and they will wait for them.

"Now, Anita Stewart in 'Virtuous Wives' had a wonderful run at Tally's Broadway Theatre. Mr. Tally did qui a bit of advertising. The newspape gave the picture some excellent notice and the critics praised both Miss Stew art and the story. My patrons are pec ple who read the newspapers. The are extremely discriminating and the know where the best pictures are bein shown.

"Therefore, if I am going to run neighborhood house I must to some ex tent capitalize the advertising and th wonderful run certain pictures hav made in the downtown houses. I know that my patrons know of these pictures Then it is my duty to tell my patron that these same pictures will be exhibited in my house."

Metcalfe Receives Citation.

Earl Metcalfe, who is supporting June Elvidge in "A Tangled Romance," has just received from General Pershing a citation for meritorious services rendered in France while he was an officer in the American Expeditionary Forces.

Metcalfe went overseas in October 1917, as a lieutenant of the 165th Infantry, (old 69th New York) and returned to the United States upon a special mission to the War Department a few months ago.

Meyer Returns from Western Trip.

Paul Meyer, treasurer of the Virginia Pearson Photoplays, Inc., has returned from a trip through the West in which he visited many of the Pathe Exchanges, and met many of the leading exhibitors personally. He was enthusiastic about the reports he heard of the reception the first Virginia Pearson production, "The Bishop's Emeralds," had received.

Yes, You Sense It Immediately—Castilian Beauty, Passi on, Romance and Adventure in "The Spitfire of Seville."
Hedda Nova, the beautiful Russian star, seen above in typical scenes from her first Universal feature.

Philadelphia Court Sustains Action of Censors in Disapproving of "The Brand"

THE Supreme Court in Philadelphia, in an opinion by Justice Stewart, Saturday, June 21, sustained the Board of Motion Picture Censors in the exercise of its discretion in refusing to give its approval to "The Brand," a Goldwyn production. The decision reverses the Court of Common Pleas' recent order upon the Board of Censors to approve the picture.

The opinion of Justice Stewart discusses the powers of the Board of Censors and its right to use its own discretion in passing judgment upon motion pictures submited to it for its approval and the limited jurisdiction of the courts in over-ruling any decision of the Board. In concluding his opinion, Justice Stewart said: "The view that prevails with the lower court and on which is based its action is learned from the following paragraph appearing in the opinion filed in the case: 'The question ought not to be whether the picture seems immoral to people of extraordinary or abnormal temperament, but whether it could be considered so by ordinary people. The present picture is not in itself indecent, vulgar or suggestive; it does not lead to an immoral conclusion such as that the doing of a wrong is laudable or that it does not bring its own punishment. It is a series of pictures of historical and educational value, dealing with this territory of the United States.

"We have but a single comment to make," said Judge Stewart. "This is not a finding of any fact that would support an interference that the board vested its conclusion in the case on any ground not within the scope of its discretion. Our effort has been to show that on no other ground could a reversal of the order of the Board of Censors in this case be justified. For the reasons we have given the decree of the court in this case is reversed at the cost of the appellees (the Goldwyn Distributing Corporation) and the order upon the Board of Censors to approve the motion pictures as modified by the elimination created, is annulled."

Fox Building Has Every Fire Protection Feature

A WIDE inclined runway from the street to each of the floors, fireproof construction, interior fire walls and fire doors, an elaborate sprinkler system, exits arranged so that no employe will be more than 100 feet away, are some of the precautions William Fox is taking for the protection of 5,000 employes and his $2,500,000 investment in a motion picture city, two minutes from Broadway, at Fifty-ninth and Fifty-sixth streets and Tenth avenue, in the heart of Manhattan.

It is declared by the construction engineer that the Fox plant can be emptied of employes, from roof to basement, in less than sixty seconds. To this end great ramps, or inclined runways, will contribute chiefly. One of these leads from the street to each floor of the building. These stepless stairways, arranged side by side, average about twenty-five feet in width and will accommodate a large outpouring of persons. Built of steel and concrete and intended to sustain heavy loads, they afford every element of safety.

The floor plans are so worked out as to come well within the legal prohibition against any employe working more than 125 feet from an exit. The maximum distance from any part of the building to the nearest exit will be 100 feet.

Virginia Hammond Signs Contract with World Film

WORLD PICTURES announces the signing of contracts with Virginia Hammond whereby this well-known actress will be a permanent member of the World artists as a featured player. Miss Hammond was born in Virginia and made her debut on the stage with E. H. Sothern. Her first engagment stands almost unparalleled in the annals of the stage in America, she being engaged for her first role as leading woman to one of the most prominent and eminent actors of the spoken drama.

So successful was Miss Hammond, gauged by the opinions of the press and the reception accorded her by the audiences that Mr. Sothern placed her under a long term contract and she remained with him as his leading woman for many years. During this time she was seen in "If I Were King," "Our American Cousin," playing opposite to Mr. Sothern's Lord Dundreary. She also appeared with Mr. Sothern in his Shakespearian repertoire. Recently she played in "What's Your Husband Doing," George Hobart's farce which had its New York run at the 39th Street Theatre. Miss Hammond has also appeared as leading woman in many of the most prominent stock companies in this country. She has appeared in pictures, having been seen to advantage in "The Hand Invisible," a World picture in which Montagu Love was the star.

Miss Hammond will begin work immediately with Mr. Love in a five-reel feature which has been given the working title of "The Mark of the Beast."

Virginia Hammond
Who will star in World Pictures, the first to be with Montagu Love.

Fineman Organizes New Distributing Organization

A NEW film releasing organization, the Attractions Distributing Corporation, was incorporated last week in Albany with B. P. Fineman as president; J. G. Bachmann, treasurer, and Henry Herzbrun, secretary.

The new corporation will release a number of attractions during the coming year. It has already acquired the distributing rights to the Katherine MacDonald productions through Mr. Fineman.

In connection with the formation of the company, Mr. Fineman said: "The Attractions Distributing Corporation was organized to afford a releasing outlet for the independent motion picture producer.

"The Katherine MacDonald productions are a series that are illustrative of the type of picture we will release.

"We already have under way negotiations with several other stars and well-known directors, for the distribution of their productions. We expect to be able to make some interesting announcements along these lines shortly.

"Of course, different types of productions will demand different methods of distribution. In every case the problem presented by a picture, or a series, will be carefully studied, and the most advantageous method of distribution, suitable to that type of production, will be adopted."

Robertson-Cole Buys World Rights to "Man's Desire"

ROBERTSON-COLE has just purchased the world rights to "Man's Desire," a pretentious feature which will be exploited as a big special. Lewis S. Stone, one of the foremost stars of the American stage, heads the cast. The feature will be distributed by Exhibitors Mutual.

Lloyd Ingraham directed the production from a story written by Mr. Stone. L. V. Jefferson, who has adapted a number of Sessue Hayakawa's successes, wrote the continuity.

Many smashing incidents mark the production, which abounds with "snow stuff." Produced in the woods of California, it has all the stirring atmosphere which the lumber camp locale of the story demands.

Jane Novak plays opposite Mr. Stone. Other prominent players in the cast are Bill Dyer, George Pearce, Joe Bennett, Charlotte Burton and Jack Curtis.

Highest Prices for Foreign Rights.

Herbert M. Dawley's picture, "The Ghost of Slumber Mountain," is eclipsing all record for prices for foreign rights. The Inter-Ocean Film Company, which is handling the foreign rights to this novelty, has informed World Pictures, which is distributing it throughout the United States, that it has sold to the United Kingdom, France, Holland, Switzerland, and Belgium for the highest price ever paid for a one reel feature. Negotiations are now under way which, if completed, will dispose of the rights for the rest of the world.

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

Time-Saving Waffle Iron Ready to Wear.

NONE other than Carl Robinson, publicist of great inventiveness who hails from West Coast, has now concocted a waffle-iron that is to take the place of mimeographs in stealing publicity for Sydney Chaplin, the commercialialized brother of Mildred Harris' husband. In projecting his invention upon the screen market Mr. Robinson had this to say:

"The day of the round, fifty-hole waffle and the oblong fourteen-hole waffle to match is no longer. June 21 having passed, the days are growing shorter and, as a consequence, there can be nothing longer except airdome programs.

Time and Dough Saving Plus.

"My new waffle-iron admits of but six holes, thereby reducing the cost of manufacture, distribution and the retail 'nut' by fifty per centum. Fewer pictures and better pictures is a movement that marches step by step with fewer and better waffle-holes. The attendant saving will greatly reduce the butter bill in families of seven and more.

"An almost unbearable loss of butter—at close to sixty cents per pound—follows in the wake of the fifty-two hole waffle iron. This waste is due to the difficulty in spreading evenly and quickly the dairy product over the rough places and high spots in the waffle of usual vintage.

Cheating the Laundry.

"It is contended that eating the six-hole waffle will expedite matters for suburbanites who must catch the exact train or else wring the office time-clock by the neck. Furthermore, the syrup will be less likely to smear the whiskers or streak the shirt-front.

"Finally there will be great conservation of time and labor in preparing the six-hole waffle. The lesser number of hole are more easily counted as they pass under the checking-clerk's eyes in transit from griddle to guzzle."

What all this has to do with selling films we do not know. We leave it to posterity and the "Anything to Beat Wilson" gang to decide.

—o—

It's easy to raise
Prices in Gypsum, O.

—o—

The postal guide insures a full house in Pokegama, Minn.

There's an Ace in Texas; a King, Ark.; Queen, Pa.; Jack, La., and a Tenino in Washington State.

—o—

"The Passing of the Crow" (Educational Films).

Probably meaning Old Crow.

—o—

FOR BANQUETS:
"FEWER AND BETTER SPEECHES."

FATHER GANDER'S WORSERY RHYMES

Conspired by
"Yankee Doodle in Berlin."

Mother, may I go out to swim?
Yes, my child, you'd "besser";
Hang your "shim" on a hickory limb
But don't go near Sol Lesser.

High diddle diddle,
He played the bass fiddle,
While wifey played the snare drum;
When along came Sol with his bathing girls
And put the whole band on the bum.

Eenie, meenie, minie, moe,
Catch and bather by the toe;
'Though she hollered, Sol said: "No,
I'm going to put you on the stage."

Dickery, Dickery, Dock,
The run ran up her sock;
In a bathing suit, she was so cute
That now she's in Lesser's flock.

Sol Lesser came to our town,
And he was wondrous wise;
He introduced his bathing girls,
And opened wide our eyes.

Mary, Mary, so contrary.
(How does the rest of it go?)
Silken tights—such pretty sights—
With bathing girls all in a row.

—o—

Pete Smith is offering a suitable reward for an expression, addressed to tradepaper editors, to replace his frayed brain-child: "Please Play Up."

—o—

The sea-cock opening Hun forgot to let the water in on these two classic of German vintage:

Rivoli overture: "Rosamond" (Franz Schubert).

Rialto overture: "The Bat" (Johann Strauss).

—o—

So real are the circus scenes in Bert Lytell's comedy "One-Thing-at-a-Time O'Day" that Metro backed a red wagon onto the lot and sold tickets of admission to members of the company.

—o—

"The Egg-Crate Wallop" (Paramount). Six-bits per dozen in June.

—o—

Enter the Honest Confession.

From an advertisement recently appearing in the Moving Picture World, comprising a producer's own statement, we extract this:

"We take ourselves very seriously in these announcements. We try to see which one can get the LONGEST AND DRIEST STORY IN THE TRADE PAPERS. Then we take it for granted that the exhibitor will read each and every one of these long-winded announcements."

—o—

Another American Invasion.

Reviewing "Whitewashed Walls" the London Kinematograph says:

"A feature of the film is the humor of its sub-titles, as an instance of which may be quoted the description of bricks as "Irish confetti."

"One Week of Life" (Goldwyn).

Monday.—"Life and Moving Pictures" (L-Ko).

Tuesday.—"Life's Shop Window" (B. O. Attractions).

Wednesday.—"Life's Blind Alley" (Mutual).

Thursday.—"Life's Cross Roads" (Milano).

Friday.—"Liferitis" (Crystal).

Saturday.—"Life's a Funny Proposition" (Mutual).

—o—

Titles never used in serial episodes: "A Leap for Life." "Facing Death."

—o—

Sub-titles never used in features: "That Night." "Next Morning."

—o—

"Daddy Long Legs" Draws Without Advertising.—Tradespaper Headline.

Some picture showmen expect every picture to do likewise.

—o—

The Peter Milne mentioned as having joined Famous Players-Lasky publicity forces is the same Peter Milne who has been writing Famous Players-Lasky service sections on the Empy News.

—o—

How come that "Broadway" is never used in main titles?

—o—

Monte Hansford (who was among those present) declares that the Open-Sunday-Jubilee banquet gave the impression of an animated tradepaper.

—o—

According to official returns to the U. S. Department of Internal Revenue there are 17,130 movie theatres in our dearly beloved country.

And every one of them gets a piece of mail daily from every distributing concern in the said d. b. c.

With yawning waste-baskets to receive the haul!

—o—

"A widow, neither grass nor green," is a sub-title in "Upstairs and Down." Hey?

—o—

Another fine theory gone wrong:
Model Theatre Closes to Permit of Alterations—Tradepaper Headline.

—o—

Arthur E. MacHugh is coupling the "Give a Thought to Broadway" with Moss's Broadway Theatre by marking "the" in with a brush.

It's in the news that F P-L have gone and given a thought to the Broadway.

—o—

Merely as a suggestion:
The Broadway Theatre might give a special bathing suit matinee during the visit of Sennett's clothesless models.

—o—

Speaking of photoplay bathing girls:
Did you ever notice what pretty **faces** they have?

—o—

Things They Do in the Movies.

In a romantic play located in England the hero saved the heroine from death under the wheels of a freight car marked: Delaware, Lackawanna & Western.

Another plot was laid in the days of Catherine, the Great, of Russia. On the large, flat-top desk stood an American telephone instrument.

The prettiest scene in a romance of the American Revolution was enacted while the hero and heroine stood beside a telegraph pole.

During the action of a play with Parisian locale, the villain abducted our heroine—throwing her into a taxicab with this license number: Ohio, 18975.

MOVING PICTURE WORLD

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J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, July 5, 1919

British Views of American Invasion.

A GLANCE through the English moving picture trade papers is all that is required to show the popularity of American films in the United Kingdom. An article in this issue carries the information that our cousins on the other side of the water are "commencing to build cinemas that will rival our Strands and Rialtos." The informant also hazards the prediction that American moving picture theatre managers of the highest type will be asked to go over and take charge of some of these new picture houses. With no room for an argument on the superiority of American films and our method of exploiting them the exhibitors of Great Britain, if this information be correct, are showing their showmanship by being willing to profit by our greater experience and proficiency.

Close on the heels of this rosy view of the situation abroad comes the announcement of the early sailing of the heads of the Famous Players-Lasky British Producers, Ltd., for London. The newly created $3,000,000 organization, which will produce Paramount-Artcraft pictures abroad, has arranged for the building of extensive studios and production plants, and intends to employ some of the best known American stars in its English plant. Later on producing branches of the organization will be established in other foreign countries.

And now comes a story from London that a portion of the British film interests have declared war against the American invasion and are even desirous of barring the American films made in the United States. The article points out that for four years 90 per cent. of the moving pictures shown in England have been of American manufacture and that the British public has manifested its preference for the imported product in place of home-made pictures. Other English film producers, according to the correspondent, take the opposite view of the matter, as they realize the shutting out of American films will close hundreds of British theatres, the native producers not being able to supply the demand for photoplays.

As the deciding factor in the situation will be the old and reliable one of merit the American invasion will continue to go forward.

Repeal of the Daylight Law.

THE daylight saving law has been repealed. One of the arguments against the present system was that "the movies and other places of amusement begin while the farmer is still in the midst of his work." The moving picture men, especially those interested in open-air places, were on the side of the farmers. In fact, they were against the general idea before the law was enacted. They did not need a demonstration to convince them the scheme was opposed to their business interests.

Rounding Up the Film Thieves.

AT last justice is to overtake the film thieves. The committee of the National Association of of the Motion Picture Industry, whose duty it is to have the enterprising individuals who have been making a dishonest living by corrupting the employees of responsible film companies, is now able to report the arrest of several of the crook fraternity. These criminals were apprehended in New York, Syracuse, Saugerties, N. Y., and in Wilkes-Barre, Pa. The last mentioned place proved exceptionally good hunting grounds. An indictment has been obtained against one ambitious crook who had in his possession over 150 reels belonging to members of the association.

With the arrest and conviction of these film thieves will end the corrupting of the young and unsophisticated employees of the film companies, whose co-operation made the crimes possible.

Sunday Showing and the Doughboy.

MUCH is being said as to the effect that journeying into foreign parts has had upon the returning soldier. The general conclusion seems to be that his sojourn in France will give the American soldier a better appreciation of his own country.

But this opinion will not be true in every respect.

When the Yankee fighter returns from France to the United States he is returning from a country where alcoholic drinks are taken in temperate quantities and where Sunday is a day of freedom and rest to a country where a minority is restricting the tastes of the majority in the matter of beverage and where obsolete laws prevent the enjoyment of such wholesome Sunday entertainment as moving picture shows.

While in France the soldier has become accustomed to social conventions which countenance dancing, out-

door sports, theatres and moving picture shows when they are enjoyed on Sunday. The soldier vote is expected to count heavily if it ever comes to a showdown for prohibition. Have exhibitors realized what strong supporters of Sunday showing they have in the returned doughboy?

Local Option and the Sunday Showing.

SINCE the Sunday motion picture bill became a law in New York State nine cities have been added to the twenty-four that previously enjoyed the privilege of keeping open seven days in the week. The efforts in four cities to have the common council enact an ordinance prohibiting the opening of the local theatres on Sunday have failed. In Jamestown such an ordinance was passed, but the mayor vetoed it after putting the matter to vote and finding out that the people in favor of Sunday opening outnumbered their opponents two to one. In eighteen cities no action has as yet been taken. In six more the question is under consideration. All this indicates plainly that the majority of taxpayers in this state are in favor of Sunday opening.

How to Realize Better Pictures.

THE opportunity for better pictures has arrived. Every one connected with the moving picture industry has felt the new impulse. Open booking is assured. Momentous changes and rumors of changes are taking place or are heard of as each week goes by.

The foreign market has been thoroughly investigated. It is said that a certain producer is about ready to disclose plans that will materially increase his importance in the fielm world, and there are well founded grounds for belief that other big deals are rapidly being brought to the announcement stage.

Trade journals and the daily press have carried articles telling of combinations of eminent authors to place their stories before the screen public in the most advantageous form. "Greater pictures," "bigger pictures," "better pictures" and "super pictures" are some of the terms used to designate the sort of pictures that are to be the product of the new order of things and the millions of dollars that will be spent in their making and their exploitation. No expense is to be spared in the matter of production, advertising and exhibition. All this will require an outlay of money and human effort staggering in the aggregate.

The array of producers, directors, stars, publicity departments and exhibitors is imposing. All these factors stand ready to do their level best to make the next twelve months the most progressive, artistically and commercially, in the history of the screen.

Every dollar of this prosperity rests upon the same element: **The working scenarios which are turned over to the directors.**

The cry for better stories is a mistaken one. They are not to be had.

What is needed is uniformly expert handling of the material contained in the stories. The sum of human experience is the same from day to day. Men and women are interested in the joy and sorrow, the humor and laughter, the romance and tragedy of human existence as these emotions constantly repeat themselves in the lives of the newer generations.

Original stories, stage plays or published novels all come under the same rule: Without the proper handling by the persons intrusted with the preparation of the working scenarios no accident of authorship or intrinsic merit will save them from failure Directors may do much to improve them, or to doom them to deeper failure. Almost certain success awaits the picture that is built up from a correct working scenario.

No branch of the business of motion picture making should receive such fostering care as the department indicated. Upon it depends all the labor and expense which is to follow the work of adapting material to the screen.

It is the vital spark, the very breath of life to the industry, and the biggest factor in the realization of better pictures.

American Advertising Films in Cuba.

A REPORT on advertising methods in Cuba, published by the Bureau of Foreign and Domestic Commerce of the Department of Commerce, contains information referring to the moving picture's opportunities in this field. The report was secured by J. W. Sanger, a trade commission of the bureau, and it explains how the movie theatres in Havana are run and the way advertising slides are used. Their method of showing the slides between each reel of film appears to be popular, and the custom certainly affords the advertiser a good run for his money. The article explains how the American advertiser must have his slides prepared for the Spanish market and also points out that the American manufacturer that has had films made to illustrate his business should give them Spanish titles and arrange with the Cuban exhibitors to show them without the payment of any rental. As such trade pictures are being shown in other countries and the Department of Commerce is strongly in favor of the plan and is doing all in its power to promote it the American manufacturer should give the matter his hearty co-operation.

Moving Pictures on the Courtroom Wall

A ROCHESTER criminologist sets forth a proposition to utilize the moving film to aid in crime detection; to supplant the inanimate record of the present "Rogues' Gallery," and to otherwise serve the ends of justice in making society and public welfare safe for the law-abiding. He would film scenes of crime later to be projected in court to aid jurymen in their decisions; he would photograph known criminals that their pictures might be shown broadcast on theatre screens and thus enlist the showgoer in prospective man-hunts. An entirely feasible proposition, on the face of it. Rather interesting, too, when we consider how apt "the movies" are to be charged with all sorts of inspiration to recklessness—indeed newspapers are quick to charge the screen with having inspired youthful waywardness, and, ofttimes, delinquency and crime.

Convention Opens at St. Louis.

A TELEGRAPHIC report from the convention at St. Louis of the Motion Picture Exhibitors of America, Inc., indicates that the opening day saw the meeting well started, a goodly proportion of the members being in attendance. The editor of the MOVING PICTURE WORLD is present in person and a full and authentic account of the entire convention will appear in next week's issue. Everything points to a successful meeting, and it is evident that the citizens of St. Louis are doing their best to make the exhibitors welcome.

Personal and Otherwise

By Sam Spedon.

A. C. HAYMAN and Joe Schubert, of Buffalo and Niagara Falls, were in New York last week looking over the New York theatres, accumulating suggestions and ideas in drawing up plans for building a new house in Niagara Falls.

* * *

A. N. Webster, who was assistant sales manager, for some time, with the V. L. S. E., has returned from the West. He has been there several months for the Triangle company. When we saw him he was not associated with any concern, but negotiating for a new business connection. Mr. Webster is one of the best known film men in the country.

* * *

Carl F. Sennings, special representative and office manager of the Fox exchange at Washington, D. C., recently resigned from that position. He is now connected with the First National Exhibitors Circuit as manager of the Richmond office. Mr. Sennings has been the Fox representative for five years and is known to every exhibitor in the South as a clean and straightforward business man. He will not assume his business duties at Richmond until July 1, when he and Mrs. Sennings will have completed their vacation, at his parents' home at Louisville, Ky., his native state. C. R. Beacham will remain in charge of the Atlanta office of the First National.

* * *

Max Gans, formerly connected with the General Film, before he joined the Army, has been honorably discharged and is now at liberty. Jobs for soldiers!

* * *

Donald I. Buchanan, who at one time was employed in the scenario department of the Vitagraph, and more recently with the Chapin forces at Ridgefield Park, N. J., is now with the Pioneer, writing subtitles and otherwise employed in the editing department.

* * *

Southard Brown, who was also numbered among the Chapin studio forces, is the publicity director of the Pioneer.

* * *

Harry Crandall, of Washington, D. C., was in New York, Monday, June 23. He says all his theatres are doing well, and the Metropolitan big. This summer he will build the "York," a new 1,100 seat house, in the suburbs.

* * *

David Horsley, of Los Angeles, has been in town for the past ten days or two weeks.

* * *

Sam Grant, of Boston, will produce a series of two reel detective stories specially written by W. J. Flynn, formerly chief of the United States Secret Service. They will be released through one of the prominent distributing organizations.

* * *

Albert Titel is now buying negatives and film for foreign markets. Mr. Titel is the founder and builder of the Ideal laboratories on Hudson Heights, Jersey City.

* * *

Lester Adler, well-known film salesman, has been engaged as manager of the New York exchange office of the Realart Pictures Corporation, at 729 Seventh avenue.

* * *

The owner of the New Theatre, Broadway and 159th street, is announced as being David Picker.

* * *

We were delighted to meet our friend of long standing, George A. Blair, sales manager of the motion picture film department of the Eastman Kodak Company, for twenty-four years. We met him right in the New York film zone.

* * *

C. A. Meade, at one time branch manager of the V. L. S. C., is now with Mowat & Deihe Company, of Detroit, owners of the Michigan rights of Mack Sennett's "Yankee Doodle in Berlin." Mr. Meade is in New York to witness the presentation of the picture at the Broadway Theatre, on June 29.

* * *

Cortlandt J. Van Deusen, at one time associated with the Vitagraph studios, is supervising director of the Apex Pictures Corporation at Indianapolis. This corporation, we understand, has been established in the former Capitol producing studios. Mr. Adams, the president, is here with Mr. Van Deusen to complete the organization and engage a working staff. They intend to produce in the beginning short stories of two reel lengths.

* * *

We had the pleasure of meeting R. D. Craver, of Charlotte, N. C., on Broadway, last week. Mr. Craver is associated in business with Frank Ferandini. These men are the owners of a large number of theatres in the South. They are the principal stock holders in the First National Exhibitors' Circuit of the South Eastern States—Virginia, North Carolina, South Carolina, George, Alabama and Florida—with a paid-up capital of $100,000. He says their business has been exceedingly good, and that they are looking forward to a still more prosperous season. "I will thank you if you will mention in the World," said Mr. Craver, "that Mr. Ferandini feels gratified that we have secured Carl F. Sennings as our Richmond representative."

* * *

It is reported that the First National will locate its New York exchange on the eleventh floor of the Godfrey Building, 729 Seventh avenue.

* * *

Charley Klem, who is one of the pioneer salesmen of the old General Film, is now manager of the Metro Denver exchange office. He was in New York last week.

* * *

The convention of the North Carolina Exhibitors' League will be held at Charlotte on Sunday and Monday, June 29 and 30.

* * *

Alfred Black, of Rockland, Maine, was in New York, Monday, June 23, on his way to the St. Louis convention.

* * *

The annual meeting of the National Association of the Motion Picture Industry will be held at Rochester, N. Y., on Friday, August 1. The election of officers will be held at that time and the transaction of other important matters carried out. The executive officers will be entertained by George Eastman, of the Eastman Kodak Company. The meeting had been arranged for a later date, but Mr. Eastman is to sail for Europe around September 1, and it was thought advisable to hold it at this time as he did not know just when he will return.

* * *

Some of those we have met since our last issue are Morris Kleinnecker, of the Booth Theatre, the Bronx; M. Silverman, Pearl and Happy Hour theatres, Schenectady, and Erwin Huber, of the Picture Play News, of Rochester.

* * *

William Dunn, who has been playing heavies with the Vitagraph for a number of years, has been engaged by the Apex Pictures Corporation, of Indianapolis, to be featured in special productions.

* * *

In reporting in this column last week the disability of J. Stuart (Buster) Blackton, Jr., who is temporarily depending on crutches because of water on the knee, we erroneously dubbed him director of publicity for the Blackton Productions. "Buster" has been assisting in the Blackton publicity and advertising departments. With the formation of the new organization, The J. Stuart Blackton Feature Pictures, Inc., "Buster" was transferred to the studio staff, and as soon as he is able to discard his crutches he will resume his work in the Brooklyn plant assisting Jack Martin, who is manager of the Blackton studio and technical departments.

* * *

John Miller, formerly associated with the Buffalo Courier, is in New York. He contemplates going into producing comedies and special features as soon as he can secure studio accommodations on the Coast. He will establish offices in New York. He is now at the Friars Club.

Violet Heming

To play title role in "Everywoman," a Paramount-Artcraft production.

ROBERTSON-COLE SOLD FOR CANADA

Exhibitors Distributing Corporation of Toronto Takes Entire Product—Also Buys Mutual Exchanges and Films

IN a transaction representing a large sum, the Exhibitors Distributing Corporation, of Toronto, has purchased for all of Canada the entire Robertson-Cole output of fifty-two pictures for the coming year; the three exchanges owned by the Mutual Film Corporation, Ltd., Canadian subsidiary of the Exhibitors Mutual Distributing Corporation of the United States; and the Dominion interests in all the productions which up to this time have been issued in Canada by Exhibitors Mutual.

The exchanges which come into possession of the Exhibitors corporation are located in St. Johns, Toronto, and Montreal. The purchase of these exchanges extends the activities of the Canadian organization from one end of the Dominion to the other.

The Exhibitors corporation is one of the most substantial in the Dominion.

From the Robertson-Cole viewpoint, the Canadian deal represents the most important transaction completed by its foreign department since the arrangements which allied it with July's Imperial Pictures, Ltd., of London, well-known distributors of motion pictures in the British Isles.

To Exhibitors Mutual the deal means that it can now concentrate its entire efforts to selling Robertson-Cole pictures in the United States.

"Tangled Threads" to Be First Film.

"Tangled Threads," starring Bessie Barriscale, will be the first production to come under the control of the Exhibitors Distributing Corporation. Exploitation of the Robertson-Cole features will not be inaugurated by the Canadian firm until September, but meanwhile a big advertising campaign will be conducted on the productions.

William J. Clark, president of Exhibitors Mutual, made this statement regarding his interests in the contract:

"Ever since the Exhibitors Mutual Distributing Corporation took over and reorganized the exchanges formerly operated by the Mutual Film Corporation, we have been negotiating for the sale of the three exchanges which we have taken over in Canada.

"The Mutual Film Corporation had previously closed its exchanges in Winnipeg, Calgary, Regina, and Vancouver, and for a year no effort had been made to distribute in Western Canada.

"War taxation, high rates of tariff on both film and accessories and censorship problems added complications to the difficulties of distribution in Canada.

"Exhibitors Distributing Corporation, Ltd., takes over for distribution in Canada all productions which we have, up to this time, released in the Dominion.

Control Many Prominent Theatres.

The Exhibitors Distributing Corporation control many of the most prominent photoplay houses in the Dominion. Their activities stretch across the entire country which means that Robertson-Cole features will now be circulated through western Canada which heretofore was closed to them through lack of distribution facilities.

"There is tremendous possibilities for Robertson-Cole pictures in Canada, said Arthur Cohen, president of the Exhibitors Mutual Distributing Corporation. "We will open to them a territory which is rich in prospect, and in which the Robertson-Cole attractions should find popular approval. The difficulties which the Exhibitors Mutual exchanges encountered in Canada will be overcome in a large measure by our organization which is purely a Canadian company."

Some of the productions which will come under the control of the Canadian organization before September will be "Better Times," "The Man Beneath," "A Man's Country," "The Pagan God," "The Woman Michael Married, "The Deadline."

Burton Holmes Will Film Reconstruction in Europe; Leaves on Four-Month Trip

BURTON HOLMES, well-known traveler and cinema-lecturer, whose motion pictures are known under the trade name of Paramount-Burton Holmes Travel Pictures, has hit the trail again. Accompanied by Mrs. Holmes, Herford Tynes Cowling, his chief cinemetographer, a battery of Bell-and-Howells, and some eighty or ninety trunks containing raw film stock, a portable laboratory, etc., Mr. Holmes sailed from New York, June 16 for Europe. While his plans and itinerary are necessarily elastic and subject to change because of unsettled local conditions he expects to take between fifty and sixty thousand of feet of film for a new series to be released through the Famous Players-Lasky Corporation to be known as "Europe in the Re-making." Fundamentally the idea of the series is to show precisely what is being done to put Europe on a peace basis, according to Mr. Holmes.

Will Show Reconstruction Process.

"Right at this time the most interesting phase of the European situation is the phase of reconstruction," said Mr. Holmes, just before sailing. "The war, naturally, has left Europe in a chaotic state—even the neutral countries have not escaped it—and it is my plan to show just what is being done to restore normal conditions. It is a big job that they have in Europe, and an interesting job it is, too; and I believe that the American people want to know all about it. Hence this series.

"Roughly, my itinerary includes England, France, Northern France, Belgium, the Rhine Valley, Czecho-Slovakia, Poland, Switzerland, Spain, etc. You will notice that I am not confining myself strictly to the war areas. One thing I wish to emphasize particularly, and that is that 'Europe in the Remaking' will not be a travel or scenic series in the accepted sense of the word; it is to be rather a film record of the work done to reconstruct and reorganize Europe."

Be Gone Four Months.

Upon reaching Europe, Mr. Holmes will be joined by Louis Francis Brown, his business manager, and his wife, who left New York on June 5 to complete all necessary arrangements with the civil and military authorities of the various countries they expect to visit. The Holmes party expects to be gone about four months.

E. K. Lincoln and Eileen Percy, Left and Right, Wa tch Margery Wilson Unbeard the Lion in His Den.
The "lion" is E. K. Lincoln, also, but he doesn't mind being so lionized in "Desert Gold," the Zane Grey feature distributed by Hodkinson.

RUBBERNECKING IN FILMLAND

Santa Ynez Canyon Plunged Into War—Dutiful Daughter Plunged Into Tank—Los Angeles Is Otherwise Very Quiet

By Giebler

I HAVE just jerked a week from my calendar, and now, as I sit with pensive brow and a lame back, regarding the slip of paper and the seven days it represents, I am filled with thoughts, happy, bitter, regretful, and —just thoughts.

I can close my eyes and see beautiful maids in the pellucid depths of a pool at Bessie Barriscale's big water stuff scene, and hear the loud smack of the sylph who didn't know how to dive very well, as she smote the water with her fair and somewhat fat form.

I have bitter thoughts of a waiter taking a glass of champagne from under my very nose, and under the very noses of twenty-four of my colleagues at Harold Bell Wright's party, just because a little mechanical bird came out of a hole in a clock and said "cuckoo" nine times. It's awful to live in a half dry town.

Battle in the Mountains.

There are other reveries of going to Santa Ynez Canyon to see Allan Dwan make a battle for "Soldiers of Fortune," and the hills that rise from either side of the canyon, hills that would get the goat of any angora that ever lived—and very regretful reveries of me taking the hills on foot and in high, jumping from crag to crag like a graceful gazelle, looking around ever and anon, to see if the lady reporters that came along were watching me, and of how the alpine stuff made my lumbago act up in a manner that it has not acted up since I listened to false friends who said: "If one knows how to skate on ice skates, one can skate on roller skates."

The battle was great—the biggest stuff since Intolerance—and after I see the close-up action, I am going to write a Rubberneck story about it.

"A Good Week."

Then I have thoughts of the day I watched Francis Ford making bottom-of-the-sea stuff for his "Mystery of 13" serial, and of how I had to go out in the ocean to find a dry spot.

It has been a good week, however, with no scandal to speak of.

John Jasper's studio is assuming proportions. Jesse L. Lasky is back on the Coast. Watterson Rothacker and his family have come to town, and George Beban has arrived from the East.

Karger Busy as Ever.

Everybody at Metro is taking a rest but Maxwell Karger, the big boss, who, it seems, never ceases from labor. At any rate, nobody has ever caught Maxwell doing any loafing.

One of the high spots of the week was Harold Bell Wright's party, staged on Marcell's Roof, a foregathering of that part of the elite of the Fourth Estate of our fair city who earn their cakes and ale by writing pieces of a movie nature for the daily press and the trade journals.

An Anti-Publicity Dinner.

Mr. Wright said that he was not giving the party for publicity purposes, and he made every writer promise that nothing would be said about the affair in print, and because I forgot to cross my fingers when I promised, I can not tell about the fine time we all had, nor speak about the oysters cooked in their shells, the bird with the gracious gravy, the salad, the wine, or how he played the part of a perfect host.

Harold does not drink wine himself, but he gave wine to his guests, and took a tall beaker of English stout for his own comfort. He does not smoke cigarettes, and said that to a real smoker a cigarette was like a hungry man letting the moon shine in his mouth for a square meal, yet we had coffin nails of an infinite and endless variety.

Mr. Wright did not make a speech, and only those who sat near the head of the table heard his remarks. I was one of the lucky number, and I found that the great novelist and I have much in common.

We are both high brows. Harold's brow is a little higher than mine, but it is only the way he combs his hair. I kinda hide my hirsute hiatus by letting a long lock fall over the vacant spot. Harold doesn't do that. He has written so many books he doesn't care about hair. When I am as famous as Harold I won't care either.

Both from Missouri.

Another thing we found in common is that we both acknowledge Missouri as our native heath. Mr. Wright was down in my old stamping ground when he wrote "The Calling of Dan Matthews," and he says that the cast-iron statue of Silver Dick Bland is still standing in the courthouse yard in Lebanon, one of the gateways of the Ozark country, and that the natives still smoke and "chaw" home grown hillside "navy terbacker."

Some folks would not think the hillbilly country of Missouri was a good place to claim as a birth place, but after I heard Harold dilate on the wonderful country, I felt proud of the fact that I was brought up on the corn pone, mustard greens, black-haw pie and sassafras tea of the Ozarks. It is a wonderful country, rich in romance, rich in resources, and rich in woodticks.

A Visit to Laemmle.

The day after the party at Marcell's I went out to Universal City to see Carl Laemmle, and found him one of the busiest men on the Coast, though not too busy to see visitors.

Mr. Laemmle is still the same optimist that he always was, still full of faith in the films, bubbling over with enthusiasm, and full of predictions of the good things in store for Universal fans.

He told me about sending J. P. MacGowan to Europe to make pictures, and about the big super-special that Allen Holubar is making with Dorothy Phillips as the star.

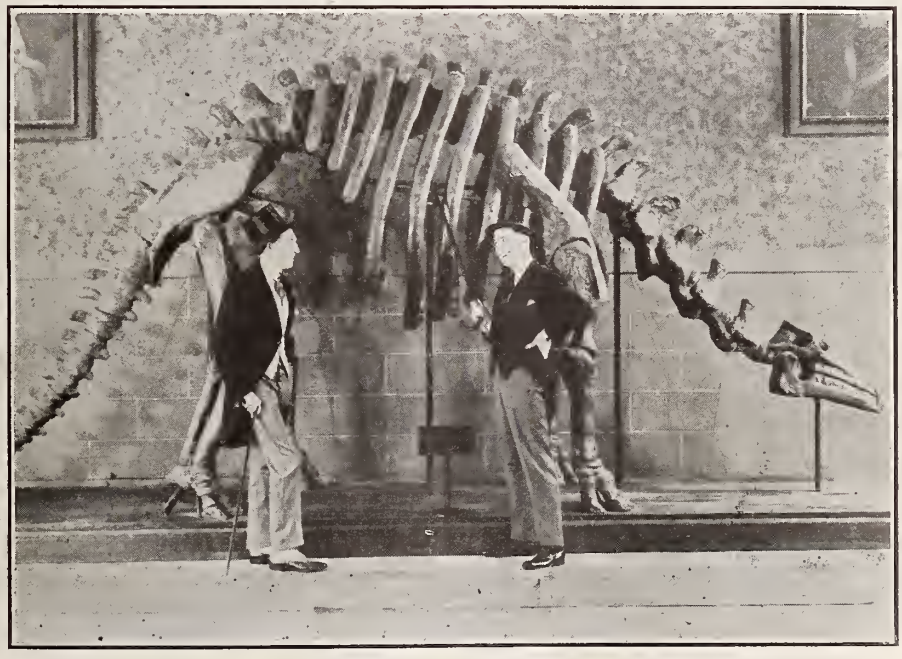
Rosenthal a Good Man.

We talked about business and about Barney Rosenthal, manager of the St. Louis Universal Exchange, and he said: "Barney's a mighty good man," and I said: "I'll say he is."

Mr. Laemmle says he came out to stay only a week, but he has sent for the children, and the whole family will stay until cool weather.

I also saw Joe Brandt, but you can see Joe almost any time, he comes out to the Coast so often. I think he must have a book of commutation tickets between L. A. and N. Y., the way he keeps bouncing from here to there and back.

Harry Kline, the new manager of U. City, is another busy man. He was



"The Stegosaurus Is Now as Scarce as the Stew in Ari(d)zona,"
Explains Eddie Lyons to Lee Moran in a public lecture delivered at the Universal studios.

transacting business with three persons at one time, and the ante room to his office was running over with a waiting list. I wouldn't have got in shooting distance of Mr. Kline, if Mr. Laemmle hadn't been kind enough to engineer me into his office.

Engineering a Comedy of the Ark.

There was very little doing on the lot, nearly everybody being out on location, or just between pictures. I ran across Billy Campbell, the wild animal impresario, Harry Burns, his assistant, and Curly Stecker, the trainer who knows almost as much about animals as Noah's second boy, Shem, who had charge of the menagerie on the ark.

Billy and his gang were doping out a new idea for a comedy, with Joe Martin, the monk, as leading juvenile, and Charlie, the elephant, as the heavy.

Speaking about animals, they've got the bones of a stegosaurus out at U. City, and I came along just in time to hear Eddie Lyons delivering a lecture to Lee Moran on the habits of the beast.

Eddie says the stegosaurus used to roam around in Arizona before the state went dry, and that although he gives the impression of being somewhat bony, he was really a handsome beast when he had his hair and hide all on, and made a cute little pet if treated kindly and fed on confetti.

The stegosaurus looked to me as though he might have been defunct about a thousand years, and I'm doubtful if Eddie ever saw one alive, but you never can tell, almost anything can happen to a comedian.

Attendance at a Tank Party.

That night I went out to see the water stuff that will be one of the punch scenes of Bessie Barriscale's new film, "The Woman Michael Married." This was one of the biggest tank scenes I have ever seen. I didn't say that just to make a pun, it's fact. The tank was 90 feet long, 45 feet wide, and 12 feet deep in spots.

The scene represented a swell restaurant of some kind, with people sitting around on the edges of the water, eating, drinking, and listening to the music.

Miss Barriscale as the woman Michael married, Jack Holt as Mike, and Marcia Manon as the lady heavy, were in the set. Henry Kolker was directing, while Guy Wilkie handled the camera.

They had about twenty-five bathing girls as atmosphere, and though I've always known that the atmospheric conditions out here were good, I never realized the perfection of some of our atmosphere until this time.

Kolker got some good stuff. One of the atmospheric girls did a bit that is going to make a hit—as big a hit as she made when she struck the water.

The girl, whose name was Virginia, was seated with a white-headed gentleman with a goatee, at one of the tables near the edge of the tank. He was supposed to be her father. Two of the swimmers came up to the edge and asked her to come in.

"Father, may I go in to swim?" she asked the goatee.

Into the Drink.

But before he could say "Yes, my darling daughter," let alone the advice about hanging her clothes on a hickory limb, the swimmers in the water grabbed the legs of her chair, and she went over backwards in a graceful curve, chair and everything.

It was good, very good. There was a lot of action like that. Some of the time only one or two of the swimmers were in the water, and then again there were so many that the swans that floated around had all they could do to keep in the picture.

The big action and the most beautiful part of the scene was when Miss Barriscale sat in the flower-covered swing high above the tank, and again when she took a high dive into the tank from the top of what looked like a pulpit at the extreme end of the set.

Incorporations of Picture Enterprises Is Continuing

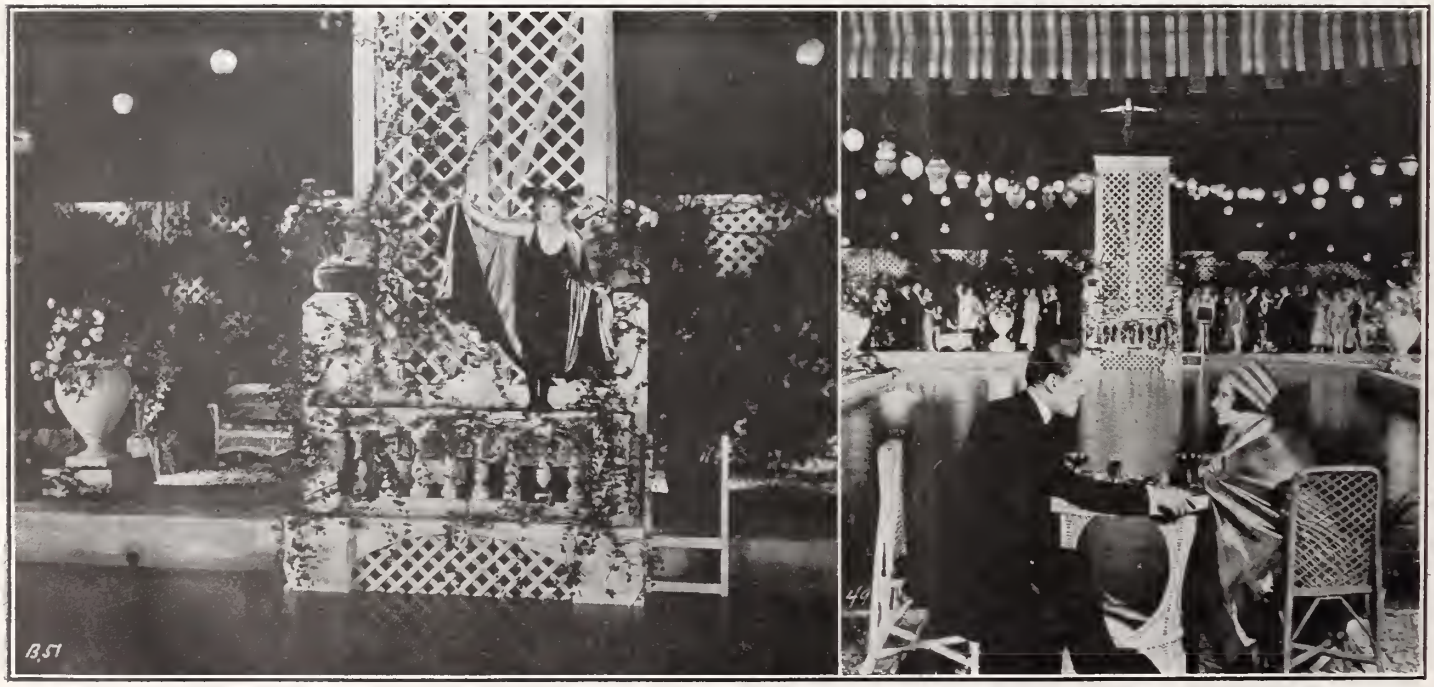
Albany, June 23.

NINE firms, identified with the motion picture industry, were incorporated in New York State during the past week. These included the Popular Productions, capitalized at $200,000 and naming Muriel Ostriche, Walter Irving and Norman E. Sachs, as directors. There was not a single day last week without one or more firms being incorporated with Secretary of State Hugo for motion picture work. The nine include the Edythe Hope Film Corporation, $100,000, with H. S. Hechheimer, Isaac Bernstein and Mark Oppenheim, of New York City; the Edgar Jones Productions, $30,000, with H. S. Hechheimer, Isaac Bernstein and Mark Oppenheim; the Hill-Haines, Inc., with P. A. Zibelman, Charles Wund and P. J. Henschen; the Newburgh Holding Corporation, $50,500, Samuel V. Schoonmaker, Joseph Turl and Anson J. Fowler, of Newburgh; the Clark Cornelius Corporation, of New York City, $750,000, Richard Bennett, Jr., Fred E. Sturgis and Geo. Velting, Jr.; the Cinema News Publishing Company, New York, $10,000, with H. S. Hechheimer, Mark Oppenheim and Isaac Bernstein; the Solar Film Corporation, $20,000, Samuel Berghoffen, John Salemene, Maurice Weeker, of New York City and the State Health Films, New York, with Abel C. Thomas, Mary E. Smith and Anna M. Cotter.

GRANT.

Simplex Employes Holding Outing.

Saturday, June 21, the day of the long looked for outing, broke sharp and clear. Lead by a band the employes of the Simplex factory marched to the Staten Island ferry and proceeded to Stotsky's Belvidere Park, North Beach. Here the annual outing committee of the Simplex employes had arranged for a program of outdoor sports in which competed the athletic champions of the numerous departments.



Watery Grave? These Beautiful Scenes from "The Woman Michael Married" Wouldn't Indicate a Grave Situation.

Bessie Barriscale is seen here in some of the big water scenes for her Robertson-Cole. Jack Holt and Marcia Manon are in the foreground at the right, with Bessie Barriscale poised in the background for a plunge.

Chicago News Letter

by Jas. S. McQuade

WEISS TELLS OF WESTERN PROGRESS

Majority of Illinois Theatres Remain Open Despite Daylight Saving Law—Good Crops Help

HARRY WEISS, co-manager with R. C. Seery, of Chicago's First National office, came into the city last week after an extensive tour of Illinois, during which the exhibiting end of the business was thoroughly combed in every section of the State. His observations and the expressed opinions of exhibitors convinced him that every picture theatre in the entire territory will be kept open throughout the summer, if at all possible. The unusually good spring busines has made exhibitors feel that they can afford to keep their theatres open, even if they do lose a little.

The greatest handicap against the "keeping-open" policy in smaller towns is caused by the "daylight" law, which prevents the farmer, his family and his help from attending, owing to the lateness of the quitting hour. This law, not only in the smaller towns, but in some of the larger as well, prevents the theatre owner from opening the windows—as the daylight spoils the pictures on the screen, and the consequent lack of ventilation causes such discomfort that patrons will not attend.

Airdomes Must Have Bands.

In southern Illinois, where there is a large number of airdomes, the shows cannot begin till 9:30 p. m., which gives only an hour and a half to run. In order to draw the crowd before that time, the airdomes are obliged to shoulder the extra expense of a band, which starts playing about eight o'clock.

Mr. Weiss is very optimistic over the outlook for exhibitors in Illinois. Owing to the wet spring and early summer, the wheat crop promises to overtop every previous record in the State. Very little corn has been planted, and that has always been the leading crop of Illinois. This is due to the great world demand for wheat and to the high prices for wheat guaranteed the farmers by Uncle Sam. This wonderful crop will mean an abundance of money in the great farming communities and in all the towns and cities of Illinois.

Good Roads Help Exhibitors.

Another great factor, in the good times for picture theatres in the State, is the "good-roads" movement for which $60,000,000 was recently granted by the Illinois legislature. Townspeople and farmers will reap the benefit in various ways, as the merchants will have better trade and the farmers will be able to visit towns and cities which they formerly avoided. Picture houses will thus participate in the good times that are coming.

Despite the high cost of material and of labor, new picture theatres are springing up like mushrooms, Mr. Weiss says. And this is true in the small as well as in the large communities. At Carlinville (5,000 population) Messrs. Daley and Dedit are building a 1,000-seat house, which will be opened July 4, with a straight moving picture program. In Quincy, ground was broken by B. E. Pinkerman, on May 26, for a picture theatre that will seat 2,400 persons. The cost will be over $100,000. Big features and star attractions will form the programs. This house will be opened New Year's Day, 1920.

New Theatres Being Built.

New picture houses are now being built in Arcola and Tuscola, while in Fairfield a new house has just been completed. It has been christened the Pershing and W. A. Cox has been appointed manager by the shareholders. The chief shareholders are the employes of the Sexton Manufacturing company, which has been engaged in work for Uncle Sam during the war. These employes came from various towns of the country, where they had been accustomed to see good pictures, properly presented, and so determined to have their own theatre in Fairfield. The Pershing seats 750 persons, a good house for a town of 2,500. It cost $60,000.

New picture theatre are also under construction in Freeport, Elgin, Aurora, Joliet, Steger, Peoria and in other towns and cities.

Mr. Weiss looks for the best season yet chronicled in the history of the business, so far as Illinois is concerned. He especially referred to the fact that exhibitors throughout the State are not backward in charging the proper prices for their shows. The present tendency prevailing among exhibitors throughout the State is not to tie themselves up with any one concern for more than two or three pictures.

Program Is Dead.

The program is dead. There is a great demand for good one and two-reel subjects. Exhibitors aim at securing diversified programs and at showing all makes during the season.

Most of the picture theatres throughout the State have no fixed admission

There Are Many Lines of Beauty in This Irene Castle Feature Which Is Robert W. Chambers' "The Firing Line."

The crystallized action in these three scenes is but an indication of the force which runs through this Paramount-Artcraft special.

of $15 to $25 a day, he expects 10 and 15 cents at the box office for every adult. If his films cost him $50 a day, he charges 25 cents. If $100 a day, he asks 50 cents for each admission ticket.

To show the willingness of Illinois exhibitors to shoulder the tax burdens imposed by Uncle Sam, Mr. Weiss referred to the 5 cent war tax, which took effect May 1, last. He assured me it is being paid without a murmur, and with a sincere spirit of helpfulness. And its payments does not affect the rental prices a single cent in any case. The exhibitors throughout the State of Illinois stand by Uncle Sam to a man, and there is not a disgruntled one among them.

Tom Furniss on Present Conditions in Northwest

THOMAS FURNISS, who owns and manages the Brunswick Amusement Co., of Duluth, spent several days in the city during the week of Monday, June 15, and left for his home city, Saturday, June 21.

The special object of his visit to Chicago was to study the methods adopted by the best theatres in the matters of musical accompaniment, light effects, aids to picture atmosphere, projection and all the other adjuncts of a thoroughly modern type employed in the presentation of pictures.

He visited the Riviera, Woodlawn, Pantheon, Orchestra Hall and other theatres during his stay, and expressed the opinion that none of these had any lead on the high class houses in the Northwest. So far as architecture is concerned, he pronounced the Woodlawn, Riviera and Pantheon as being very up-to-date and pronounced the interior of the Riviera as the most beautiful of all the houses visited. He holds, however, that the Madison Square Theatre, Detroit, owned by John Kunsky, is ahead of all the Chicago houses visited, in every way.

"The Northwest has been extremely prosperous since last October," said Mr. Furniss. "Business has fallen off considerably during the past sixty days, owing to the 'daylight' law. We can play ball or read a newspaper out of doors in Duluth, up till 9:45 or 10 o'clock, p. m. This kills our first show, leaving practically only one show for the night.

"There is considerable building of new theatres at present, both in Minnesota and the Dakotas, the capacity of the houses running from 700 to 2,000 seats, and most of them are of costly construction.

Majority Favor Open Booking.

"There is considerable discussion in this territory regarding bookings. The majority of exhibitors favor open bookings, though many who have been in the business for the last seven or eight years do not understand the difference between open bookings and the open market. An open market came very near ruining the business in the early days, and the same policy would ruin it now.

"Open booking offers real advantages to a real showman, for the reason that by careful study of the likes and dislikes of his patrons he knows just what they want, and he will book only pictures that they desire.

"I feel that there is a growing inclination on the part of producers to get closer to the exhibitors. In the past these departments of the industry have been too far apart.

"Another hopeful sign, which to me spells 'good' for all concerned, are the co-operative organizations which are now springing up in different states. I have in mind, particularly, that splendid organization in northern California, which was formed some time ago. A reading of its articles and by-laws would surely put to shame many organizations of exhibitors which have tried to exist in the United States. I understand that the exhibitors of Seattle and Portland recently formed a similar organization in their territory.

Organization Wants Better Pictures.

"In May last there was incorporated under the laws of the state of Minnesota, an organization covering the states of Minnesota and the Dakotas. This organization is much on the lines of those in northern California, Seattle, and Portland. It is known as the Theatre Owners' Corporation of Minnesota and North and South Dakota.

"It is not the object of this organization to band together for any unfair purpose or to fight any of the other branches of the industry, but rather to co-operate on a fair basis for the good of all. Its object is not to buy cheaper pictures, as many may think, but to buy better pictures and give longer runs, and to co-operate in every way possible for the good of the producer, the distributor and exhibitor."

Mr. Furness closed the conversation by adding that admission prices to picture theatres have almost doubled in the past year, in the better class of houses in the Northwest.

J. F. Burhorn Opens Office to Handle New Era Films

J. F. BURHORN, who has had considerable experience in exchange business, opened an office at 207 S. Wabash avenue, about three weeks ago, to conduct a distributing business under the firm name of New Era Films. When seen by the writer, he announced that he will handle nothing but "pictures from the libraries of prominent producers."

He has started with reissues of the George Kleine System, which include Edison releases in which Shirley Mason and Viola Dana are the stars. He has also secured, as his first new release, "Ashes of Desire," an Essanay feature in which Mrs. Sessue Hayakawa is the star. This production is of six-reel length, the story being laid in Japan, and it is said that the theme is strong, and that the leading role gives Mrs. Hayakawa abundant opportunities to display her emotional talent. The release will be made early in July.

Mr. Burhorn at one time owned the Princess Theatre, on the south side, in Chicago. He sold out and accepted a position as salesman in Indianapolis for the George Kleine exchange there, and was soon promoted to the position of manager. He afterward managed the George Kleine exchanges in St. Louis and Dallas for several years, and when these exchanges were closed he became manager of the General Film Company's office in Pittsburgh.

"Oh, Must You Really Go?" Say the Girls in Chorus in "Girls."
Marguerite Clark is the soul of politeness to Harrison Ford in her coming Paramount, "Girls."

Houses Have Good Business in Spite of Hot Weather

F. C. AIKEN, manager, and Ben W. Beadell, sales manager of Select, made a trip to Milwaukee last week and reported unusually hot weather in the Cream City. Notwithstanding the handicap, the better class of theatres downtown were showing to good business, due to high class programs and fine ventilation.

Mr. Aiken, incidentally, during our conversation, contrasted the business in such houses with that obtained by exhibitors who favor the policy of running "any old program" when the mercury "goes away up." He holds that the matter of profits or losses under such conditions depends solely on the intelligence possessed by the exhibitor. The live exhibitor aims at making the temperature more tolerable and his program more attractive, while his less enter-

prising brother swears at the weather fiend, then capitulates and makes things more intolerable for his patrons by offering a show that is below par.

Decidedly poor showmanship, the writer thinks, as it cannot fail to alienate the stanchest supporters of the house where it is practiced.

Ascher Brothers to Build Theatre Costing $500,000

ASCHER BROTHERS announces the erection of a big modern picture theatre at the southeast corner of Sixty-third street and Marshfield avenue, this city, with a seating capacity of about 5,000. The site is 95 by 185 feet, and on it will be constructed a business structure which will include the new house. The ground was purchased for $70,000, and the cost of the business block and theatre is estimated at half a million dollars.

It is promised that this new theatre will embody all that is most modern in moving picture theatre architecture and that the architects in charge will leave nothing undone to accomplish that end.

"The City of Comrades" in Demand.

"The City of Comrades," with Tom Moore, was booked by most of the houses on the circuits of the Ascher Brothers and Lubliner & Trinz for the week of Sunday, June 22. Six prints of this Goldwyn feature will be used in Chicago alone for several weeks on the bookings already arranged, and it is expected that Manager Van Ronkel will be obliged to borrow more prints to meet the demand for the first four weeks of its run here.

"Secret Service" Popular in Chicago.

"Secret Service," with Robert Warwick, drew enthusiastic crowds to Orchestra Hall during the hot weather that prevailed throughout the week of Sunday, June 15. Elsie Ferguson, in "The Avalanche," will be the attraction for the week of June 22. The regular program will supplement this Paramount feature.

"Sahara" at the Pantheon.

The first presentation here of Louise Glaum in "Sahara," a W. W. Hodkinson feature, was given at the Pantheon Theatre, Monday, June 23. It will be continued in that house throughout the week, the first time in the history of the Pantheon that a picture has been run for seven days. A special musical program was prepared by Musical Director Paul Biese for the production.

"Upstairs and Down" at Ziegfeld.

Constance Talmadge in "Happiness a la Mode," a strong Select feature, drew to capacity at the Ziegfeld for the week ending Friday evening, June 20. The succeeding attraction is Olive Thomas in "Upstairs and Down," which was given its premier at this house Saturday, June 21. Indications point to a big run.

Herman Robins of Fox on Tour.

Herman Robins, assistant general manager of the Fox Film Corporation, was in the city recently and left for Minneapolis for a two days visit. Thence he proceeded to Seattle, after which he will visit San Francisco and Los Angeles. The object of Mr. Robins' tour is to get familiarized with the present conditions in the Fox exchanges.

Owen Moore Off for Hollywood.

Owen Moore and Myron Selznick, stopped over between trains in Chicago Thursday, June 19, on their way from New York to Hollywood, where Mr. Moore will immediately start work on several features of the Selznick brand.

Ben Garetson with Goldwyn.

Ben Garetson, who was formerly publicity man for the Fox Film Corporation in this city, was recently appointed to a similar position in the Chicago office of the Goldwyn Distributing Corporation. In addition to his regular work, Mr. Garetson will visit exhibitors in Chicago territory and aid them in exploiting the Goldwyn product.

Constance Binney Signed to Appear in Realart Films

CONSTANCE BINNEY, whose acting in "39 East" at the Broadhurst Theatre is one of the hits of the current New York season, will star in motion pictures for the new Realart Pictures Corporation. A contract has been closed which assures her appearance in Realart Pictures for several years.

Constance Binney
On one of the stepping stones to greatness through Realart Pictures.

Miss Binney will continue her stage work in "39 East" which is still running to capacity houses, and later will go on tour with the Rachel Crothers play. She has been in only three pictures.

This little maiden flashed across the horizon of the metropolis as a dancer in the premier production of "Oh, Lady, Lady!" In this part she was seen and not heard. The management, however, aware of her acting ability, chose her to understudy the leading part, played by Vivienne Segal. When Miss Segal had to leave the cast on account of illness, Miss Binney was given the part.

She made her first screen appearance in Maurice Tourneur's production of "Sporting Life," adapted from the Drury Lane melodrama. She was cast for leads with John Barrymore in two Famous Players-Lasky pictures, "Here Comes the Bride!" a farce comedy, adapted from the stage play of the same name, and "The Test of Honor," a psychological drama.

Miss Binney's first vehicle with Realart is "Erstwhile Susan," the Broadway success of a season or two ago with Mrs. Fiske as the star. Miss Binney's piquant personality exactly fits the part of the engaging Mennonite maid, "Barnabetta," in "Erstwhile Susan."

Farrar Finds Rural Mail Is Economical Advertising

STEVE FARRAR, of the Orpheum, Harrisburg, Ill., has found a way to simplify the keeping of a rural mailing list, and it is so simple that it is a wonder no one thought of this before. Steve believes in circularizing his farmer patrons, but it has been more or less of a task to keep the mailing list up. But the other day, Steve got married, and this seems to have sharpened his wits. He went down to the local post office and found out from each R. F. D. carrier, just how many mail boxes there were on his route. Then he had number ten envelopes printed as shown below, requiring only

Box No. 106,
R. F. D. 5,
HARRISBURG,
Illinois.

the addition of the route number and one number for each box, the boxes being numbered in rotation. These are sent out, unsealed, under a one cent stamp and cover the field just as effectively as would a personally addressed letter to each possible patron. These envelopes may be printed up in quantities, but Steve has his printer keep the form standing, and uses fresh advertising copy covering the left hand half of the envelope each week, getting his message over before the recipient can possibly throw it away—not that many of them are thrown away, for that matter.

Louis L. Dent Promoted.

Al Lichtman, general manager of the department of distribution of the Famous Players-Lasky Corporation, has announced the promotion of Louis L. Dent from the position of branch manager of the Atlanta exchange to that of special representative at the district manager's office in the same city, and will work in conjunction with District Manager C. E. Holcomb in conducting next season's sales campaign in the South.

Mr. Dent succeeds Dan Michalove, resigned, and will in turn be succeeded as branch manager at Atlanta by R. E. Bradford, formerly manager of the Triangle office at Chicago.

Edward Langford Returns.

Edward T. Langford, who enlisted in the army comes back to the screen in "The Volcano," the second Augustus Thomas-Four Star picture starring Leah Baird, a W. W. Hodkinson release. Langford was a captain in the 27th Division, New York's National Guardsmen.

Clark Cornelius Corporation Acquires Rights to Twelue Charlie Chaplin Films

ANNOUNCEMENT is made that the negative rights to the twelve Mutual-Chaplin comedies have been acquired by the Clark-Cornelius Corporation and that a new edition of the series will be issued in the fall through Exhibitors Mutual.

The principal figures in the deal are William J. Clark, president of Exhibitors Mutual Distributing Corporation, and H. C. Cornelius, vice president of Exhibitors Mutual. Negotiations for the purchase outright of the twelve Chaplin negatives have been in progress for some months between Mr. Clark and Mr. Cornelius and the directors of the Lone Star Corporation, which produced them. The purchase includes not only the American rights to the twelve productions, but also foreign rights.

Has Capital Stock of $750,000.

The Clark-Cornelius Corporation has been organized with a capital stock of $750,000, all of which has been subscribed and paid in. The corporation will be confined to Mr. Clark, Mr. Cornelius, and three or four other close associates in the Exhibitors Mutual Corporation. The officers and directors are William J. Clark, president; L. A. Cornelius, vice president; and H. C. Cornelius, secretary and treasurer.

"We have been in negotiation with the officers of the Lone Star Corporation for several weeks," said Mr. Clark, "and have just been notified that the negatives have been sold to us. We intend to retitle them, get out a complete new line of advertising accessories and issue them in new edition some time early in the autumn."

Films Exclusively Chaplin Products.

"They were made by Charles Chaplin at his prime. They are the first pictures he ever made strictly without interference Mr. Chaplin was given completely a free hand and as much time as he wanted. He originated the stories, selected his own casts, directed them himself and was restricted neither in time nor in money. They were titled, edited and assembled by Mr. Chaplin."

The twelve comedies were made under $670,000 a year contract between Chaplin and the Lone Star Corporation.

The series includes, besides, "The Floorwalker," "The Fireman," "Behind the Screen," "One A. M.," "The Pawnshop," "The Count," "The Vagabond," "Easy Street," "The Rink," "The Cure," "The Immigrant" and "The Adventurer." The new edition will be issued at intervals of four to six weeks. The first release will be "The Floorwalker."

June 22 Attractions at New York Theatres

RIVOLI—"Secret Service."
Paramount-Artcraft Special.
Starring Robert Warwick.
RIALTO—"Hay Foot, Straw Foot."
Paramount Picture.
Starring Charles Ray.
STRAND—"Other Men's Wives."
Paramount Attraction.
Featuring Dorothy Dalton.
BROADWAY—"The Spark Divine."
Vitagraph Feature.
Starring Alice Joyce.
81st STREET—"Sunnyside."
Chaplin-First National.
"Better Times."
Robertson-Cole Feature. Dividing the week.

Selznick Buys Two Stage Hits for Early Release

THE picture rights to "Blind Youth" were purchased for Eugene O'Brien's second Selznick production to follow "The Perfect Lover," which has just been completed. The rights to "The Country Cousin" were bought for the first of the Selznick Pictures starring Elaine Hammerstein. Work will begin shortly.

"The Country Cousin" is a comedy-drama by Booth Tarkington and Julian Street, and ran on Broadway to crowded houses for the entire season. It was in "The Country Cousin" that Eugene O'Brien made his last, big stage success, but the play is considered more suitable for a woman star and, therefore, will be utilized to introduce Miss Elaine Hammerstein to the Selznick Picture series.

"Blind Youth" was Lou Tellegen's biggest stage success in America. It was written by Willard Mack in collaboration with Mr. Tellegen himself, and ran an entire season at the 39th Street Theatre, New York. Both of these stories were selected by Harry Rapf, general manager of the Selznick Studios.

Marcus Loew to Build Big Theatre in Indianapolis

A REAL estate transaction, said to be the largest of its kind, negotiated in Indianapolis, was completed Thursday, June 19, in the leasing for ninety-nine years by Marcus Loew, of New York, the property on the east side of Pennsylvania street, extending from Court street to the Fletcher American Bank building, for the erection of a theatre. The total ground rental of the property is $4,786,004.

The deal was made by Emerson W. Chaille, Indianapolis realtor, who has just returned from New York, where he conferred with Mr. Loew, who is president of the Loew Booking Corporation, owners of a chain of theatres in various parts of the United States. Mr. Chaille said the lease involves more than double the amount of money in any ninety-nine years lease executed on Indianapolis real estate at the present time.

The property has a frontage of 93 feet in Pennsylvania street and a depth in Court street of 202 feet, and is occupied by a number of Indianapolis business firms.

Mr. Loew has announced that he will start building the theatre and office building on this site March 1 next, and says the new structure will involve an expenditure of $500,000 to $1,000,000. The theatre will seat more than 3,000 and will be devoted to high class motion pictures and vaudeville.

"The Volcano" Is a Picture of Social Unrest, but These Scenes Show Merely the Lull Before the Storm.
Leah Baird is starred in this Augustus Thomas play which will be distributed by Hodkinson.

News of Los Angeles and Vicinity

By A. H. GIEBLER

START WORK ON COMMUNITY STUDIO

Hollywood Firm Begins Building Operations for Picture Commons on Santa Monica Boulevard

CONSTRUCTION work has begun on the new Hollywood Studios, Inc., at Santa Monica Boulevard and Seward street, on a site of fifteen acres acquired from the estate of G. Allen Hancock, a Los Angeles millionaire. The plans for the new film plant were drawn by Meyer & Holler (The Milwaukee Building Company), who also have the building contract.

The organizers of this community studio company are, C. E. Toberman, Hollywood realty broker, president; John Jasper, former studio manager for Charles Chaplin who supervised the construction of the Chaplin studio, vice president and general manager; and C. W. Bradford, who has recently come to Hollywood from Michigan.

Spanish architecture will be followed throughout in the construction of the plant, the first unit of which it has been planned to complete within thirty days. Three additional units will then be built. The studio will face Santa Monica Boulevard and will be enclosed by a concrete wall. Landscape gardens will be laid to make the place attractive. It is planned to erect four separate stages of steel and concrete which will be covered with glass so as to permit of working in any kind of weather.

Ford Buys Studio and Grounds.

Three acres of ground on Sunset Boulevard and Gower street on which a studio has recently been erected for the use of the Francis Ford Film Co., has been purchased by Francis Ford for the sum of $50,000. The property has a frontage of 195 feet on Sunset Boulevard.

Universal Has Shake-up.

With the coming of Carl Laemmle, president of Universal, a few weeks ago, came a general switching around of heads of departments, directors and writers at Universal City. Plans for unusual activities in the production of forthcoming features are being formulated, and radical changes are made in many producing units as well as in the various departments of the huge film plant.

Harry Kline, formerly with Charles Dillingham, has succeeded William Sistrom as general manager of productions. Rupert Julian has severed his connection with Universal. Elliott Clawson, of the scenario department, has departed and Eugene Mullin occupies his place. Elmer Ellsworth, also of the scenario department, has joined the Chaplin forces. Lillian Ducey and Antony W. Coldeway are new continuity writers, and two new directors are Lynn Reynolds and Rollin Sturgeon.

Gale Henry Comedies Sold.

An announcement from the Model Comedy Company, of Hollywood, states that the Gale Henry comedies, of which there are now eleven completed and the twelfth in course of production, have been sold throughout the United States; and the foreign rights have been disposed of also. Miss Henry withdrew from the Universal company more than a year ago, and after a few months' rest, organized her own company and began the production of two-reel comedies under the management and direction of Bruno J. Becker. The comedies will be released through the Bull's Eye Corporation of New York.

Artcraft Adopts Selective Booking.

According to a statement made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky film producing corporation, who has recently come to the West Coast from New York, a system of selective booking of films has been adopted by the distributing organization releasing Famous Players-Lasky productions. This change of policy, according to Mr. Lasky, will affect the producing plants in a very beneficial manner, in that productions will not have to be hurried or rushed through to meet a certain release date, and time enough will be allowed each producer to make pictures that will excel in technique and artistry.

National Leases Clifford Studio.

The William H. Clifford studios on Santa Monica Boulevard have been leased for five years by William Parsons, president, and Isadore Bernstein, manager of the National Film Co., for the use of two new companies who will make two-reel "Westerns" under the management of the National company.

One company, headed by Al Jennings, ex-bandit, as star, will produce twenty-six two-reel pictures dealing with episodes and adventures that took place during the outlaw days of Jennings, under the direction of S. Van Dyke. Each episode will be complete in itself, but the series will be a sort of biography, or history, of that portion of Jennings' life.

The other company is headed by Neal Hart, who will make 24 two-reel Western comedies under the direction of Milton Fahrney.

Willis and Inglis Add New Department.

The firm of Willis & Inglis, photo-

The Luncheon at the Lasky Studio to the Pacific Coast Sales Force.
Left to right, rear table: Donald Crisp, Frank Woods, Wanda Hawley, William C. De Mille, Ann Little, Herman Wobber, Toastmaster John C. Flinn, Cecil B. De Mille, Gloria Swanson, Louis Marcus, Lila Lee, Hugh Ford, Houdini, James Cruze. Milton Hoffman in front of Houdini.

play brokers and booking agents of Los Angeles, has added a continuity service to their other departments and bureaus. Frank Howard Clark is manager of the new department, and has engaged several well known continuity writers of the West Coast as assistants. Mr. Clark has recently written the working scripts for the Fred Stone production, "Billy Jim," and for the new Haworth star, Peggy May. Clark has been manager for some time of the Book and Play department of the Willis & Inglis interests, and the Continuity Service has been a logical outgrowth of that department.

Special Train for Toledo Fight.

A special train is being made up to carry a number of film celebrities to Toledo for the Willard-Dempsey fight to take place in that city on July 4. Among the travelers will be Charles Chaplin, Charles Ray, Jesse L. Lasky, Cecil De Mille, Wallace Reid, Carter de Haven, Dustin and William Farnum, Roscoe Arbuckle and others.

The train will carry a diner straight through, and no stops will be made on the way.

Exchangemen Go to New York.

Arthur Lamb, manager of the Los Angeles Metro exchange, and Harry Lustig, district representative, left for New York last week to attend a national convention of Metro exchange managers.

Dustin Farnum to Sail for Honolulu.

Dustin Farnum is putting his seagoing yacht, The Ding, a twenty-foot vessel that has been equipped with new furniture, a new lighting system and a kitchenette, in shape to make a trip to Honolulu when J. A. Berst, president of the United Picture Theatres, arrives on the Coast. Farnum intends to make a picture with Hawaiian settings and background and Mr. Berst will be a guest of his star on the trip to the island.

Horse Drags Actor Many Feet.

Chris Morrison, Universal actor, was seriously injured when his spur caught in the stirrup, causing the horse he was riding at high speed during the taking of a scene, to drag him many feet before he could be stopped. Morrison suffered a broken arm and a number of bruises.

Flinn Returns East.

John C. Flinn, director of publicity and advertising for the Famous Players-Lasky Corporation, of New York, left Los Angeles after two weeks on the West Coast, where he had come to attend the convention of branch managers and salesmen that was held at the Hotel Alexandria early in June.

Rothacker in Los Angeles.

Watterson A. Rothacker and his family have come from Chicago to spend some time in Los Angeles, while Mr. Rothacker gives his personal attention to the proposed plan of establishing a branch of the Rothacker Laboratories near the film plants in Hollywood.

California Gets "Big Four" Productions.

Harry Leonhardt, managing director of the California Theatre, has returned from New York with the announcement that he has secured a year's contract for the first run privileges for the California Theatre of the output of the United Artists Corporation. Mr. Leonhardt has also secured the promise of the Bill Hart pictures which will be produced after Hart's contract with Artcraft expires in July.

Of the United Artists productions that will be released during the coming year, there will be two Douglas Fairbanks films, one to be ready in September and another in December; a Mary Pickford picture, "Pollyanna," in November; a Charles Chaplin comedy in January of next year; and a Griffith film after he has completed his contract with the First National Exhibitors.

Clune's Auditorium Returns to Films.

Clune's Auditorium, which for the past few months has been the home of vaudeville and musical comedy, has returned to an exclusive picture program. On June 22 the house opened after two weeks of darkness, with the First National attraction, "The Auction of Souls," the story of Armenian and Syrian massacres, which was filmed during the past winter by the Selig company under the direction of Colin Campbell, with Aurora Mardiganian, an Armenian girl, as one of the principal players.

New Theatre for Monrovia.

Mrs. Leonora Harper, owner of the Harper Block in Monrovia, California, has signed a contract to build a 600-seat photoplay house to be operated by Mrs. Ruth Cassil, owner of the Colonial Theatre of Monrovia, and Fred E. Noyes, a Los Angeles exhibitor. The building and lot will total an investment of $30,000. Reinforced concrete or brick, with pressed brick front, will be used. The present Harper Block, a frame structure of pioneer days, will be wrecked to make room for the new show-house, which is to be completed by October 15.

Grauman's New Manager.

Lester Fountain, who for several years has been identified with theatrical interests in West Coast cities, has been appointed manager of the Grauman Theatre, to succeed Jack Callicott, who resigned to take an important position in the East. Mr. Fountain assumed his duties as manager last week.

Ford to Make Picture in England.

Hugh Ford, after completing the production "In Missouri," with Robert Warwick and Eileen Percy in the leading roles, at the Lasky studio, will leave the West, and also the United States for a time, to go to England, where he will direct a special picture for Famous Players-Lasky under the new policy of that company for making foreign productions according to American standards. Ford's cameraman, William Marshall, and his assistant director, Joe Boyle, will accompany him.

Two Harold Bell Wright Banquets.

Harold Bell Wright, author and film producer, gave a banquet on the evening of June 12 to the employes of Quinn's Rialto Theatre, where his film production, "The Shepherd of the Hills," has been showing for the past five weeks. The next evening, Mr. Wright entertained, with another banquet, the motion picture trade journal representatives, and the dramatic and photoplay editors of the local press.

Hopper Given Dinner.

De Wolf Hopper, during his engagement at the Mason as Old Bill in "The Better 'Ole," was guest of honor at a dinner given by Arthur Maude to a number of prominent players of both the stage and films on the West Coast. Among the guests were John Charles Thomas, of the "Maytime" company; Mr. and Mrs. Theodore Roberts; June Mathis; Kathleen Kerrigan; Mr. and Mrs. Donald MacDonald; Mr. and Mrs. Emile Kehrlein, of the Kinema Theatre; Lottie Pickford; Mr. and Mrs. Benjamin Stearns, and Kenneth Harlan.

Scenarist Weds.

Miss Frances Guihan, who has scenarized several of the recent Hayakawa plays, was married last week to Ivan Behrendt Kahn, just returned from service overseas. Prince Paul Troubetsky, noted sculptor, was a witness of the marriage. Mrs. Kahn intends to continue her scenario activities.

At the Left and in the Center, ZaSu Pitts Is Looking for "Better Times," but at the Right She Has Found Them.
"Better Times" is the second Brentwood no-star picture which Robertson-Cole will distribute through Exhibitors Mutual.

Studio Shots

Ruth Chatterton has been engaged by Universal to star in a special production.

H. B. Warner is being supported in "The Lure of the Poppy" by Marguerite de la Motte, Carmen Phillips, ZaSu Pitts, Jack Gilbert, Hector V. Sarno, Roy Coulson, Carl Stockdale and Olive Alcorn. Park Frame is directing.

The second of the Upton Sinclair stories to be put into screen form by the Romayne company, will be "King Cole," a story based on mining conditions in Colorado.

Gladys Brockwell, film star, has taken steps to secure a divorce from her husband, Harry Edwards, film director.

Polly Moran, formerly of the Sennett company, will play in Sunshine comedies under the direction of Eddie Cline.

Sessue Hayakawa, with his company and his director, William Worthington, leave soon for Yosemite to take waterfall and lake scenes for "The Dragon Painter."

Blanche White, former musical comedienne, is playing in the Gale Henry Model comedies.

Harry Millarde, who has just completed "Rose of the Wilds," with Madeline Traverse for Fox, has gone to New York for a two months' vacation.

David Butler is cast in an important part in "The County Fair," a Maurice Tourneur production.

William C. De Mille is writing a play called "Why Change Your Wife?" which his brother Cecil De Mille will direct for the Artcraft program.

Marguerite Clark begins "Luck in Pawn" this week, under the direction of Walter Edwards. Exterior scenes will be filmed at Catalina Island.

The Fred Stone company, in charge of Frank Borzage, director, and Andrew Callaghan, manager, have gone on location to Lake Louise, B. C., for scenes in "Billy Jim."

Robert McKim and his wife, upon returning to their hotel, found their door open and several hundred dollars' worth of jewelry and clothing missing, on the night of June 17.

Pauline Frederick appeared in a production of "The Merchant of Venice" given in the gardens of W. A. Clark, of Los Angeles, last week, for the benefit of the fatherless children of France.

Director Henry King has begun production on Mary Roberts Rinehart's story, "Twenty-Three and a Half Hours' Leave," with Douglas MacLean and Doris May in the leading roles at the Ince plant.

Wallace Reid will shortly begin work in a comedy drama from a story by J. Stewart Woodhouse under the direction of James Cruze.

Mildred Harris Chaplin will have a Japanese tea room in connection with her dressing room when the Mayer studios are completed.

Margery Wilson will be leading woman for Charles Ray in his new picture for Thos. H. Ince.

"The Four-Flusher," an original story by Izola Forrester and Mann Pagg, will be the next Hale Hamilton feature for Metro.

Vivian Martin, who has just finished "Louisiana," is about to begin work on "His Official Fiancee," at the Morosco studio under the direction of Bob Vignola.

Clarence C. Badger, Goldwyn director, was given a surprise party on his birthday, one day last week.

Thomas Jefferson plays an important role in "The Other Half," the new Brentwood feature which King Vidor is producing.

Violet Heming is expected at the Lasky studio about July 1, to star in the production of "Everywoman," which George Melford will direct.

Bryant Washburn, Major Robert Warwick, Wallace Reid, Anita Stewart, Ann Little and Wanda Hawley assisted at an entertainment held in Hollywood, last week, for a memorial fund for Hollywood heroes who died in battle.

Mary Thurman plays opposite William Russell in his new production that is nearing completion at the American studios at Santa Barbara.

J. Warren Kerrigan has begun the second of a series of ten productions under the management of Robert Brunton.

Allen Holubar is collaborating with Frank Lawrence, chief of Universal cutting department, on the editing of "The Right to Happiness," the latest Dorothy Phillips feature.

Truman B. Handy has left the Goldwyn publicity department and has become a free lance writer.

Enid Bennett's new play, "The Gay Miss Fortesque," from the pen of Eugene B. Lewis, will include Milton Sills, Irving Cummings, William Conklin and Theodore Roberts in its cast. Fred Niblo will direct.

B. M. Bower, author of "Chip of the Flying U," and other stories, is a new title writer at Goldwyn.

A. P. Younger, experienced cutter, title and continuity writer, recently of the army, is a new addition to the Metro scenario department.

Frankie Raymond, formerly of the Essanay company, of Chicago, is playing an important part in "The Other Half," a Brentwood film.

Cecil B. De Mille and his company of players have gone to Santa Cruz Islands to begin the filming of the island scenes for Barrie's "Admirable Crichton."

Casson Ferguson, Lasky leading man, is entertaining his sister, who recently arrived from New York.

George Beban, who has been touring the country with his recent film production, "Hearts of Men," returned to Los Angeles on June 19.

Winifred Westover is playing opposite Bill Hart in his new picture.

Shirley Mason has been named as the first star of the Catalina Submarine Film Co., a concern that will feature underwater cinematic novelties.

"Heartsease," in which Henry Miller starred a few seasons ago, is Tom Moore's current production at Goldwyn.

Hughey Mack and Ben Turpin were entertainers at a church fete in Hollywood last Monday night.

Noah Beery will be seen in the role of the Blacksmith in Nat Goodwin's famous play, "In Missouri," now being produced at the Lasky plant.

Helen Jerome Eddy is playing the ingenue lead in Maurice Tourneur's production of "The Country Fair."

Ernest Backlumb, of Marieham, Finland, made a 7,000 mile journey from his home to Hollywood to ask Mary Pickford to marry him. When he found out that she was already married, he turned right around and started back home again.

Mabel Normand has received word that her brother, Claude Normand, of the overseas forces, has returned to New York.

May Jones von Stroheim was granted a divorce last week from Eric von Stroheim, actor and director at Universal City.

Sam Sothern, a brother of the illustrious E. H. Sothern, is playing a part in Douglas Fairbanks' first production for the United Artists.

Detroit's Circuit Branch Changes Name.

The name of the Detroit exchange of First National Exhibitors' Circuit has been changed from the Madison Film Exchange to First National Exhibitors' Circuit of Michigan. Announcement to this effect has been sent to exhibitors throughout the state by Harry Scott, resident manager.

The change was made in accordance with the decision of the members of the Circuit, at their annual meeting in April, to abandon the names of the exchanges when they were independent releasing agencies and adopt the title of First National Exhibitors' Circuit for each office in the United States and Canada.

Sarazan on Circuit's Press Stuff.

Paul M. Sarazan, well-known to exhibitors in the Southwest as motion picture editor of the Dallas Dispatch, has been made a member of the publicity department of First National Exhibitors' Circuit, at the home office in New York.

Lou-Tellegen's Back in a Backstage Scene for a Goldwyn-Farrar.

Lou-T. evidently doesn't want to hear Geraldine Farrar, as "Thais," tell Director Frank Lloyd to straighten his hat. Very clubby—Lou.

Wally Van Leaves New York for West With "Challenge of Chance" Quickly Printed

WALLY VAN, who will act in the capacity of special representative supervisor of productions and director of comedies for Frank G. Hall, in connection with his interests on the coast, left New York June 22 for Los Angeles accompanied by four extra-sized trunks, containing prints of the Jess Willard picture, "The Challenge of Chance," which he will drop off at Denver, Seattle, San Francisco and Los Angeles, thereby bringing to the western and coast territories prints of this feature more than two weeks in advance of the usual schedule of release. Mr. Van carried with him fifteen prints of the Willard picture.

Makes Quick Delivery.

During the week, Mr. Hall dispatched special representatives from New York to Chicago, Cleveland, Toledo and other points east of the Mississippi, each with prints of the Willard picture and by this method of placing the picture in the important centres from here to the coast, he believes he has established a record for quick delivery and service. Less than two weeks have elapsed since Mr. Hall closed the deal for the Willard picture and at that time the negative had not reached New York. During this short time, more than 70,000 feet of negative were cut, titled and tinted and prints made ready and placed in cities as far west as Denver. By June 30 the Willard picture will be showing in more than a hundred centres.

Is Producing Serial.

Mr. Van expects to reach Los Angeles the first of next week and on arrival will make preparations for the first of the series of feature comedies to be produced by him and under his direction. He stated before leaving New York that there is a possibility that he, himself, will play the principal comedy role in a series of productions. Mr. Van will also act in the capacity of general supervisor of Frank Hall's interests on the coast. At the present time, Mr. Hall has a serial, "The Trail of the Octopus" in production under the direction of Ben Wilson, with Mr. Wilson and Neva Gerber in the leading roles. Mr. Van will have general supervision of this and other productions.

It is also stated that among other duties which Mr. Van will perform is included that of buying productions for distribution by Mr. Hall through his distributing branches, the Film Clearing House, Inc.

Pending Decision, Crystal Films Continue Business

PENDING a decision by the United State Circuit Court of Appeals the proposed liquidation of the business conducted by the Crystal Film Company under the receivership has been stayed and the business will be continued as heretofore under the supervision of John B. Johnston, who was named as receiver by Judge Manton in the United States District Court recently.

The film company filed an appeal from Judge Manton's decree in the suit instituted by minority stockholders represented by Zalkin & Cohen in which the plaintiffs alleged that the business was running behind and that the assets were being dissipated owing to alleged mismanagement on the part of certain officers and directors.

Following the trial of the issues raised in the suit Judge Manton rendered a decree in favor of the plaintiffs and signed an order appointing Mr. Johnston receiver for the purpose of liquidating the business and distributing the assets pro rata among the creditors and shareholders.

The liabilities to creditors were trifling while the assets were estimated at approximately $100,000 for liquidation purposes, but as a going concern it is believed that the assets are worth considerably more. The company is capitalized at $350,000.

Distinguished Aviator Joins Fox.

Lieut. Arch Buchanan, D. F. C., of the Royal Air Force, who recently arrived from Europe after a year and a half of war experience, has entered the service of the Fox Film Corporation at its branch office in Cleveland.

Lieut. Buchanan is the aviator who, alone in his tiny scout plane, descended into Ostende and discovered that the Germans were beginning the evacuation of that city. For this the French gave him the first-class Croix de Guerre, with the Palm, one of the greatest honors that can be bestowed on a soldier.

For eighteen months young Buchanan fought the Huns with his Camel scout machine. Finally, with nineteen enemy planes to his credit, and the Distinguished Flying Cross of Britain on his coat, he was shot down wounded, and taken prisoner.

One Day Prevents 100,000 from Seeing Pickford Film

IF Moore's Rialto Theatre in Washington, D. C., had extended its original two weeks' run of Mary Pickford in "Daddy Long Legs" by only a day longer, more than 100,000 residents and visitors in Washington would have seen this initial Mary Pickford special feature attraction to be released by the First National Exhibitors' Circuit.

Claude M. Wylie, auditor of Moore's Theatres, Incorporated, who took oath before Notary Public Bennett S. Jones that 96,698 persons had seen "Daddy Long Legs" during its 14-day run in Washington, figures this way:

"My figures show that 96,698 persons saw the show in fourteen days," said Wylie. "This is an average of 6,907 a day and about 575 an hour. Thus if we had run one day more, 100,000 persons would have seen the show."

Salesmanager Has New Salesman.

Lester Rosenthal, general salesmanager for the Washington City exchange of the Famous Players-Lasky Company, informed Manager Morgan last week that he had a new salesman. The only trouble is that the exchange will have to wait many years for the newcomer to grow up so as to follow in his dad's footsteps. Mr. Rosenthal is busy blushingly receiving the congratulations of his many friends in that territory.

In Spite of All the Odds, Harry Morey Comes Through in "The Man Who Won" with a Punch, as Usual.

Maurice Costello appears with the fighting Morey in this Vitagraph feature by Cyrus Townsend Brady

Manager Brandt Overcomes Coney Island Keen Competition by Means of Advertising

RUNNING an open air theatre seating 2,000 and running it against strong opposition is the successful accomplishment of William Brandt, who this summer took over the operation of Feltman's Open Air Theatre at Coney Island, New York. Mr. Brandt has accomplished this by following two courses—booking Paramount-Artcraft pictures as the backbone of his summer program, and advertising all over the roads of Brooklyn leading to Coney Island, just as if he were selling seats under the Big Top.

The Feltman Airdome has to buck the opposition imposed by all the myriad amusement concessions on the island. For the hundreds of thousands that flock to the island every afternoon and night during the summer days are supposed to go there for other purposes than to sit still and look at a picture. All the other amusement park entertainments are supposed to appeal more than the motion picture theatre. Such was the prejudice that Mr. Brandt found himself confronting when he took over this theatre.

Now he is turning persons away every night and at twenty-five cents admission price.

Advertises Heavily.

Out of his season of fifteen weeks, Mr. Brandt entered into contracts with the Famous Players-Lasky Corporation giving him seven solid weeks of Paramount-Artcraft and five more weeks with only the remaining three intervening competing product.

Then he started advertising. Fifty twenty-four sheet stands were erected in advantageous positions on all the roads through Brooklyn, elevated, street car and automobile, that lead to Coney Island. These announced the operation of the theatre under Mr. Brandt's management and are changed each week, giving the new program.

On the top of the airdome itself where it can not possibly be missed by any of the thousands who frequent New York's playground, he erected a special twenty-four sheet stand. It is so arranged that everyone entering the island sees this stand. His advertising space in the Brooklyn papers is very heavy.

Has Good Catch Lines.

But probably Mr. Brandt's results would not have been so remunerative had he not set to work and evolved two catchy catch lines. One of these reads "Two thousand seats on the beach under the open sky." And the other, one that is bound to command attention, "See the stars of the screen under the stars of the sky."

Mr. Brandt's program beginning with the first week in July and continuing for four weeks thereafter is booked with Paramount-Artcraft's "The Knickerbocker Buckaroo," "The Woman Thou Gavest Me," "The Avalanche," "True Heart Susie," and "Square Deal Sanderson.

Mr. Brandt is one of the most popular exhibitors in Brooklyn, having for a long time held the position of president of the local Motion Picture Exhibitors' League there. He operates a number of other theatres throughout the city and at present has under construction a theatre that will, when completed, be the largest and most up-to-date house in that community.

Methodist Bible Class Will Not Attend Movies

THE proposal to erect a theatre at Rhode Island and Mill avenues, Northeast, Washington, D. C., is meeting with considerable opposition. Resolutions in which it is proposed to use every effort to forestall the proposed undertaking have been adopted by the Methodist Men's Bible Class of Langdon, D. C. It was cited in the resolution that the experiences of certain suburban picture houses showed their degenerating influence. Mention in this regard was made of the closing of a motion picture theatre in Virginia, near the city of Washington. It was also contended that efforts of the church in that community toward making Sunday one of rest and for church services would be frustrated. An investigating committee was appointed by President George A. Simonds to outline a course of action by the class.

"The Brat," Nazimova's Latest, Scheduled for Release September 1; Another Follows Shortly

SEPTEMBER 1 has been definitely selected as the release date of Nazimova's next super-production, "The Brat." Announcement to this effect was made to the convention of Metro exchange men at the Hotel Astor by W. E. Atkinson, general manager of Metro Pictures Corporation, which distributes all the Nazimova specials presented by Messrs. Richard A. Rowland and Maxwell Karger.

Since completing her work on this production, Nazimova has paid a visit to New York, where she signed a new contract with Messrs. Rowland and Karger guaranteeing them her services for two years. She is now again at the Hollywood studios and about to start work upon another production in the new series, which, it is announced, is to be "The Native Born," from the novel by I. A. R. Wylie.

In addition to "The Native Born" a number of other exceptional stories have been acquired for Nazimova's use, some of them of French origin. Among these are "The Heart of a Child," from Frank Danby's widely read novel of that name; "The Wholly Innocents," and from French pens, "L'Homme de Riche" (The Rich Man) and "Maison de Dance" (The House of Dancing).

The character of "The Brat"—a nameless waif of the slums who is raised to great heights through the compassion and later the love of an author who rescues her from the Night Court—is in many respects different from anything Nazimova has ever done, either for the screen or on the stage. It is a strictly American characterization.

Charles Bryant, as MacMillon Forrester, the author, plays opposite Nazimova. Others in the star's support are Darrell Foss, Frank Currier, Henry Kolker, Amy Veness, Bonnie Hill, Millie Davenport and Ethelbert Knott.

Handcuffs and Then Fisticuffs.
All in this scene from "The Man Who Stayed at Home," Metro's Screen Classic feature.

Artists to Attend Northwest Convention

The executive committee of the Northwest Film Board of Trade convention and ball has announced the names of three stars who have accepted their invitation to be present at the event, July 16-19. They are Wallace Reid, Fay Tincher, and Beatriz Michaelina.

From communications already received from exhibitors from all parts of the Pacific Northwest and Alaska it looks as if there would be at least 500 exhibitors present. Several California exhibitors also are planning to come.

Frank Keenan, producer and star, has promised to come and also Al. Christie, produced of the Christie comedies, and several officials of the distributing companies.

Death Announcement of J. J. Judd.

It is with regret the Motion Picture World hears of the death of James J. Judd on June 24. The funeral was held two days later from his late residence, 925 Park avenue, New York. Interment was made at his birthplace, Flushing, L. I.

For the last three years Mr. Judd was circulation and office manager of the Motion Picture News. Prior to his connection with that periodical he was circulation manager for Vogue and for Vanity Fair. He was a member of the Wesleyan University Club, the Apawamus Club, Metropolitan Advertisers' Gold Association, Transportation Club, and of the Psi Upsilon. He was a graduate of Wesleyan University.

Polly Moran Joins Fox Comedy Forces.

Hampton Del Ruth has added another link in the strong chain of Fox Sunshine Comedy talent by annexing Polly Moran, the well-known vaudeville artist, to his staff of fun-makers. Miss Moran has just completed a vaudeville tour in the West. Miss Moran is considered one of the cleverest of fun-makers.

WHAT THE EDUCATIONAL SCREEN SHOWS

Thrilling Scenes in Africa and Alaska and Other Travel Subjects—Agriculture and Topical Themes

"Mr. Outing Climbs Aboard."

ONE of the most beautiful of recent travel pictures is the Outing-Chester "Mr. Outing Climbs Aboard." The photographed scenes are of Africa, principally along the Zambesi River, and in the vicinity of Victoria Falls. The beauties of the picture are anticipated by splendidly written subtitles for which Katherine Hilliker is responsible; and indeed enthusiasm was easily courted in viewing these remarkable scenes presenting nature at her wildest.

Following the Zambesi in a small boat to a point near the falls where the river grows wide and dangerous, the cameraman and his guides takes to the land and arrive first at the Eastern cataract. Next the scene shifts to Rainbow Falls, and then to the main falls, and lasting to leaping waters and Devil's Cataract. The views of the latter, and the water rushing downward to the Boiling Pot below, and finally out into the "twisting bed of the canyon," are of unusual beauty.

Information Regarding the Camel.

The last half of the reel is devoted to the camel as he is found herding on the African farms, or preparing for a journey over the desert of Kalahari. Considerable information of an interesting nature regarding the camel is given in the picture. In fact our acquaintance with this enduring beast of burden is largely accelerated by the intimate scenes of him in his native haunts shown in the picture. Busting a camel, for instance, seems to prove that his apparent stoicism is merely a camouflage for a world of pent-up emotions. The western broncho has nothing on our friend when his injured feelings respond to an introduction to a saddle.

"Getting the Cassiar's Goat."

Another Outing-Chester of rare quality which takes the spectator into Southern Alaska. Starting at Vancouver, the party heads for Wrangel and the Stickine river. Four days above Wrangel brings it to Telegraph Creek, and into the snow-dotted hills where caribou eraman had difficulties in getting near these shy creatures; but the clearness of the photography allows the eye to easily discern the racing caribou in the distance. A journey up the Klappan river reveals the heart of the Cassiar country where mountain sheep and goats abound. These are also camera shy; but in spite of their seeming determination to give the cameraman the slip he obtained some interesting shots of herds of the envied game.

"At the Cross Roads."

One of the newest of the Goldwyn-Ford Educational Weeklies gives a fine illustration of how prisoners are treated at the Leavenworth prison. The usual cold gray of prison walls is replaced at Leavenworth by the more cheery atmosphere obtained from a white exterior. The steel and concrete of the tier upon tier of cells is sufficient evidence of the sterner rule of the law. The picture calls attention to the fact that the inmates of the prison are encouraged along the lines of self development, for which every opportunity is given them. The culture of fresh vegetables for the variation of prison fare, and the herding and care of live stock on the prison farm help unfortunates to forget the past. Sports such as baseball are indulged in when work is done; and in fact everything is done for the prisoner to inspire hope in the future.

"Fable of the Olive and the Orange."

The Ford-Goldwyn Educational Weekly also undertakes to tell the story of the olive and of the orange as the groves of California know it. The olive groves, carefully cultivated, are shown in the picture, and the harvesting of them as they are shaken from the trees and gathered from the ground. Later they are put in a preparation of lye for the purpose of eliminating bitterness. The lye is in turn expelled by a solution of salt, and the olives are placed in hermetically sealed cans and finally are put through a cooling process. The orange groves laden with fruit are seen in the picture, and also the picking, and mechanical sorting of the oranges previous to their being placed in boxes for shipment.

"Pathe Review No. 12."

The twelfth issue of the Pathe Review contains in addition to scenes showing how the beaver fells trees to build dams in the river, reviewed in our last issue, views along the famous river Ganges in India. In these are included architectural specimens of interest and other entertaining glimpses.

Fashions in Holland, a slow camera analysis of skating, and scenes with wounded soldiers in a San Francisco hospital are also shown in this issue.

Beating Methuselah to It—the Age of This Crowd of Trailing-Arbutus Wearers Totals 1,742 Years.

These "alfalfa" owners appear ensemble in "The Good Bad Woman," the Alma Rubens feature which Robertson-Cole will distribute through Exhibitors Mutual.

Fred Stone Invades Canada and Resumes Camera Acting

TAKING with him a company of fifty, Fred Stone, well-known stage and screen star, has invaded the Canadian Rockies., He is now at Lake Louise, British Columbia, getting scenes for "Billy Jim," his first independent production. It is a Western story by Jackson Gregory and its picturization is in the hands of Director Frank Borzage.

The new Stone company has as its manager Andrew Callaghan, formerly associated with the Spoor interests in Chicago. Millicent Fisher is the leading woman in the first picture.

"My first production will not be a succession of stunts" said Mr. Stone, before leaving. "Stunts are all right when they come in logically; the story is the first consideration with me and will continue to be so in all of my coming pictures."

Blaine Walker Injured by Blast.

Blaine Walker, Los Angeles representative of the Gaumont News Service, was wounded and narrowly escaped with his life while photographing what is said to have been the greatest dynamite blast ever set off on the American continent.

To secure 200,000 yards of rock to be used in strengthening the levees along the lower Colorado River, several thousand pounds of dynamite were used to shatter a granite mountain a few miles south of Yuma, Arizona. Mr. Walker was stationed within 300 feet of the dynamite when the switch was thrown. Rocks ranging from the size of a baseball to a grand piano and larger were hurled thousands of feet, and he was almost completely covered with dirt and rocks. He lost consciousness from breathing the dust and explosive fumes, but managed to keep turning his camera crank until he was recovered.

Films Will Entertain Brazilian President.

When Dr. Pessoa, president of Brazil, and his party, who arrived in New York Thursday, June 19, from France, conclude their visit to the United States and set sail for Brazil, they will travel aboard an American warship, the Idaho, one of the first line dreadnoughts. Provisions have been made for the entertainment of the distinguished Brazilian and his official party with American films, the Famous Players-Lasky Corporation having offered the use of a number of Paramount and Artcraft pictures for that purpose.

In addition a large consignment of Paramount and Artcraft pictures will be sent on board the Idaho for the entertainment of the crew.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Proportion.

NOW and then and you will show a picture which not only does not please but which seems to arouse adverse comment. Often you will find that the fault lies with you rather than the picture; that you have overboomed a play which does not come up to expectations. Sometimes this is done by the management to bolster up a poor offering in the hope of getting business, and the extravagant praise merely serves to make the shortcomings of the below-average picture more apparent than ever. When you have a picture that you think or know will not measure up to standard, don't try to get it over by extra advertising. Let it go by with as little noise as possible and be content to play to smaller business, knowing that by so doing you will be better able to hold your patronage. Then when you have a really big picture you can go the limit and people will crowd your theatre because they have faith in your good judgment. Overbooming a poor picture is a polite form of suicide. Sooner or later it is bound to put you out of business, and you will not even be able to sell your house to advantage. Boom the big ones, talk small about the little ones and you can command your patrons. You do not have to say that the poor picture is bad. Simply avoid saying that it is extra good and so arousing anticipation which is certain to be disappointed.

Ruff Stuff.

Ralph Ruffner finds that the old songs go better than the late numbers in his community sing, which is a daily feature with him. He writes:

> Little Brown Jug was the latest and they sure enjoyed it. I find that the old timers go over splendidly. They have a quaint, rural touch quite foreign to the present day types and it is surprising to see how they are hummed, whistled and sung after being learned here. Here's one, easy, simple, and doesn't cost a cent. When the time comes for running the house and announcement slides, stop all the music. Let them read in quiet. Make a slide of the following copy and run it last:
>
> All around the cobbler's bench
> The monkey chased the weasel;
> The monkey thought 'twas all in fun,
> Pop goes the weasel!
> I've no time to wait or sigh,
> No patience to wait 'till bye and bye,
> Kiss me quick, I'm off, good bye,
> Pop goes the weasel!
>
> The familiar pop gun effect should be used to heighten the effect. At the end of the last note, shoot the show. The effect would brighten a morgue. Almost every pianist knows the familiar tune.

Some time we should like to hear what Ruff can do with the old Harrigan and Hart songs. There was more swing and pep to Miss O'Grady's Pianoforte or Paddy Duffy's Cart than can be found in the present day songs, and they are wonderfully easy to pick up. Ruff makes a permanent and valuable feature of the sing. Why can't you? It is inexpensive and it's liked. That's the big idea. It's liked.

Reverse, but——

Good press work helps to save the three nine and a halfs used by the Broadway, Springfield, Mass., for Our Teddy. The ink comes up good and black, and the effect gets over. It is hand lettering, but in imitation of type, so that the letters

A Three Nine and a Halfs in Which the Reverse Work Comes Out Well.

are clear, and they are large enough to be read. The stem of the T gives the show for the latter half of the week, and a mortise is used for the comedy, probably because there was a change or they did not know the title in time to letter it in. Whatever the reason, the comedy shows up more strongly than the five reel feature, which carries its own lesson. The Broadway is a combination house, and the side lines relate to the vaudeville bill. It is nice lettering considered as a display of fancy work, but it is not good advertising. We think that the Broadway makes a mistake in not advertising this as the authentic Roosevelt film, for the two reel revamp is apt to get in too late to fight it. Anticipate booking in of the short subject by telling that this is the life of Roosevelt, done from his own book by his permission and with his entire approval. It is the only safe way, not to mention the advertising value these facts have. The fact that this story is a real Roosevelt production is one of the strongest selling points and is a guarantee that should not be overlooked in all of the advertising. The Red Cross angle is also a point to be played up.

Two Displays.

There is considerable disproportion between the current and the coming displays for the New Garrick, Minneapolis. The first cut shows the single two used for the regular announcement. This is about the average daily display for the

A Single Two for the Daily Advertisement.

Minneapolis papers, but on Friday the house also took six fifteens for the attraction the following week, using just a small box for the current attraction. This does not appear in the regular dramatic announcements, but is off on a page by itself. It makes a nice display

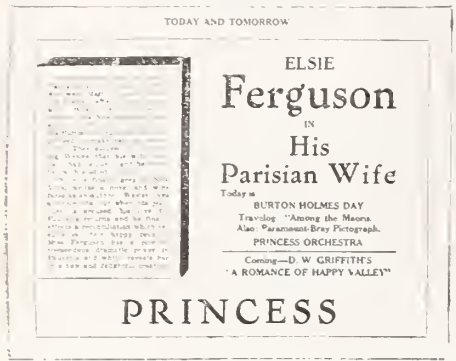
A Six Fifteens for the Coming Attraction.

and the cut comes out unusually well. There is not much talk, but it drives home and the main title is lettered so that it may be read. Moreover the artist has held the display together well, and it does not break up into several parts because of disjointed art work.

Neatly Done.

Here is a nice combination of display and reading advertisement from Harry E. Gardner, lately of the Princess, Colorado Springs. The panel gives the full

reading story while the display runs beside it. Mr. Gardner has the trick of picking his main points in the large type and he gets a nice proportion in his display. By using a panel he gets a lot of talk as well, and still makes it count



for the display. Working with a hairline double border he gets a nice white space effect and does not kill the heavy rule in the panel with heavier work on the outside. We are sorry that Mr. Gardner has left us for the time being, but we are pretty certain that he will be back again presently with some other house.

Service.

When the Government ordered the discontinuance of the practice of calling up the telephone exchange to find out the correct time, some of the Jensen and Von Herberg houses established a time service. The Victoria, Baltimore, has gone further and announces an information bureau with a day and night service in these terms:

> For the accommodation of the public this Theatre has arranged to install in the Victoria a public telephone information-service. To ascertain the time of day, a railroad or steamboat schedule, what is playing at any of the theatres and motion-picture houses, or any general information you need only to call St. Paul 1224, where a day and night service will be maintained.

The idea is excellent, for of course a mention of the current show at the theatre accompanies each reply. The Victoria however, refers to a recent offering as "A success of esteem." A success of esteem is the term generally applied to a production which is praiseworthy yet lacking in popular appeal. When nothing else can be said of a play, it is called a success of esteem. It is not a confidence-inviting term. In the same display the offering is said to be "one of the flagrantly few plays" of a certain type. In one sense it might be "glaringly few," but the general acceptance of the word considers the other meanings "openly wicked—heinous." It looks well in print, but it conveys the wrong suggestion. It is well to avoid words capable of two constructions.

He's Moved.

Walter C. Benson has moved from Westbrook, Maine, to our own favorite town of Waterville, where he has charge of the Haines. He writes that he has not yet been able to educate the local printer to an appreciation of good typesetting, but he has hopes. He sends in a circus style throwaway he used for Fred Stone. He dressed up a pony cart, and in a clown suit and make-up he threw them about town during the morning, and in the afternoon he drove out to the ball game, where he could get the crowd. He sends in a house program that does not look at all like that the Westbury printer used to hand him. There are too many cross column rules, and with a double bill it is not easy to get it all on one page, but we think he knows this as well as we do and that presently he will have the printer trained to put out a better job. He has a virgin field in his educational campaign for the other houses never gave the printer much of a chance to experiment. He is going to send in some on white paper. The first was a St. Patrick's Day green that never would photograph.

Fig Leaves and Clover.

This display from Kansas City, a four tens, shows Mabel Normand in three specialties, but it would have helped had they dug up another to make it a four-leaf clover. Possibly they imagine that the fig leaf she is supposed to be wearing while she goes in swimming makes

WARWICK
TO-DAY AND ALL WEEK
MAIN AND WESTPORT AVE. EVENINGS 7:30-9:15 MATINEE 2:45-4-5:45
"MICKEY" HAS CHOSEN THE WARWICK
FOR HER FIRST SUBURBAN ENGAGEMENT
MACK SENNET'S $300,000 MASTERPIECE WITH
MABEL NORMAND
AS THE TOMBOY HEROINE
THE MOST DELIGHTFUL ENTERTAINMENT EVER SCREENED
SHE CAN SWIM
OH BOY, HOW SHE CAN LOVE
SHE CAN RIDE
ADMISSION 25¢ AND 50¢ — PLUS WAR TAX
SPECIAL WEDNESDAY ALL SEATS
MATINEE 25¢
SEE THE PICTURE YOU'LL NEVER FORGET

A "Mickey" Display from Kansas City.

the additional leaf. This was a showing at one of the suburban houses following the big campaign downtown, and the smaller house rode on the efforts of the first-run house. This has been the case wherever "Mickey" has been properly booked. In Baltimore the Parkway got its own comeback by booking the film into one of its own houses for the second run. In Kansas City they used the Victrola dog to hook-up. This can be done very nicely where a cut-out is used, for a dog figures in the play, and the Victrola makes a hook-up on account of the record.

Prominent, Yet Neat.

Harold B. Franklin, of Shea's Hippodrome, Buffalo, has the trick of getting

A Two Twos from the Hippodrome, Buffalo.

a big display through keeping his announcement light. He simply coppers the usual bet, and instead of going to big type and bold letters, he uses fine lines and even benday to get the same effect, and at a smaller expense. His two twos for Madge Kennedy, carrying also an underline for Hearts of the World, shows up all over the page in a mid-week announcement and yet the largest line is only equal to an eighteen point. It shows stronger than twenty-four point letters in other advertising merely because it is different and distinct. It is hand-lettered, but the lettering is clear and easy to read, for the artist is never permitted to get very far from the legibility of type faces. About the most pronounced departure is a four threes used for a Saturday announcement for Nazimova. Here a fancy lettering is employed to keep in line with the fanciful story, but it does not get so fancy as to be unreadable, and the start and title stand up though lettered in benday.

Two Imperials.

Here are two three twelves from J. A. Partington, of the Imperial, San Francisco. We like particularly the one on the right, save that the house signature runs just below the cut and is partly buried. Had the signature been drawn down to the bottom it would have done better. But it makes a very pretty lay-

Imperial
The House of Personality
STARTING SUNDAY
Jesse L. Lasky presents
WALLACE REID
The Roaring Road
A Picture Play for Everyone who Owns, Rides, Drives, Likes or Wants an Automobile
Mr. & Mrs. Public Listen People
The Little Widow
My first picture in seven months
Imperial
To Mr. & Mrs. Public
I'm glad I'm coming back next week. I'm glad my Director was W. D. Taylor, because you know he produced all my best pictures. I'm glad it is Ida Johnson Young's famous story, Captain Kidd, Jr. and I hope you'll be glad you came.
Mary Pickford

Two Three Twelves from the Imperial, San Francisco.

out apart from that, and the hand-lettering is large enough to be read. The "Mr. and Mrs. Public" and "Listen People" are trade marks of the Imperial, and work well where they are trade marks; better than where they are used but once. Both displays are open and easily read, and each works to the chief appeal—Miss Pickford in one case and the automobile in the other. These advertisements are not thrown together, happening to fall just right. They are planned, and carefully planned, and we think are given more care in preparation than displays carrying much more copy, for when you say little you must say that little importantly and to the point. There are plenty of big spaces to be fought in the San Francisco papers, but these layouts more than hold their own in the competition.

HIPPODROME
SHEA'S
CONTINUOUS 11 TO 11
The Star of a thousand moods
NAZIMOVA
in a drama of a thousand delights
"THE RED LANTERN"
Beginning SUNDAY
NAZIMOVA appears in a dual role - that of an English Girl and as the daughter of two races.
Her performance is the greatest achievement of the screen's most remarkable personality
The screen's biggest production
Cost $ 250 000
Also a Mack Sennett COMEDY

McCormick's.

S. Barret McCormick made a good campaign for Mary Pickford in Daddy Longlegs, but a good campaign did not mean large spaces. He apparently argued that the picture would largely sell itself, and he did not advertise as heavily as he did for Capt. Kidd, Jr., which was earlier shown. He knew that this was one of her best pictures and he gave space to that, but did not go to the usual length in the matter of space. He used a special four elevens for a local celebration, heading his display with an unusually

THEY HEARD THE BUGLE CALL, HEROES ALL
A CHEER FOR THOSE WHOSE THUNDERING FEET
HAVE TROD THE WAY OF VICTORY,
A TEAR FOR THOSE WHO SLEEP.
INDIANA
All This Week
MARY PICKFORD
in Jean Webster's story
and play
DADDY LONG LEGS
Directed by Marshall Neilan
The Circle
SHRINE OF THE SILENT ART

A Tableau Cut in a Four Elevens. S. Barret McCormick's Tribute to the Returning Soldiers.

fine cut of the tableau used at the Circle as a tribute to those who fought and those who helped by working at home. Here the display was very appropriately kept down to a minimum, an eighteen-point letter with a twelve-point value being the largest line used for star and attraction. The house was closed during the time of the parade, but there were special performances in the morning, not only to make up for this loss, but to catch the crowd in town for the affair. His Sunday color space was a four fifteens, shown on the left in the reproduction. The layout did not lend itself well to color work, and the only use of color

The First Presentation in America
Mary Pickford
DADDY LONG LEGS
Circle
SHRINE OF THE SILENT ART
More Than a Triumph for "Little Mary"
—An Artistic Achievement that Belongs in the Gallery of the Screen's Greatest Accomplishments!
Mary Pickford
DADDY LONG LEGS
Frederick W. Carberry
Circle
SHRINE OF THE SILENT ART

A Four Fifteens in Color and Three Thirteens in Black and White.

was a red within the circle, red and blue hatching for the border to the circle and around the letters, and a blue on the edges of the letters. He made most of his appeal with the first presentation line. The smaller display is a three thirteens, one of several in this measure. The chief selling line was "All that the book was, plus Mary Pickford and the superb direction of Marshall Neilan." There is not much selling talk, for the cuts spoke for themselves. In the latter part of the run he cut down to a two threes, for he knew that by then he had the town talking and

A Two Threes Used for the Closing Days.

needed only a reminder. McCormick does not spend money for advertising just because he has it to spend. He gauges his use of space by the necessity for large display. For a popular star in a well known play he did not take as much space as for the Cannibals; for example, where it was necessary to tell the patron just what the attraction was. He is buying business with advertising and not merely spending his advertising appropriation. He spends what it costs to sell a play and not a fixed weekly sum.

Friendly.

Here is a paragraph from a recent program of the Garfield, Chicago. It will pay to run this occasionally, particularly in May and October, or whatever your moving day periods are:

"NEW NEIGHBORS"

We would consider it a privilege and a pleasure to number you among our patrons, and we extend to you a cordial invitation to be our guests at your earliest convenience. We would also suggest that you grant us permission to place your name on our mailing list so that we may keep you informed of the various activities of the "Garfield" Theatre.

Something like this would be good if sent to all newcomers. Often you can get the names from the delivery drivers, particularly those on milk wagons and on newspaper routes. Try it and see how it works.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical **because it has helped others.** It will help you. **By mail, postpaid, $2.00.** Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

Bill Boards in Style.

Charles Picini, of the Majestic and Butterfly theatres, Kenosha, Wis., not only uses lithographs, but he knows how to get them up to the best advantage. He does not slap them on any old fence, but builds regular stands similar to that shown in the cut. Such a stand is in line

An Artistic Billboard Stand Built by Charles Pacini, of Kenosha.

with the modern practice. Brick posts, capped by light domes, support the stands, while a lattice work two feet high keeps the bottoms of the bills from danger of soiling. The stands are illuminated at night by outriggers. It costs money to erect such a stand, but the cost is returned to the house in the advertising received through the suggestions of things well done. It also helps in getting stands in sections where plain hoardings might be resented. The entire display is devoted to The Savage Woman in the photograph because it played both houses on successive days, and one set of paper sufficed for both houses. Make not only your lithographs but their boards advertise you and you get double return. Not the least advantage is that the paper displayed is instantly connected with your house instead of requiring to be read. This in itself is a consideration in these days of the automobile.

Booming the "Auction."

The Loew theatres have been hammering on the "Auction of Souls" from every angle. The cut gives the outside pages of a four-page herald used to supplement the vivid posters, and announces the appearance of the star in person at the Delancey Street Theatre. The inside

HERE IT IS!
THE GREATEST PICTURE EVER SHOWN IN THIS OR ANY OTHER THEATRE
The Picture Originally Shown For
$10 A Seat
AUCTION OF SOULS
DEPICTING
THE TRAIL OF TERRIBLE TURK—BANISHED ARMENIA
FEATURING
AURORA MARDIGANIAN
THE ARMENIAN GIRL SENT TO AMERICA WITH THE MESSAGE OF HER COUNTRY
LOEW'S DELANCEY
Mon., Tues., Wed., May 12-13-14
AURORA MARDIGANIAN WILL APPEAR IN PERSON
GREATER THAN THE HEART OF HUMANITY—ANY OTHER PHOTOPLAY

The Outside Pages of an "Auction of Souls" Herald.

pages carry well made cuts which speak more eloquently than could text. Capital is made of the fact that the story was first shown at ten dollars a head as a part of the drive for the Near East Relief Fund, but most of the talk centres upon the picture itself, and the poster display has been unusually vivid. It is one of the strongest campaigns every put over by the Loew houses, and it certainly brought in the money.

Souvenirs.

Ever use thermometers for souvenirs? There is nothing consulted more frequently unless it be a clock.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing

The December 28 issue containing the lens charts was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid to any part of the world. Send U. S. 3-cent stamps or money order.

The Results

Louisiana, after requesting that name be not published, says:

"A short time ago you were kind enough to supply information in response to queries we made; also to pay us the compliment of saying that we were evidently 'careful, painstaking men' who would doubtless get all there was to get under the conditions, all of which we appreciated. Having completed the changes and enlargement of our house, we are glad to report results. We are working under the following conditions, to wit: 110 volt A. C., through Compensarcs set to give their maximum output of 60 amperes—one compensarc to each Simplex projector. Projection is on straight line with center of our new Minusa Gold Fibre 16-foot picture surface, which same we cover perfectly. Have Simplex Extra Lite shutters (which we think are great) with two wings and two openings, all of equal size. Have 5.5 E. F. Gundlach lenses, stopped down to 1½ inches diameter. The working distance (B. F.) is 3 inches. Use Meniscus bi-convex condensers 6.5 and 8.5, spaced 1/16-inch apart, set 20 inches from aperture. Shutter sets 11.5 inches from aperture.

Aerial Image Is Clean Cut.

The aerial image is clean cut, sharp and ¾x1 inch in size, with no surrounding halo of light. We get a beautiful, bright, sharp picture, perfect in detail and color, due in some measure to the new screen, which the Minusa people made to order for us. When we projected the picture we found it unnecessary to touch a focusing screw. Focus was as perfect at 97 inches as it had been before at 80. We mention this because we saw it discussed in the department recently. We figure there is no reason why the focus should not be the same at any point in the light ray, which we found to be the case. We also find the 60 amperes A. C. to be sufficient, with OTHER CONDITIONS RIGHT, to give all the screen illumination required. The writer, who owns the house, and our projectionist, who is above the average because of the study and effort he has put forth to improve, work together, and, I want to say that we are proud of the result attained. We have what we believe to be, and what every one calls 'first class projection.' We are, however, constantly seeking to still further improve. If the exchanges would only give us good film, and there was some way to choke off the 'punch artists' we would be almost happy. Please pardon the length of this, but we want fellow exhibitors and other projectionists to know that good results are attainable, if they will make the effort necessary to get them. In closing allow us to thank you for your attention and the courtesies extended. If you publish, please omit name."

Excellence Is Obtainable.

I don't like that "please omit name." A letter is always more interesting to readers when they know from whom it comes, and to omit your name and not omit the name of your town would, under the conditions, be useless. You are right in saying excellence in screen results is entirely attainable to those who have the gumption to make the effort necessary to get them. Also those results may be had without wasting half the power, if the projectionist is not too lazy or too conceited to learn how, provided his employer will supply what may be necessary to that end. You are in error in supposing the focus to be the same at all points in the light ray. Due probably to its small diameter your lens evidently has great depth of focus, but either it was not exactly at its point of greatest sharpness on the former screen or is not on this one, though the difference may not be much. It might, in fact, not be discernible

Two Conjugate Foci Points.

You have two conjugate foci points, one about 4.5 feet and one 80 feet. Now if you alter the front point (screen) by 17 feet, you must alter the back one, and, as I understand the matter, in proportion. Now 17 feet is about one-fifth of 80 feet and your lens should, as I understand it, mind you (I am not certain as to this latter myself) be moved about 1 5 of the back focal distance, which we assume to be 4½ inches. This would be .9 of an inch. The probability is that I am in error as to the amount of lens movement necessary, the point being one I have never looked into. It is also, as I said, possible that depth of focus in your lens will take care of the matter very well. Will brother Solar give us the correct dope on this?

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents. Subscribe today.*

Flicker Trouble

From the green hills of Virginia comes the following:

"Have trouble. Will you help me out? Get a flicker from both machines when run at from 40 to 60 and from 60 to 75 there is a wave in the picture. Am using two Power's 6-A projectors, with a 90-foot distance of projection. Have 6.5 objective and 7.5 and 6.5 condenser lenses and 17 inches from center of condenser to aperture. Use 60 amperes A. C. Have Mirror screen. Have tried both two and three-wing shutters, but result from both is the same."

In the first place, your optical train is not right for 60 amperes A. C. You will do well to try the following: Two 6.5 condenser lenses, so set that the tips of their curved surfaces are not to exceed 1/16-inch apart and with 18.5 inches from center of condenser combination to aperture. Think you will find this to improve your screen illumination, as it will bring your crater the correct distance from the arc lens. This distance is too great as you now have it.

Conditions Described Are Impossible.

You say you have tried both two and three-wing shutters and that results are the same. Impossible, if you have correctly described your trouble, or if I correctly interpret your meaning when you say a "wave in the picture." With either a two-wing or a badly proportioned 3-wing shutter you probably would get flicker at 60 when using a mirror screen, especially if it be a velvet finish. This is because with sixty amperes, a brilliant screen, such as a velvet finish mirror screen is, and a small picture (the fact that you use a mirror screen presumes a comparatively small picture, probably not more than 12 feet wide) you would, or should, have a brilliant screen illumination and brilliant screen illumination adds tremendously to any flicker inclination there may be. Under above conditions you certainly would get flicker at anything below 60, except that with a 2-wing shutter of ideal, or very nearly ideal proportions, you might drop somewhat below that speed without trouble.

Should Use Three-Wing Shutter.

You should use a 3-wing shutter, set at the aerial image if you can get it there, and should test it carefully for possibilities of improving it as to blade proportions, as set forth in this department several times.

The "wave in the picture" I take to mean a waving effect in the light. It shows a tendency to drop from maximum brilliancy and then come up again. This, if I have correctly interpreted your description, is due to the shutter blades getting into synchronism with the alternations of the current. You see, taking 60-cycle current for example, 120 times each second the voltage and amperage mounts to maximum and the same number of times it sinks to zero. This means that 120 times a second the crater is at maximum brilliancy and the same number of times it is very much below maximum. Now if you use only the upper crater as your light source, as you should, this would mean that 60 times each second (assuming the current to be exactly 60 cycle, which it may be, but probably is not) your light would be maximum and 60 times minimum as to brilliancy. Suppose

you have a 3-wing shutter and run at 18 per second. Your light would be interrupted 18x3 equals 54 times a second, and with slight variation in machine speed it is entirely possible that the shutter blades for a short space of time would cut the light just when it is at maximum, leaving only the minimum periods of brilliancy for the screen. But this could not, unless something is radically wrong somewhere, at "from 60 to 75," as you say. Before attempting to fit your 2-wing shutter blades to the local condition make sure it is cutting in excess of 50 per cent. of the light. If it is cutting just 50 per cent., I would not advise very much blade trimming, if any.

Optical Train

O. C. Casey, Buckfield, Maine, wants to know:

"Will you kindly explain object of lens charts and advise as to whether they will benefit us. We have a Simplex, which was installed new last January. Use A. C. through Fort Wayne Compensarc. Picture about 12 feet. Distance of projection 50 feet. Objective is Gundlach 3.75 E. F. Use two plano convex condensers 4.5 inches in diameter. Use about 35 amperes. Distance center of condenser to aperture is 16.5 inches. In center of picture where direct rays from condenser strike is a slight blur, chiefly noticeable on reading matter. Can you explain this and tell us how to remedy it? Is our optical train correct? If lens chart will benefit we want one; also intend to have a handbook soon."

Why "soon," neighbor Casey? You ought to have had it quite some time ago. If possible would advise you to use at the very least 40 amperes and I am sure 60 (capacity of compensarc) would improve screen result sufficiently to bring in more than enough added patronage to pay the cost. The lens charts are to enable you to get the right lenses and adjust them intelligently.

No Data for Low Amperage.

We have no data for such a low A. C. amperage as 35, but you will need two 6½-inch plano convex lenses (focal length, I mean. All standard condenser lenses for projectors are 4.5 inches in diameter), with about 22 inches from center of condenser to machine aperture. If you cannot get that distance that is not my fault, but the fault of the equipment. Would suggest this: Take the lamphouse loose from its base and block it in place temporarily with the center of condenser 24 inches from aperture, first having so placed the condenser lenses that the tips of their curved surfaces are not to exceed 1/16 of an inch apart. If this improves your results, then you have the right to demand of the makers of the Simplex that they provide you with means for getting your lamphouse back to that position. Most likely the blur is due to wrong position of lamphouse. But mind you the above adjustment will apply ONLY to approximately 35 amperes. For higher amperage the adjustment is different. Get the lens chart. If the blur is not remedied by proper adjustment as above, write me describing it in detail and I will go further into the matter.

The Poor Cuss

Paul Hallen, who signs himself Chief Cinematographer (cameraman) and excuses himself for butting into the field he left some six years ago for the camera, attaches a clipping from New York Tribune, of June 2, descriptive of a theatre fire in Valence-Sur-Rhone (where th' divil ever thot may happen to be), in which several were injured and killed. One paragraph of the clipping reads: "Four thousand spectators were in the theatre when the fire broke out in the operator's cabinet, and there was a mad rush for the exits."

Brother Hallen says: "These things will continue to happen as long as some very near sighted theatre managers, owners and would-be theatre architects insist on giving the 'man behind the machine behind the whole show' a 'cabinet,' which I take to be a literal translation of what the poor cuss must have roasted in."

"Cabinet" Has Many Meanings.

The word "cabinet" has several meanings, but mostly it means, as applied to a room, small. One definition is "a closet." But friend Hallen is right in that the safety of theatre audiences, which is well taken care of in this country now, for the most part at least, is found in two things, viz.: a thoroughly fireproof projection room of ample size to allow the projectionist to properly perform his duties, and the thorough drilling into theatre audiences f the fact that a fire in the projection room holds absolutely no danger to them. Had the Valence, etc. projection room been fireproof and the audience well instructed as to that fact, no panic would have occurred. For years the newspapers of this country committed what amounted to a damnable crime by fostering the silly belief that there was tremendous danger from projection room fires. They have at last (and it was about time) ceased that foolish procedure. In this country, while some of the projection rooms can be called such only by courtesy, and lots of it, still they are pretty much all fairly fireproof, and most of them thoroughly so. Theatre managers would do well did they occasionally run a slide reading:

ABSOLUTELY SAFE.
THE PROJECTION ROOM OF THIS THEATRE IS ABSOLUTELY FIREPROOF. EVERY REEL OF FILM THEREIN COULD BURN WITHOUT THE SLIGHTEST DANGER TO THE AUDIENCE. MAYBE A LITTLE SMOKE. NOTHING MORE.

Inefficient Carbon Setting

In the mass of carbon stubs received recently I find much evidence of guesswork as to amperage, and evidence of inefficiency in setting of the carbons. For example: Before me lie two stubs from Maryland. On the package was this notation: "Data: 100 amperes D. C.; 250 volt ¾ upper; ⅝ lower."

The crater is almost round and 7/16 of an inch in diameter. This is the case with both of the two stubs. They are both very slightly pencilled back 1⅝ inches. Laying a rule across the tip of the carbons at right angles with their length, the rule resting on the extreme tip of the crater, it is ⅛ of an inch from the ruler to the upper edge of the crater—meaning that part which would be the upper edge were the carbon in place in the lamp. In other words a crater 7/16 of an inch in diameter only lacks ⅛ of an inch, measured as above, of lying flat on the point of the carbon. And the man calmly sends them in for inspection. The trouble lies in the fact that his lower carbon tip is too far back. His crater is shooting its strongest light down into the front lower corner of the lamphouse, instead of toward the condenser. And after all our boring it into you that cored lower carbons are inefficient for D. C., he sends in a cored lower. This, however, may not be his fault. Perhaps he has one of those over-wise managers who buys what HE thinks is best, instead of asking his projectionist what he requires.

Using 100 Amperes.

This projectionist says he is using 100 amperes, or at least that these tips were burned at that amperage, yet ¾-inch carbons are hardly pencilled at all. This shows that either he has an ammeter which needs fixing, or else he is just guessing, and it is high time that guess work be stopped in projection rooms. And this is but a typical case of many observed in the mass of stubs sent in. I thoroughly appreciate the kindness of the brothers in responding to my request for stubs, but am sorry to find so much evidence of carelessness or failure to study the effect of carbon setting. The craters in question somewhat resemble "A," figure 123 of the handbook.

Projectionists cannot be too careful in watching the matter of carbon setting. A seemingly trifling difference may make a very great difference in effective light delivered to the condensing lens.

They Are Called "Exhibitors"

Professor B. A. Aughinbaugh, Principal Mingo Public Schools, Mingo, Ohio, comes forward with the following interesting letter:

"Just finished reading your article, 'Horrible Examples,' May 10 issue, and at its end cried Amen! Not only should that article be shown New York City exchange managers, but I have the idea that it should be thrust under the eyes of nine-tenths of the exchange men throughout the country. I know from experience that it should do good in Cincinnati, where I am sending it, by the way.

Crackerjack Equipment.

"As you may recall, about two years ago we established a public picture show in this school. Aside from a general knowledge of physics and kindred sciences the writer knew little about the projection of picture. We purchased your handbook, and such other guides as we thought might be of assistance, subscribed for the World and began studying and shooting questions at your patient self. With this help, we have reached a point where 'Mingo pictures' set the pace for excellence, for a radius of fifty miles around. The only thing which now seems to stand in the way of betterment of our screen results is the fact that the exchange men insist on sending us junk film, in face of the fact that we have brand new equipment, in pink of condition (projection is a hobby with us), and are paying as much as the 'other fellow,' and the year 'round at that.

What We Found.

"A few days ago, the owner and manager of one of the largest theatres within above named radius requested us to aid him in getting screen results equal to our own. We visited two of his projection rooms and found as follows: In one a boy of about fifteen, paid three dollars a week for doing the projection (?) work. In another a boy of 17 was getting all of eight dollars a week. In the first named room the condenser lenses were spaced as far apart as the holders would allow. The rear lens was broken, and had been so for two months. Fire shutters were missing from both projectors so they could be run slower to prevent picture jumping. Every sprocket was packed with dirt, and every tension shoe (American Standard projectors) wedged tight with filth. Set screws for controlling distance of idlers from sprockets were gone, and rollers running flat on sprockets. Carbons were not suited to amperage being used; also they were set wrong. Nor was this all, but it surely is enough. The point I wish to make is this: This theatre, which was getting a picture so dim its finer details were all lost, and which jumped so that it hurt the eyes to look at it, was receiving prints two or three weeks old, whereas we who get first class screen results, and take the best of care of both equipment and films, have to take junk. And mind you, we are paying as much as the theatre in which I have described conditions! Also we play to larger and more discriminating audiences. It is not because we are a school. That item does not enter at all. It is simply that Mingo is small, and the other place rated as a 'city.' I withhold names of the concerns implicated. Used names once in article of another nature in your Educational Department, and the head offices got hold of the information and raised the very

Old Harry with the exchange implicated. Enclosed find 50 cents for lens charts."

Well, Professor, isn't that precisely what we want? Surely an exchange which needs raking over the coals ought to get it, and I, for one, would be real proud to supply the necessary data leading to that end.

Surely Is the Limit.

As to the theatres named, surely the fifteen-year-old, $3.00 per week "projectionist" (?????) is the limit. I don't blame the kid. He isn't old enough to have better sense, but I would like a photograph of the "exhibitor" (God save the mark!) who employs him. Would I publish it? Huh, wiz ze g-r-rand pleasure! From what the Professor says, it must be a "theatre" of some size. Suffering shades of the prophets! The art of Ethel Barrymore at the mercy of a sap-headed kid of fifteen! A child who knows no better than to work for three—3, count 'em, III great big whole dollars a WEEK. And the man who hires him has the double distilled, iron bound gall to call himself an EXHIBITOR! And Mr. Intelligent Businessman, the gentlemanly exchange manager, whose brain must feel like a mouse in an empty hayloft, hands out at least five hundred dollars' worth of films to the infant projectionist, to be run through projectors which have to be run so slow that removal of the fire shutters is necessary, in order to keep the picture from jumping all over the screen. I'm sorry, Professor, but I'm afraid it's hopeless. Why waste breath arguing with an "exhibitor" and exchange mismanager, both of whom have base drums for heads? Yet, whisper, it is this brand of exchange manager ignoramus who is most quick to abuse the projectionists, and declare they ruin his films.

Seems But One Remedy.

There seems to be but on real remedy for the conditions of which you complain, Professor, and that is careful, painstaking inspection of films by exchanges, with record of all visible damage, same charged against the theatre, supplemented by a periodical inspection of projection room equipment. Doubtless all this will come in time, but it is too much to expect now. The exchange business is cursed with a type of men who are stone blind to everything except the dollar they are able to grab, and the exhibitor end of things has something very much more than a leavening of the same article.

Information Wanted

An Arkansas projectionist encloses a dollar for certain information. I am returning the dollar because what that good friend really ought to have is a handbook and lens chart, which same I would earnestly recommend him to order from the Moving Picture World at once. See advertisement at beginning and end of projection department. He says:

"Am having a great deal of breakage (presumably condenser.—Ed.) and not getting the results I should. Conditions as follows: Gold Fibre screen; distance aperture plate to screen 85 feet; picture 11 feet 5 inches; objective focus 7 inches. Current through 220 watt Bell and Howell compensator 40-50-60 amperes. Use 5/8 inch White A. C. Special carbons.

What I want to know is, what focal length condensers should I have and how far should condenser be from aperture. I think the compensarc is getting too hot. Am using same at 40 amperes and cannot hold hand on it. Will it heat more if used at 60?"

See the Handbook.

I take it you do not have a handbook. If you have, then see page 355, second paragraph, for answer to compensarc heating. But anyhow, here it is: secure a good thermometer and take temperature of air in room where compensarc is located, after which lay thermometer bulb on the compensarc coils for say ten minutes. If there is a difference of more than 40 degrees C. or 72 degrees Fahr., you should immediately communicate with the Bell and Howell Company, 1809 Larchmont Avenue, Chicago, Illinois. It is difficult to line up the optical system of some projectors properly for such a low amperage as 40 A. C., because of inability to get lamphouse back far enough. Due to long focal length objective you will require a goodly distance between condenser and aperture, but I find that two 6.5 plano convex condenser lenses, set with their apexes not to exceed 1/16 of an inch apart, with 21 inches from center of condenser combination to aperture, and an objective with a 2 inch aperture (opening at its smallest point) will fill the bill alright. For 60 amperes you would need some condenser lenses, but only 18½ inches from condenser to aperture, which would involve very slight light loss, provided the objective have above named diameter. With 60 amperes and a 6.5 meniscus and 8.5 bi-convex and 21 inches from center of condenser to aperture there would be no loss, if objective have a 2 inch opening. The lens charts gives you all this information and much more. Why have you not one? Fifty cents from Moving Picture World.

Very Bad Condition

Charles Tuegel, Dubuque, Iowa, writes: "Have a show room 100 feet long and 20 feet wide, with a nine-foot ceiling. Screen is 6x9 feet. What size carbons, condensers and number of the lenses for motion picture and stereopticon? Simplex machine; A. C. Have your handbook but fail to find anything on this subject. How many amperes will I need and what size screen will be best?"

"Don't."

In the first place, friend Tuegel, the very best advice I can give you is "DON'T!" Your room is very poor—almost impossible, with its low ceiling, and you apparently lack considerable of being well posted in the business of motion picture theatres or the projection of pictures. That is my advice; but here is the information you ask, so far as I can give it. With that 9-foot ceiling and a 100-foot throw, you will not be able to avoid interference of heads of incoming and outgoing patrons in the picture. With your 9-foot picture jammed right up against the ceiling and the lens as high as you will be able to get it, a man six feet tall would have to be back about 63 feet from the screen in order to stand up without his head sticking up into the light ray. Back 25 feet from the screen the six-footer standing up would obliterate a goodly area of the picture. And with a 100-foot room you surely could not get along with much less than a 9-foot picture. Also with a 9-footer you will have an extremely long focal length objective, and with an 8-footer it would be still longer.

Well, If You Are Determined——

Well, if you are determined to try such an impossible proposition here is the best dope I can offer: Due to the great distance from aperture to objective you will need all the distance you can get between condenser and aperture, and even then there will be heavy loss of light. I therefore recommend not less than 50 and preferably 60 amperes A. C. For that amperage I would recommend, under your condition, one 6½ meniscus and one 8½ biconvex condenser lens, the apex of their curved surfaces not to exceed 1/16 of an inch apart, with 21 inches from center of condenser combination to machine aperture. If you are unable to get that distance that is not my fault, but the fault of the projection machine construction. Should you use plano convex lenses, then get two 6½ lenses and have 8¼ inches from center of condenser to machine aperture. If you use 50 amperes, condenser combination is same, but distance is increased to 22½ and 20 respectively for the M Bi C and plano convex combinations. As to focal length of objectives, both M. P. and stero, you had better give your dealer the exact distance from lens to screen and width of picture you desire, leaving him to select the right lenses, but under no circumstances accept motion picture objectives with less than a 2¼-inch opening.

Larger Diameter Would Be Better.

Larger diameter than that would be better than smaller, under your conditions. If you have the Third Edition of the handbook you will find the lens information you desire in table No. 1, page 141, though it is rather out of date. Better get a Third Edition, or at least a lens chart. But let me repeat my former advice: DON'T put money into a theatre having for its basis such a room as that. You cannot possibly get a decent result and that room filled with people will be hotter than Hades in summer. A 12-foot ceiling is altogether too low, but nine feet is awful.

As to Rectifier Overload

W. L. Hales, Orange, Mass., wants to know whether he can install a 40 ampere bulb on his 30-ampere rectifier without injury to the device. Says he has Power's Six-B, an extralite shutter, a 96-foot throw and gets a good picture. He orders a handbook.

Yes, you can use a 40-ampere bulb on your 30-ampere rectifier without seriously overloading the coils of the reactance. But why not advertise the 35 ampere rectifier for sale? Maybe you can get a fair price for it and then get a larger capacity rectifying device. I never was a strong believer in working any apparatus right up to its limit of capacity. Don't believe it pays in the end.

Unintentional Error of Omission

It has been called to my attention that, on page 1511, June 7 issue, in answering a communication from Hogan Brothers, Utica, N. Y., I named about every company except Westinghouse as being probably able to supply a motor generator to operate from a 500-volt supply.

That the Westinghouse Company was not also named was an error, pure and simple, entirely unintentional. The Westinghouse Company can supply about anything in the electrical line, as everybody well knows. Apologies.

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MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Men, Women and Money."

Released by Famous Players-Lasky.
Prepared by Filmusic Studios.

1—Opening. 4:25. Legend of a Rose (Moderato), Reynard.
2—T. And then— 1:22. Morris Dance (Allegro), Noble.
3—T. And now— 2:25. Babillage (Allegretto), Castillo.
4—T. The house of Vanity. 2:42. Vanity (Allegretto), Jackson.
5—T. When shadows fall 2:01. Adieu (Andante), Karganoff.
6—T. The Parkton costume. 4:44. Popular One Step (Dance) (pp on flashes not showing dancers).
7—T. The aftermath. 1:34. Thoughts No. 35 (Andante), Berg Series.
8—T. Voted "too flighty." 2:04. Told at Twilight (Moderato), Huerter.
9—T. And so Marcel— 2:45. Pastel Minuet (Allegretto), Paradis.
10—T. The new crowd. 1.51. Oriental Fox Trot (Dance) (Start pp, increase to action).
11—T. Marcel's apartment. 4:01. Romance No. 2 (Andante), Frommel.
12—T. Marcel discovers. 4:26. Caressing Butterfly (Allegretto), Barthelmy.
13—T. Her luck at Bridge. 4:47. Lamento (Andante), Gabriel Marie.
14—T. The Harvest of. 2:58. Silent Sorrows (Andante), Borch.
15—T. I have been a— 2:42. Cavatine (Andante), Bohm.
16—T. The up-hill road. 1:56. Kathleen Waltz (slow waltz), Berg.
17—T. Pay the Ribout woman. 1:12. A Dream No. 56 (Andante), Berg series.
18—T. What's the matter. 1:11. A Garden Dance (Moderato), Vargas.
19—T. And so Ted. 1:34. Impish Elves (Allegretto), Borch.
20—D. Julian grabs Miss Clayton. :14. Perpetual motion (Allegretto), Borch.
21—T. Night and its. 2:55. Repeat: Garden Dance (Moderato), Vargas.
22—D. Charwick & Madame Ribout. 4:46. First Movement La Source Allegretto) (Omit Introduction), Delibes.
23—T. I think you had. 2:14. Wooing Hour (Allegretto), Zamecnik.
24—T. And at the. :43. Morning (Andante) (play last few bars), Grieg.

"Secret Service."

Released by Famous Players-Lasky.
Prepared by Filmusic Studios.

1—Opening. 1:17. Introduction of Overture. "Berlin as it Laugbs and Cries" (Andante), Conradi.
2—T. The ladies of Richmond hold. 2:08. L'Esprit Francaise (Allegretto), Waldteufel.
3—T. Benton Arrelsford of Arrelsford. 2:57. Serenade Op. 16, No. 3 (Moderato), Rubinstein.
4—T. Headquarters of tbe Sixth Army Corps. 1:01. Marching through Georgia (March).
5—Major Dumont, I understand. 3:21. Third Movement from Egyptian Ballet (Andante), Luigini.
6—T. In the negro quarter of Old Rick. 6:32. Misterioso No. 1 (Moderato) (omit first six bars), Langey.
7—D. Carriage driving up in front of mansion. 2:26. Andante Doloroso No. 51 (Andante), Berg Series.
8—D. Flash to Miss Varney and Capt. Thorne. 1:15. Berceuse (Andante), Jarnefelt.
9—T. Fresh fisb for Libby Prison. 1:11. Misterioso Dramatico No. 22, Berg Series (Moderato).
10—D. Fade in to Miss Varney picking flowers. 1:54. Prelude Op. 28, No. 15 (Andante), Chopin.
11—T. The Varney family doesn't seem. 3:06. Misterioso No. 3, Berg Series (Andante).
12—T. And in the meantime. 3:32. Adieu (Andante), Karganoff.
13—T. I'm sorry to disturb you. 2:08. Dramatic Andante No. 32, Berg Series (Andante).
14—T. Jonas is a traitor. 4:07. Visions, Tschaikowsky (play to action), (Andante).
15—T. Tbe trap. 3:54. Repeat Misterioso Dramatico No. 22, Berg Series, (Moderato).
16—T. No matter what our personal. 5:22. Pizzicato Misterioso No. 30, Berg Series (play arco) (Moderato).
17—D. Shot fired. :46. Silence—Tympani roll.
18—T. He escaped from Libby. 2:39. Repeat Berceuse (Andante), Jarnefelt.
19—T. Captain, I was looking. 3:27. Dramatic Tension No. 36, Berg Series (Andante).
20—T. Call up headquarters. 3:25. Dramatic Tension No. 9, Berg Series (Andante Allegro).
21—D. Arrelsford shoots Thorne. 2:01. Dramatic Andante No. 39, Berg Series (Moderato Allegro).
22—T. I was sending a message. 3:56. Dramatic Agitato No. 38, Berg Series (Moderato).
23—D. Fade in of Varney nigger. 5:44. Dramatic Tension No. 67 (Andante), Berg Series.
24—T. They're goin' to shoot dat fine. 2:49. Andante Doloroso No. 70 (Andante).
25—T. And in pursuance of the sentence. 140. Romance (Andante), Karganoff.
26—T. The dawn of April 3d. :58. Battle Agitato No. 48 (Allegro) (Play to action).
27—D. Flash to scene before Varney House. 2:19. Prelude Op. 28, No. 6 (Andante), Chopin.
28—D. Shell knocks down firing squad. :42. Repeat Battle Agitato No. 48 (Allegro) (play to action).
29—D. Capt. Thorne finds Miss Varney on stairs. 2:34. Arioso (Frye), Andante. Loud Tympani roll on flashes to scenes of tumult.
30—T. Several years later. 2:16. Romance (Andante), Tschaikowsky.

"The Man Who Turned White."

Released by Robertson-Cole through Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

Love Theme—My Heart at Thy Sweet Voice. Saint-Saens.
1—At screening. 2:45. In the Sudan (2/4 Oriental Characteristic-Moderato), Sebek.
2—D. Camp scene. 2:00. Persian March (Moderato Oriental), Langey.
3—T. But on another scene, by a desert. 2:30. Eastern Romance, Rimsky-Korsakoff.
4—T. Of all the white men the one who. 3:15. Crafty Spy, Borch.
5—T. To the victor of the spoils. 3:00. In sight of the oasis Oriental Patrol), Baron.
6—D. Ethel pleading with Ali in tent. 3:30. Crafty Spy (start p), (Heavy Dramatic Allegro), Borch.
7—T. The white man's burden. 2:30. Theme.
8—T. In the ancient village of Mzab. 2:15. Among the Arabs (From "Three Oriental Sketches"), Langey.
9—T. The wine shops of Mzab. 2:00. Orientale (Allegretto), Cui.
10—D. Girl dancing in wine shop. 2:15. Danse Orientale, Lubomirsky.
11—D. Exterior—Ethel and man entering. 2:00. Moorish Dance Song (From "Scene from the South"), Nicode.
12—D. Fanina dances—after leaving Warner. :45. Oriental Veil Dance (slow Oriental dance), Aronson.
13—D. When Arabs attack Ethel's party. :30. Dramatic Allegro, Falck.
14—D. When Ethel recognizes Warner. :30. Tympany only.
15—D. Ethel shaking hands with Warner. :30. Theme.
16—T. So that is the woman. 1:30. Prelude "Carmen"—First Suite (Andante molto appassionato), Bizet.
17—T—. With the passing days. 1:45. Song without words (Andante Expressivo), Rebikov.
18—D. Close-up of Warner and Ethel seated. :45. Theme.
19—T. Court martialed. :30. Drums only.
20—D. Back to Warner and Ethel. :30. Theme.
21—D. Girl dancing in cafe. :45. Oriental Veil Dance, Aronson.
22—T. You watch and wait. 1:30. Misterioso No. 2 (Moderato), Minto.
23—T. Then the Pariah forgot—and the. :45. Theme.
24—T. Has Captain Rand told you? :45. Agitato, Reisenfeld.
25—T. He deserved it—and I knew. 1:45. Heart Wounds (Dramatic Expressivo), Grieg.
26—T. For five long days. 2:45. The Last Spring (Andante Pathetique), Grieg.
27—D. Servant with note outside house. 3:45. Misterioso No. 3 con moto), Andino.
28—D. Servant enters Barbara's room. 2:30. Agitato con moto (play p), Borch.
29—D. Fanina and Etbel in room. 2:00. Lamento (Heavy Dramatic-Lento Agitato), Gabriel-Marie.
30—D. After desert scene—conspirators saddling horses. 3:15. Sinister Theme (Andante molto e misterioso), Vely.
31—T. Sbe's gone straight into Joudar's. 3:15. Orgies of the Spirits, Iljinsky.
32—D. When fight begins. 3:00. (watch for shots). Dance of the Demons (From "Prince Ador" suite), Allegro Agitato), Rubner.
33—D. Warner with pistol at Ethel's head. :15. Tympany rolls only.
34—D. Relief troops seen approacbing. 1:00. Trot de Cavalerie 2/4 Allegro Vivace), Rubinstein.
35—D. After fadeout. 1:45. Rest—"Oriental Pictures" (Lamentoso), Borch (to end).

"The Weaker Vessel."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—Smiles (Moderato), Roberts.
1— At screening. 2:30. Canzonetta (Andantino), Nicode.
2—T. Introducing J. B. Hanks. 2:15. Prelude (Moderato), Jarned.
3—D. Abby leaves room. 2:00. Canzonetta (Allegretto), Hollander.
4—T. I don't want to marry. 1:30. Romance (Andante), Mildenberg.
5—T. Abby was as good as her word. 3:30. Love in Arcady (Allegretto), Wood.
6—T. Abby you're a good girl. 1:45. Romance (Andantino), Karganoff.
7—D. Hanks attacks Abby. 2:00. Erl King (Vivace), Schubert.
8—D. Kids on stoop. 1:30. Rockin' the Boat (Fox Trot), Frey.
9—T. A man who was. 1:45. Bob (Allegro—One-Step), Kaplan.
10—T. At the Princess Pat apartments. 2:00. Charming (Tempo di Valse), Joyce.
11—T. J. Booth Hunter. 3:30. Baby Doll (Fox Trot), Friml.
12—T. Rutb too had an admirer. 1:30. Love in Arcady, Wood.
13—T. At two o'clock. 1:30. Sometime Valse, Friml.
14—T. At two next morning. 2:30. Marionettes (Allegretto), Gounod.
15—T. He looked into her eyes. 1:45. Tbeme.
16—T. And Ruth Sterner's friends. 2:30. Tumble-In (Fox-Trot), Friml.
17—T. They seemed. 2:30. Theme.
18—D. Abby reads notice in newspaper. 1:45. March Burlesque (Allegretto), Lanciani.
19—D. Hank enters room. 1:30. Dramatic Tension (Moderato), Borch.
20—T. Hanks lost no time. 1:30. Chicken Reel (slowly), Paul.
21—T. You're my wife. 2:30. Agitato No. 2, Langey.
22—T. Thank God I'm in time. 1:30. Cbianti (Fox-Trot), Friml.
23—T. After a while. 1:30. Chicken Reel, Paul.
24—D. Abby and Hunter in auto. 2:00. Theme (to end).

"The Sleeping Lion."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—Mandoliuata (Italian Song, Allegretto).
1—At screeniug. 3:00. Sounds from Italy, Langey.
2—T. Carlotta. 1:30. O Sole Mio (Italian Song).
3—T. While the city sleeps. 3:00. Mattinata (Allegretto), Leonca Vallo.
4—T. Thus Tony acquired a sou. 1:30. Italian Street Song, Herbert.
5—T. Came night of departure. O Sole Mio.
6—T. The spaghetti flew. 1:45. Tarantella (Allegro), Bohm.
7—D. Street in Western town. 2:00. Huetamo (Allegretto), Ancliffe.
8—D. Tony enters saloou. 2:00. Theme.
9—D. Tony leaves room. 1:15. Hurry No. 26 (Allegro), Minot.
10—D. Kid leaves the room. 1:00. Poupee (Tempo de Valse), Poldini.
11—T. Maybe he sing. 1:15. Home Sweet Home (very softly).
12—D. Crowd applauds. 1:30. Chianti (Fox Trot), Friml.
13—D. Durant strikes Tony. 2:00. Dramatic Tension No. 9, Andino.
14—T. You made an enemy. 1:30. Charming (Tempo di Valse), Joyce.
15—D. Colonel enters hedroom. 1:30. Misterioso No. 3. Minot.
16—T. Morning. 1:45. Love in Arcady (Allegretto), Wood.
17—T. A week later. 2:15. Little Gray Home (Andantino), Novello.
18—D. Kate appears on horseback. 1:30. Intermezzo (Allegro), Onivas.
19—T. This hegan education. 2:00. Al Fresco, Herbert.
20—D. Street scene. 2:30. Boh (One-Step), Kaplan.
21—D. Fight starts. 1:30. Furioso (Allegro Furioso), Levy.
22—D. Tony leaves har room. 2:30. Valse A La Mode, McClure.
23—T. This night little Touy. 1:30. L'Ingenue (Allegretto), Ardati (Gavotte).
24—D. Durant in hushes hiding. 1:15. Misterioso Dramatico No. 22, Borch.
25—D. Colonel enters cahin. 1:30. Mighty Like a Rose (Andantino), Nevin.
26—D. Child awakens. 1:30. Bon Vivant, Zamecnik.
27—T. I'm not marrying kind. 2:00. Hurry No. 33, Minot.
28—D. Kid and Tony. 1:30. (Poppyland) (Allegretto). Kiefert.
29—T. Tony arrives at nightfall. 1:15. Theme.
30—D. Durant and gang outside cahin. 2:45. Gruesome Misterioso, Borch.
31—T. Morning. 1:30. Theme.
32—D. Gang at house. 3:00. Furioso No. 1. Langey.
33—T. We're going to give you. 1:30. Allegro No. 2. Langey.
34—D. Tony taken from horse. 1:30. Romance (Moderato). Karganoff.
35—T. The stage had gone. 1:30. Little Billiken (Allegretto), Lottier.
36—D. Tony stops stage. 1:15. Theme (to end).

"The Fear Woman."

Released by Goldwyn Distrihuting Corporation.
Prepared by M. Winkler.

Theme—Erotik (Dramatic lento molto), Grieg.
1—T. At screening. 3:45. Legend of a Rose (Allegretto), Reynard.
2—T. His pet fear. 1:30. Theme.
3—T. The engagement dinner. 2:55. Gavotte Piquante (Allegro Grazioso), Pierson.
4—T. I have forgotten my fan. 0:55. Tragic Theme (ff), Vely.
5—T. When the first dark days. 3:30. Dramatic Narrative, Pement.
6—T. There is nothing to be afraid. 1:15. "Symphony Pathetic" second movement (Dramatic), Tschaikowsky.
7—T. Love dispels the fear. 3:25. Theme.
8—T. You've acted like a fool. 0:50. Serenade (Dramatic), Wido.
9—T. Important work for. 1:55. Melody (Moderato), Huerter.
10—T. Bedtime conference. 1:50. Mysterious Nights (Valse Dramatic), Berg.
11—T. Helen is popular. 0:30. (Continue to action).
12—T. For the time the shadow. 2:30. Flirty Flirts (Melodious Intermezzo), Levy.
13—S. Close up of automobile on road. 2:15. Sinister Theme, Levy.
14—T. You mustn't he seen in here. 1:30. Dramatic Recitative, Levy.
15—T. The story has been too choice. 1:25. Babillage (Allegretto), Castillo.
16—T. Back to his desk. 1:30. Theme.
17—T. The Hotel Claremont. 1:15. Spring Flowers, Wood.
18—T. Deciding to consult her lawyer. 2:10. (Continue to acton).
19—T. Week end hrings Mrs. Wallace. 3:05. May Dreams, Borch.
20—T. Opposition douhles. 3:25. Theme.
21—T. The hotel's annual tennis tournament. 3:25. Cupid's Frolic (Moderato), Miles.
22—T. Tournament dinner. 2:20. Theme ff.
23—T. It's a damnable lie. 0:10. (Continue ff).
24—S. Helen raising her head from table. 2:00. Blushing Rose (Moderato Serioso) (to end).

"The Devil's Trail."

Released by World Film Corporation. Prepared by S. M. Berg.

Theme—Think Love of Me (Moderato Ballade), Grey.
1—D. At screening. 1:30. Indian Intermezzo, Herhert.
2—D. When Indians scatter (shots). 1:15. Wild and Woolly (Allegro), Minot.
3—T. Outposts of civilization. 2:30. Babillage, Castillo.
4—T. You seem to be in a great hurry. 0:45. Agitato No. 6, Kiefert.
5—T. An hour later. 3:00. Andante Pathetique, Berge.
6—T. Twelve turhulent years. 2:45. Theme.
7—T. I came on official business. 2:00. Capricious Annette (Moderato Caprice), Borch.
8—T. After the party. 2:45. Theme.
9—T. While Chino Landing. 2:15. Hunkatin (Half-tone One-Step), Levy.
10—T. I know you, you whiskey (shots). 1:15. Agitato No. 37, Andino.
11—T. Lookout, it's a new sergeant (shots). 2:45. A La Mode (One-Step), Rosey.
12—D. When sergeant leaves saloon. 0:45. Dramatic Agitato, Hough.
13—T. The next afternoon. 3:30. Birds and Butterflies, Vely.
14—T. Just a little present. 2:45. Visions (Intermezzo), Buse.
15—D. When Julie arrives home. 2:15. Dramatic Narrative, Pement.
16—T. Did you give this dog. 3:30. Agitato Appassionato, Borch.
17—D. When Nonette takes cloak. 3:00. Theme.
18—D. When sisters meet. 1:45. Dramatic Tension, Levy.
19—T. That evening. 1:15. Heavy Agitato, Luz.
20—D. When scene fades to dance hall. 0.15. (Popular One-Step).
21—T. The leave taking. 3:00. Theme.
22—T. Forty winks or more. 3:45. Perpetual Motion, Borch.
23—T. That night. 0.15. Popular One-Step.
24—D. When music is stopped. 3:00. Adagio Cantabile, Berge.
25—T. I am going to make you. 3:45. Rondo, Berge.
26—D. When Nonette breaks down door (glass crash-shots). 4:15. Half Reel Furioso, Levy.
27—T. The break of day. 2:15. Theme.

"Too Many Crooks."

Released by Vitagraph Company. Prepared by S. M. Berg.

Theme—Simplicity (Characteristic Moderato), Lee.
1—D. At screening. 2:45. Tulips (Allegretto), Miles.
2—T. You speak with almost an air. 2:45. Canterhury Bells, Tonning.
3—T. I think I can persuade. 1:45. Theme.
4—T. Introducing various gents. 3:00. Burlesque Funeral March, Gounod.
5—T. My name is Jonathan Wilkes. 3:30. A La Mode (One-Step), Rosey.
6—T. What is the meaning of this. 3:00. Eccentric Comedy Theme, Roherts.
7—T. Spill us th' good. 3:15. Birds and Butterflies (Allegretto), Vely.
8—T. I defy you to. 2:00. Comedy Allegro, Berg.
9—T. And things commence to. 3:45. Marionette (Allegretto), Arndt.
10—D. When Charlotte reaches home. 2:15. Flirty Flirts, Levy.
11—D. When Charlotte hangs up receiver. 1:00. Wild and Woolly, Minot.
12—D. When Charlotte saves Percy. 0:45. Bahillage, Castillo.
13—D. When Benny steals pictures. 2:30. Hurry No. 33, Minot.
14—T. I was just timing. 1:45. Theme.
15—T. Well, we're all alone. 2:15. Dramatic Tension, Levy.
16—T. I think your action with that. 1:15. Theme.
17—T. We want to see. 2:00. Agitato No. 37, Andino.
18—D. When detectives follow Frisco (shots). 3:00. Half Reel Hurry, Levy.
19—D. When father and Fanny return. 1:30. Capricious Annette (Moderato Caprice), Borch.
20—T. So that is why you ran. 1:15. Theme.
21—T. The show down. 2:45. Scherzetto, Berge.
22—D. When Benny sees detective. 2:00. Vivo Finale (From Symphonette Suite), Berge.
23—T. I came hack because I love you. 2:30. Theme.
24—D. When scene fades to Boston Fanny. (Auto effects). 1:00. Hunkatin (Half-Tone One-Step), Levy.

"Fools and Their Money."

Released by Metro Pictures Corporation. Prepared by S. M. Berg.

Theme for Louise Allenby—Legend of a Rose, Reynard.
1—D. At screening. 3:30. In Poppyland, Alhers.
2—T. Much to her parents. 0:30. Theme.
3—T. If your great grandaddy. 2:15. Hunting Scene. Borch.
4—T. Eugene Van Dusen. 2:00. Norma (Waltz), Luz.
5—D. When hoy sits at organ. 0:15. (Organ improvising).
6—D. When organ scene fades. 0:30. Sparklets (Allegretto), Miles
7—T. It was with some misgivings. 2:45. Theme.
8—D. When Mrs. Tompkins stops auto. 3:00. Valse Moderne, Rosey.
9—T. I am sure you will like. 4:00. Kathleen (Valse Lento), Berg.
10—T. Just the same mother. 2:30. Flirty Flirts, Levy.
11—T. On the eve of their summer. 0:30. (Piano according to action), Hawaiian One-Step.
12—D. When hoys take drinks. 0:45. Yale Boola Song (Segue to "Home Sweet Home").
13—T. Bless their hearts (train effects). 4:15. Valse Danseuse, Miles.
14—D. When Richard strikes groom. 1:15. Turbulence, Borch.
15—T. Are you the new groom. 2:30. Theme.
16—T. In the skillful hands of Eugene. 2:30. Birds and Butterflies (Intermezzo Allegretto), Vely.
17—T. I shall he charmed. 2:45. Sleeping Rose (Valse Lento), Borch.
18—D. When Louise sees Richard. 2:30. Scherzetto, Berge.
19—T. When a young lady and young. 3:00. Theme.
20—T. The night Mrs. Tompkins. 3:15. Marionotte, Arndt.
21—D. When Van Dusen watches Louise. 2:45. Misterioso Agitato No. 66, Smith.
22—D. When scene fades to ball room. 1:15. A La Mode (One-Step), Rosey.
23—D. When guests are seated. 0:30. Valse Divine, Rosey.
24—T. Your secretary is a thief. 0:15. Dramatic Tension No. 9, Andino.
25—D. When Allenbys leave auto. 1:30. Negro Breakdown.
26—D. When Louise rings door bell (door bell). 1:15. Impish Elves, Borch.
27—D. When Louise discovers safe open. 1:45. Dramatic Agitato No. 38, Minot.
28—T. It looks to me as. 2:00. Theme.

Tips for the House Manager

Conducted by E. T. KEYSER

WELL, HOW DO YOU LIKE THIS HOUSE?

It Has Generous Lobby and Aisle Space, Plenty of Exits and Lights Up Like a Church at Night

HERE is a house that looks good to me. It is the Ogden Theatre, of Denver, Colorado, planned by H. W. J. Edbrooke, also of Denver. The house is sixty-seven and one-half feet wide and one hundred and thirty-five feet long and has seating accommodation for 1,100 patrons.

The building has an alley on one side and is five feet inside of the lot boundary line on the other side, making it possible for exits on both sides of the building, in addition to those at the front and rear. This allows of an almost instantaneous emptying of the premises should occasion ever arise.

Generous Lobby Space a Feature.

As will be noted from the plans there is a generous amount of lobby space, thirty feet wide by about twenty deep, which should certainly obviate all congestion. The ticket booth is centrally located with accommodations for three ticket sellers to operate at once. Seats in the lobby cater to the comfort of women patrons while waiting for their escorts to purchase tickets. At the left hand side of the lobby there is an office about ten by sixteen feet in dimensions, back of which a flight of steps leads to the balcony; back of this again and accessible from the lobby is a telephone booth and also a lavatory entered upon the main floor of the theatre.

On the right hand side of the lobby is a ladies' waiting room of the same dimensions as the office and back of this again is a flight of steps to the balcony corresponding to those on the other side of the lobby.

On the main floor are thirty rows of seats, twelve seats to the row down to the center of the house, and down each side of the main floor are twenty-nine additional rows of seats with nine seats to the row. Each of these three sections of chairs are accessible from two aisles. All seats on the main auditorium floor are set at a distance of thirty-six inches from back to back, making it unnecessary for patrons to rise to allow late comers to be seated.

H. W. J. Edbrooke.

Designer of the Ogden, who has also to his credit the Princess and Thompson, of Denver; Liberty Bell, of Leadville; Princess, of Ault, and the Imperial, of Alliance.

There are two exits in each of the side walls and two additional ones down near the rear of the house, which latter are accessible through doors on each side of the orchestra pit.

In the balcony are three sections of seats, the center section consisting of five rows of twelve seats each and the side sections of five rows each containing nine seats to a row. As on the auditorium floor, each of these sections is accessible through two aisles.

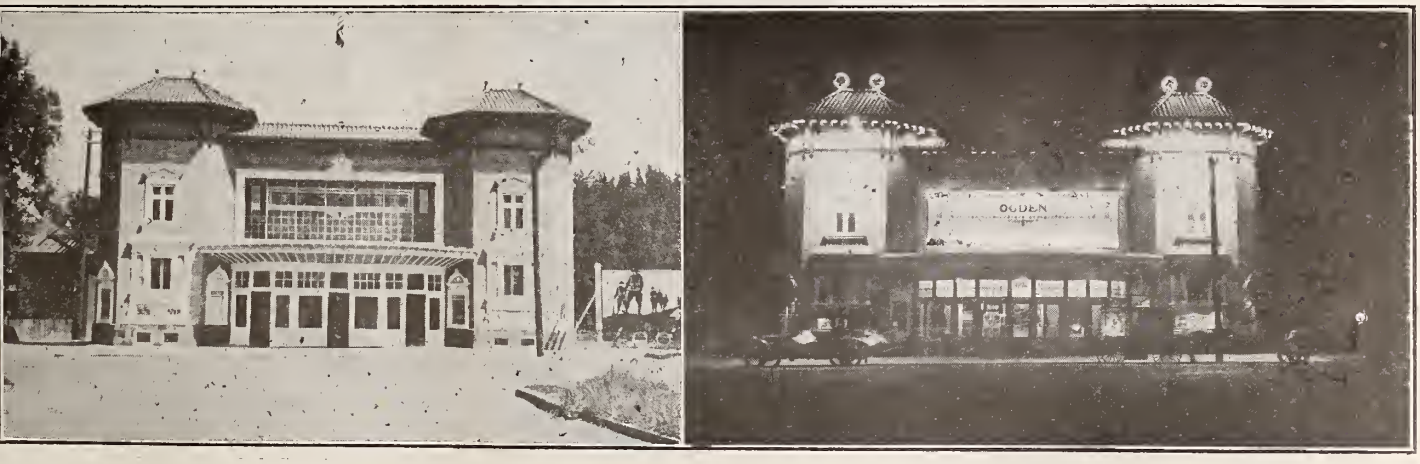
Behind these gallery seats, and flanking the projection room are two boxes, each containing twenty-one chairs. The projection room, which houses two Simplex machines and a Wagner converter, would cause our friend Richardson to rise on his toes, wave a flag with each hand and cheer lustily. It is fifteen feet wide and ten feet deep; it is right in the center of the house and contains a wash basin, at which the projectionist may remove the signs of honest toil from his hands before mingling with ordinary mortals.

On each side of the boxes already mentioned are two sitting rooms, each ten by ten, equipped with lavatories, one room for the men and the other for the women patrons. There are four drinking fountains in the house, two on the auditorium floor and two in the gallery.

At the front of the house, at level with the balcony but entirely separate and reached by stairs on each side of the stage, is the organ loft.

Comfort of the Fan Assured.

The layout of the house is such as to allow of the maximum number of good seats from the viewpoint of a picture audience and this and the gold fibre screen are not the only provisions for the comfort of the picture fan which the architect has embodied in the designs. The theatre has a very complete heating plant, consisting of a number 27 Spencer magazine feed boiler, and the ventilating scheme is most ingenious. Fresh air is taken in at the roof and carried to the basement through washers and tempering coils and by means of a large fan it is forced through ducts under the floor and projected into the auditorium from both sides through inlets situated eight feet



The Ogden of Denver.

As it appears by day and when illuminated after dark. The large art windows, occupying the center of front, add greatly to the exterior lighting effect.

above the floor line. This removes all danger of draughty sensations to the audience while the vitiated air is drawn from the auditorium through openings under the seats by means of a second large fan.

In the plan of the orchestra floor the shafts of the fresh air intake and the foul air out take stack will be noticed on each side of the stage.

Exterior Is Pleasing.

As will be noticed from the photograph of the exterior, the house is a very pleasing design. The treatment is an adaptation of the Italian renaissance and at night this is made doubly attractive by the large illuminated art window which occupies the center of the front above the marquee. The interior of the main auditorium is illuminated by a concealed lighting system, which in combination with the side coves of the roof gives a most pleasing interior effect.

The interior color scheme is old ivory and rose. The house is furnished in good taste. The hangings are velvet of a rich blue, relieved with old gold trimmings.

Hydropathic Treatment for Hot Houses.

Here is a hot weather tip that has been handed the department by Famous Players' publicity department, with the suggestion that it be passed along. Frank Salisbury is manager of the Visalia Theatre in the California town of the same name.

Like other California towns, Visalia becomes warm in summer—but Frank and his patrons keep cool. This is the way it is managed.

Each evening, about an hour before show time, Frank floods the sidewalk and street with cool water. In an hour, this cools the sidewalk and the street. In the meanwhile he reverses his seven foot fans, and pumps all of the hot-air out of the theatre. Then Frank opens his doors and pumps in the cool air off of the cool street, and his theatre is the only pleasant and comfortable place in the City of Visalia. Later in the evening, as the evening becomes less fiery, he starts the "roof fans" and everything is pleasant.

Despite airdome competition, the people flock to Frank's cool and glacial refuge.

World Picture Disposes of Many Booking Rights

The following items are noted for World Pictures:

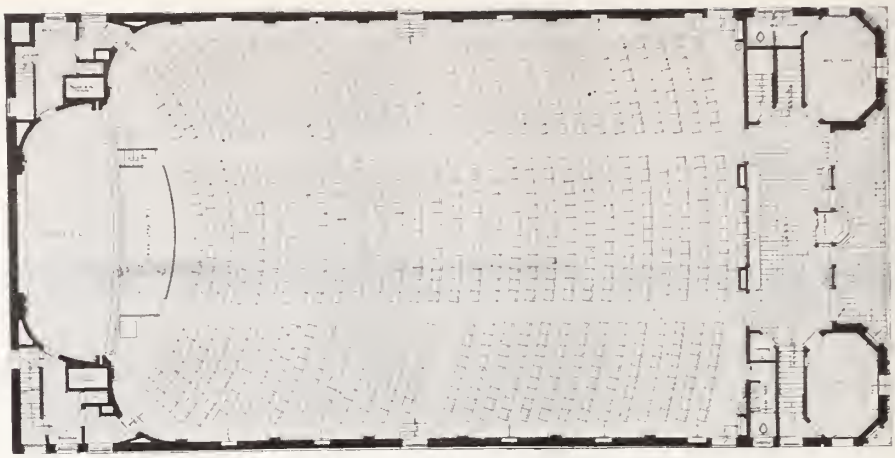
Two of the finest first run houses in the country, the Stillman Theatre in Cleveland and the Newman Theatre in Kansas City, have signed contracts for Kinograms.

The highest price ever paid for a serial in Los Angeles is credited to Houdini's "The Master Mystery." It will be shown in that city at Clune's Theatre. Incidentally, Mr. Houdini is making a personal appearance at that house.

The Newman Theatre in Kansas City is playing "The Ghost of Slumber Mountain" for a week's run giving it the position of prominence as the star feature. This engagement marks the one thousandth booking in the United States.

The Saenger Amusement Company has signed up Prizma Natural Color Pictures for its Premier Theatre in New Orleans.

The California Theatre, one of the finest moving picture houses in San Francisco, has signed Prizma Natural Color Pictures on a long term contract.

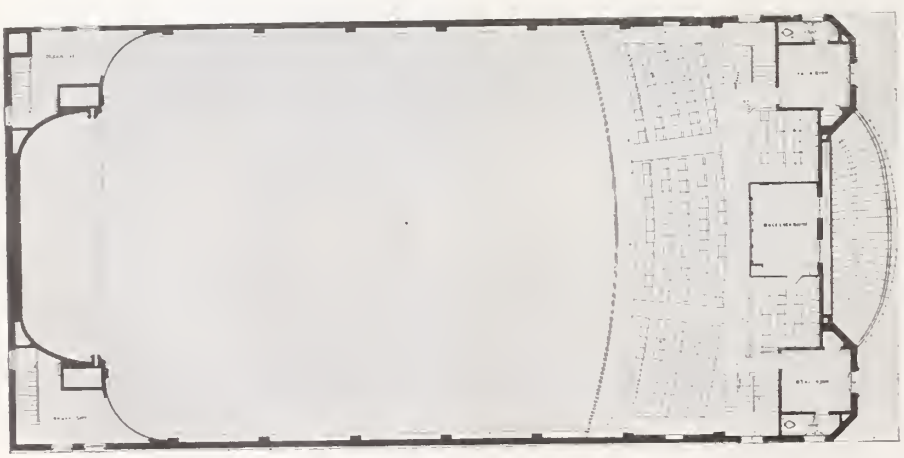


Ground Floor Plan of Ogden.

Note unobstructed view of screen, comfortable aisle and seat space and the generous dimensions of lobby and ladies' room.

Interior of the Ogden.

Showing the coved ceilings and uninterrupted view of the screen from all parts of the house.



Balcony Plan of Ogden.

Showing box seats, a real projection room and the men's and women's lavatories; also the organ loft at screen end of the house.

"Sahara" and "Blue Bonnet" Both Used as Song Titles

McCARTHY & FISHER, music publishers, and Frederick V. Bowers, another music publisher, have each chosen a W. W. Hodkinson Corporation's screen drama with which to link up a song.

"The Blue Bonnet," a first National Film Corporation production starring Billie Rhodes, is made the title of McCarthy & Fisher's song now ready for country wide exploitation. Copies of the song will be made available for any motion picture theatre orchestras where the film is presented.

Frederick V. Bowers, the publisher of "Beautiful Sahara," the authorized musical accompaniment to "Sahara," starring Louise Glaum, is an Oriental melody that is being used by many exhibitors in their orchestration of this Hodkinson special summer release. Joseph L. Plunkett, managing director, and Carl Eduardo, musical director of the New York Strand, have incorporated "Beautiful Sahara" into their musical score. Ruben and Finkelstein in Minneapolis and St. Paul will incorporate it in their special orchestration prepared by Julius Johnson, managing and musical director of their largest theatre, the Strand, Minneapolis.

Pauline Frederick Appears in Psychological Drama

IN "The Fear Woman," Pauline Frederick portrays the character of a woman whose nearest prototype in her gallery of stage impersonations are Delilah in "Samson," which was produced by William Gillette, and Potiphar's wife in the spectacular "Joseph and His Brethren."

Though long the road and tedious the process by which Miss Frederick left behind her the extravaganzas of the Roger Brothers, she slowly but surely developed her gifts as an actress rather than remaining content to exploit her beauty. Fatalistically, it seems, her life on the stage unfolded until her strange power to depict emotional conflict in a character found release in plays of tragic intensity.

This note is struck again and again in "The Fear Woman," in which Miss Frederick vivifies the play of psychological forces within the mind of a lovely girl, and succeeds in conveying the impression of intolerable mental agony while outwardly life's modes and variations continue for her as the untroubled girl with everything in life before her.

Do you want to change your position? Seek new employment through The World's Classified advertising. Give it a try.

Live News from Everywhere

ROTARY WHEEL CHAIRS PLY SALT LAKE

George E. Carpenter Gives Free Ride to All Who Will Do the Sandwich-man Act for His Theatre

THE Rotarian convention not only brought to Sale Lake City something in the neighborhood of 6,000 visitors from all parts of the country, but also a taste of Atlantic City's famous boardwalk wheel chairs. Among the first to grasp their advertising value was George E. Carpenter, manager of the Paramount Empress Theatre, who made arrangements with Joseph A. McNamee, of the Atlantic City delegation, to have the chairs used for the pleasure of patrons of the showhouse.

In return Mr. Carpenter exhibited daily on the Paramount-Empress screen an Atlantic City official reel, and the Fred Graham quintet sang Atlantic City songs at each performance.

The chairs carrying advertisements of Atlantic City and the Paramount Empress Theatre paraded the sidewalks of Salt Lake City daily and all who cared to indulge were given free rides.

Sereencraft Films Conference.

By special permission, the Screencraft Company, a local moving picture production concern, made motion pictures of the general conference of the Church of Jesus Christ of Latter-day Saints. Pictures were also made of the first log cabin built in this city, now housed in Temple Square, with Mrs. Emeline B. Wells, who came to Utah in 1848 and who is now ninety-one years old, posing in front of it. Other interesting Church pictures were made.

Nehls Visits Salt Lake.

R. R. Nehls, general manager of the American Film Company, with headquarters at Chicago, was a visitor in this city during the week. He was enroute east from a visit to the company's studios at Santa Barbara.

Government Picture to Be Shown.

Request has been made to the management of the Paramount Empress Theatre, by the United States government, for the use of that house during morning hours to exhibit a series of pictures used in the campaign against the so-called social diseases. The application was made through Captain Gramling, representing the United States public health service. It is intended that these pictures shall be free to the public, women being admitted to one exhibition and men to the next.

Paramount-Empress Sunday Concert.

During the summer months the Philharmonic orchestra will present concerts at the Paramount-Empress Theatre Sunday afternoons between 1 and 2 o'clock. The orchestra has fifty pieces and is under the direction of Charles Shepherd. The Rev. Elmer I. Goshen is president of the organization.

W. H. Banford, formerly assistant manager of the Chicago branch of the Goldwyn Corporation, has been appointed as manager of the new Goldwyn agency to be opened in this city July 1.

Walter Rand with United.

Walter S. Rand, son of Harry R. Rand, at one time known as the "Nickel King," having controlled a chain of 5c. theatres, has gone to Los Angeles to take charge of the California office of the United Artists company.

Free Movies Are Given.

Free motion pictures will be exhibited at the two big municipal parks during the summer months. The exhibitions are at Liberty Park and at Pioneer Park. Two programs will be shown at each park weekly. The pictures will be largely of an educational nature and will be exhibited under the auspices of the public playgrounds department of the city park department.

Out of Town Visitors.

Out of town visitors calling at the various film exchanges during the week included Charles Archibald, of Pocatello; Frank T. Bailey, of Butte; Le Roy V. Johnson, of Great Falls; William Steege, Great Falls, and C. W. Eckhart, of Helena, Mont.

Denver News Letter

Exchange Board Helps Operators.

THE Film Exchange Board of Trade of Denver, composed of exchange managers, has introduced an innovation in this section of the country by employing mechanical and projection experts to visit every picture theatre in the Denver district to give practical help and hints to the operators. The exchanges are bearing the expenses; the exhibitors are delighted and the plan is already showing splendid results.

Child Follows Wolf.

Back from France, where he was wounded in action and cited for bravery, John Child, for five years in charge of the World Picture Corporation offices in Buffalo, New York, has taken charge of the Denver offices, for the same company, succeeding Maurice Wolf, who will open a new motion picture theatre in Lusk, Wyoming, a prosperous and growing oil center in the west.

Mr. and Mrs. Chambers Injured.

Mrs. Gwen Chambers, a member of the Art-O-Graf company, with studios in Denver, was injured when an automobile in which she was a passenger toppled over an embankment near Larkspur, Colorado. Mrs. Chambers received cuts about the head and body, while her husband, who was at the wheel, sustained a fractured knee and crushed foot.

Cassidy to the Bat.

Harry Cassidy, manager of the Denver office of the Mutual Film Corporation, has been elected manager of the Knights of Columbus baseball team, one of the leading clubs of Colorado. "Skirts," as Cassidy is familiarly known in baseball circles, is a former star, having played for a number of the best teams in the west. He can still play a rattling good game.

That's Better Than Going Broke There.

A number of Denver society folks broke into the movie game when the Art-O-Graf Company staged a Red Cross bazaar scene in its studio here. Denverites who appeared in the scene included: Mrs. Sherman P. Saunders, Mrs. H. E. Bellamy, Mrs. Roblin Davis, Miss Vera Steele, Mrs. P. D. Whitaker, Miss Virginia Whitehead, Mrs. Jack Mosher, Miss Kathleen Mitchell, Miss Yvonne Mitchell and Miss Elizabeth Sawyer, of New York City. The picture is "The Wolves of Wall Street." Vida Johnson, a Colorado girl, is being starred.

Personal and News Notes.

Under the auspices of the Denver Motor club, a series of motion pictures, showing the beauties of Colorado's mountain highways and roads, are being taken. Dates for the showing will be announced early in July.

Manager Sallade, of the Princess theatre, of Cheyenne Wells, Colorado, was in Denver, recently, visiting the offices of the Art Craft company, where he signed a contract for summer showings.

G. W. Whitney has become affiliated with the Denver offices of the Mutual Film Corporation. He was former manager for Mutual, at Butte, Mont., but later managed a house at Hoisington, Kan.

W. C. Ricord, formerly an exhibitor of Lead, South Dakota, has been added to the sales forces of the World Pictures Corporation offices here. Ricord was also a booker for Metro.

An Idaho syndicate is building a motion picture theatre in Thermopolis, Wyoming. The new playhouse will seat 800 persons.

L. A. Moran, formerly of Texas and Oklahoma, has opened a motion picture theatre in Durango, Colorado. The new house is known as the Rex.

Francis B. Woodruff, father of Mrs. A. M. Abrams, manager of the Princess Theatre, Sterling, Colorado, died suddenly last week.

Excess Profits in "The Profiteers."
Fannie Ward is taxed to the utmost in this scene from her forthcoming Pathe.

A NEW CANADIAN CONCERN ORGANIZES

Aero Film Company Will Make Novelty Pictures with Aeroplanes and Pull Advertising Stunts

A NEW Canadian moving picture institution has been established with the organization of the Canadian Aero Film Company, with offices at 501 Excelsior Life Building, Toronto, Ontario. The object of the concern is to make novelty pictures with the aid of aeroplanes.

The sales manager is Sidney B. Taube, a former exchange manager of the Dominion. Another official of the company is Blaine Irish, formerly with the British-Canadian Pathe News, who has become the director of the Canadian Aero Film Company.

The Canadian Aero Film Company controls seven aeroplanes and the equipment and accessories for taking of pictures from the planes is valued at $30,000. Associated with the company are four air pilots who are stunt specialists.

The company has already made three novelty reels for general presentation in theatres, and it has also completed a picture showing the City of London, Ontario, from the clouds. This picture is to be used for city advertising purposes.

Stage Novel Stunt.

Aviators associated with the Aero Film Company have staged a number of novel stunts for various moving picture theatres. Both at Toronto and London, Ontario, street crowds were bombed with "Aerograms," which advertised attractions at local theatres. One of these messages was a boost for "Knickerbocker Buckaroo" at the Allen Theatre, Toronto, during the week of June 16. The aerogram read as follows:

"We aviators do daring stunts, but they are not in it with some that Douglas Fairbanks accomplishes in 'Knickerbocker Buckaroo' at the Allen this week. Don't miss it. A barrel of brand new stunts. I personally guarantee this attraction.—J. B. Cronk, manager."

Winnipeg's New House Will Be Built.

Announcement has been made at Winnipeg, by Mr. B. Allen, president of the Allen Theatre Enterprises, Limited, that the acquisition of three of the important theatres of Winnipeg by the Allens from Schuberg and Dewees will not interfere with the plan to proceed with the erection of a great downtown moving picture theatre in the city. Ground has been broken for this new house, which is to cost $500,000. Building operations have been held up, however, because of the general strike in Winnipeg during May and June.

Mr. Allen also declared that the Dominion Theatre, another large Winnipeg house, which is leased by the Allen interests, will be conducted as formerly, and B. N. Davis will remain as manager. The Rex Theatre, Main street, which is also owned by the Allens, will remain as before.

The three theatres secured by the Allens recently, are the Province, Gaiety and Bijou. H. N. Jernberg, who has been general manager of these houses, will continue to be in charge of the three.

With the completion of the new Allen Theatre in Winnipeg, the Allens will have six local houses, or approximately one-fifth of the local moving picture theatres.

Denial is made of a local report that J. A. Schuberg, former owner of the Province, Gaiety and Bijou theatres, would build another large moving picture theatre in Winnipeg in the near future.

Want Reel Tax Abolished.

A deputation of moving picture men from Toronto and Montreal waited upon Sir Thomas White, Federal Minister of Finance, Ottawa, Ontario, to urge the abolishment of the 15c. per reel tax. In announcing the budget for the coming year, Sir Thomas indicated that the reel tax would be continued without change despite the constant appeal from exhibitors in all parts of the country for relief from the levy. After the budget announcement, the deputation invaded the Canadian capital to make a final effort to secure the revoking of the assessment which works particular hardship upon small exhibitors. The Toronto deputation consisted of President J. C. Brady, Secretary Thomas Scott and J. Crang, of the Motion Picture Exhibitors' Protective Association of Ontario.

Binney Is Now an Editor.

Harold J. Binney, organizer of moving picture producing companies, has become editor of the Movie Fan Department of The Toronto Times. Binney has organized the Canadian Photoplay Features, Limited, with headquarters in Toronto, and is conducting the department in The Times as a side line. The section appears in the Saturday issues and consists of answers to questions from film enthusiasts. "Let's Ask Mr. Binney" is the special heading used. Binney is a native of Vancouver, B. C., but he is well known in producing circles of the United States.

Producing a Red Story.

The Adanac Producing Company is now engaged in the production of "The World Shadow," an eight reel feature, at Trenton, Ontario, where the company has a small but up-to-date studio. The feature deals with Bolshevism, and it is declared that the Canadian Government is interested in the production.

The scenario for the picture was written by Rudolph Berliner, of Montreal, and the continuity has been done by Eva Unsell. Travers Vale is the director of the Adanac company.

Takes Pictures at Edmonton.

F. G. McDermid, of Edmonton, Alberta, has established a moving picture business, the purpose of which is to turn out industrial and news releases. He has secured a moving picture camera and laboratory equipment, while he has a small studio for interior work at his disposal. His first local news reel will be a picture of the stampede to be held July 1 to 3.

Managers Replace Operators.

A new development in the strike situation in Brandon, Manitoba, on June 16, was the walkout of moving picture projection machine operators. This did not affect the operation of the local theatres, however, as the managers took charge of the projection booths. The orchestras were also conspicuous by their absence on the same day, too, for the reason that they would not work when union operators were not engaged in projecting the pictures.

Allens Get British Release.

Jule and J. J. Allen, proprietors of British Films, Limited, Toronto, and other companies, have secured the Canadian rights for a new British release, "Our Boys in Germany," a two-reel picture. The subject will be screened in Allen Theatre throughout the Dominion in the near future.

Her Own Boy Begs, "Alms, Pitty Lady, Alms for the Love of Allah."

And the drug fiend in the stairway is her husband! Showing Louise Glaum Matt Moore and little Pat Moore in the Hodkinson feature, "Sahara."

San Francisco News Letter

Independent Exchange Reopened.

THE Independent Film Exchange, operated in San Francisco for several years by George Chamberlain, has been reopened at 120 Golden Gate avenue. This exchange was closed last year and the stock removed to San Antonio, Texas, where a business is now being carried on under this name. Mr. Chamberlain has placed this in charge of an assistant and has returned to this city.

J. L. Warner Visits San Francisco.

J. L. Warner, of Warner Bros., arrived here recently in the interests of former Ambassador Gerard's production "Beware."

New District Manager Coming.

Howard Sheehan, new Pacific Coast manager for the Fox Film Corporation, is expected here shortly.

House Managers Peregrinate.

Harry David and Van B. Clement, house managers respectively, of the California

and Portola Theatres, have left on trips that will keep them away for two or three weeks. Mr. David is visiting the Northwest and while away will inspect some of the large houses in that territory, with the idea of picking up anything new in the line of moving picture presentation or house management. Mr. Clement is visiting his parents at Minneapolis.

Louis Reichert off for New York.

Louis Reichert, manager of the San Francisco Metro office, has left for New York and expects to be away for a couple of weeks.

Film Company Gets Stock Permit.

The Science Film Company, of San Francisco, has been granted a permit to dispose of stock, the proceeds to be used in the production of moving picture films for school and church use. The company is headed by Frederick G. Wythe and the Rev. Paul Smith.

Select Publicity Man Starts Work.

David Swing Ricker, formerly connected with the Chicago Tribune, and at one time director of publicity for the British Government at Victoria, has arrived at San Francisco to give added publicity to Select Pictures. He will cover the Pacific Coast, making his headquarters in this city.

Projection Expert Passes Away.

Edward J. Hartmanshenn, formerly connected with the Breck Photoplay Supply Company and recognized as an authority on projection equipment, passed away at Redwood City, on June 11, following a lingering illness.

Ralph Ruffner Starts Things.

Ralph Ruffner has arrived at San Francisco, bag and baggage, leased a home, taken hold of the reins of the Rialto Theatre, and met all the newspaper men.

Berkeley Theatre Closed.

The Berkeley Theatre, at one time part of the Turner and Dahnken Circuit, but for the past two years conducted by Harry Guilbert, has closed its doors. It has been taken over by the Berkeley T. and D. and the U. C. Theatre, but no announcement has been made as to the class of attractions that will be offered.

News from Nevada.

Jack Frazier, traveling representative of Universal, returned recently from Nevada, where he found business booming. Exhibitors are getting good prices there and more improvements are being made than for a long time past.

The Palace Theatre has been opened at Fallon by Everett & Lofthouse.

Jules E. Smith, of the Butler Theatre, Tonopah, is making use of the Liberty Theatre on Saturday and Sunday to care for the overflow business.

Jerry Ponchie has commenced the construction of a house at Sparks and plans to be in San Francisco in July to secure equipment and service.

Plans for the new theatre of J. W. Flood, at Fallon, are now in the hands of contractors.

The Orpheum Theatre, at Lovelock, will be closed during July and extensive improvements will be made.

The Metro Theatre, at Yerrington, has added a new Powers machine.

Brief Trade News.

Max Blumenfeld, formerly of the Broadway Theatre, San Francisco, has purchased a half interest in the Empire Theatre, Napa, California.

W. J. Clark, formerly of the Novelty Theatre, Martinez, Cal., has bought the Regent at San Mateo from Sam Levin.

The Rink Theatre at Dos Palos, California, was damaged by fire recently, the operating equipment being destroyed. It was in this fire that twelve reels of "Hearts of the World" were lost.

Walter Preddey has installed a Simplex machine in the new theatre of the Letterman General Hospital at San Francisco.

R. AND F. GET TWENTY-FIRST THEATRE

The Same Being the Park of St. Paul, Known as a High Grade, Exclusive Neighborhood House

RUBEN & FINKELSTEIN have taken over their twenty-first theatre in the Twin Cities.

Their latest acquisition is the Park Theatre, Snelling and Selby avenues, located in one of the most exclusive districts in the city. The theatre was owned by Joseph Friedman. It boasts of a ten-piece orchestra and every other day has a change of program.

Mr. Ruben announced that the construction of a new theatre on the Mannheimer property in St. Paul to cost upwards of $600,000 will be commenced within two weeks. Material for this project is now arriving. Architects were recently in Minneapolis conferring with Ruben and Finkelstein relative to plans for a million dollar theatre to be built on the present site of the New Lyric of Minneapolis. Mr. Ruben said that the stage and the general plans for the theatre would be modeled to a great extent along the lines of the Grauman Theatre in Los Angeles. The work of tearing down the Lyric and commencing the construction of the new theatre will be under way before the end of the summer.

"Sunday" Showings on Monday.

R. B. Wisch, proprietor of the Grand Theatre at Mohall, North Dakota, is now running his Sunday night shows on Monday morning.

The farmers around Mohall do not recognize the new time under the daylight saving plan. At this time of the year it gets dark at Mohall about 11.00 p. m.

In order not to lose out on his farmer trade, Wisch starts a show at 11.10 p. m., Sunday evenings, or 12.10 a. m. new time, Monday, and the plan is a big success.

O. B. Akisson has purchased the Strand Theatre at Oakland.

John Spickett, of the Orpheum, Juneau, Alaska, was a recent visitor in San Francisco and invested in a Preddey no-carbon lamp outfit.

Architect A. W. Cornelius, of San Francisco, is drawing plans for a moving picture theatre to be erected in Oakdale, California. It will have a seating capacity of 1,000.

W. W. Walker, of the Bell Theatre, Paso Robles, California, has purchased new Powers 6-A equipment from G. A. Metcalfe.

Rochester News Letter

"Pass, Friend."

MANAGER JOHN O'NEIL, of the Dordon Theatre, has recently doffed the khaki of Uncle Sam's war service, so he has quite a friendly feeling for the boys returning home from war. Just to show that his friendliness was deeper than his mere say-so, he is mailing invitations to every soldier, sailor and marine in the city, in service and discharged, to be his guest at the Gordon. As fast as the returning men register at the City Hall, Mr. O'Neil copies their names and sends them invitations, which are good at any time.

Fred Remington Is Dined.

A reception and dinner was given by the members of the orchestra of Fay's Theatre in honor of Fred Remington, a member of the orchestra who has returned from service in France with the 310th Infantry. The affair was held at the home of George Minges, leader of the orchestra.

Ambulance Girls Run Show.

The Grand Theatre in Auburn was completely taken over by the girls of the Ambulance Aid Society on June 17. The girls took the money at the box office, sold seats and did everything they could think of to make money for their fund. Ice cream cones were sold during the intermissions.

Ontario Beach Offers a Free Show.

Free outdoor movies are a feature of the attractions being offered at Ontario Beach Park, on the lake shore.

Bales of Everything in "Mary Moves In"—Not Forgetting Fay Tincher and the Straw.

The comedy went so fast in this Christie special that Fay and Harry Ham are now waiting to be "bailed" out for speeding.

FRED HERRINGTON SELLS HIS HOUSE

The Former League President Says That He Is Now Out of the Exhibiting Business for Good

THE Weilands, father and two sons, owners of the Strand Theatre, Knoxville, Pittsburgh, and the Standard Film Exchange, have purchased the Coliseum Theatre on Mount Oliver from Fred J. Herrington, also the lot adjoining, on which they expect to erect a $100,000 theatre in the course of the next year. They are having plans prepared for a house with a seating capacity of 1,400.

Mr. Herrington has accepted a position as salesman with the Universal. He will handle Jewel productions in Pittsburgh and Allegheny county. He is out of the exhibiting end of the business for good, he says.

Pittsburgh Exchanges Shift Quarters.

The Universal, Metro and Pathe exchanges are now located in the new Paramount Building at 1018 Forbes street, Pittsburgh, and are all rapidly getting things in running order. The Famous Players-Lasky exchange will not move until about the first of July.

The World exchange, which occupied the fifth floor of 938 Penn avenue, has taken temporary quarters on the third floor of the Seltzer Building, corner Twelfth and Liberty, formerly occupied by the General, until the completion of their new building next to the Paramount Building in Forbes street.

The Liberty and Penn exchanges have also moved to temporary quarters at 1023 Forbes street, opposite the Paramount Building, until the completion of Mr. Silverman's building at 1010 Forbes street.

Work on Palace Progressing.

Work is progressing rapidly on the moving picture house being built by the Palace Amusement Company at Tarentum, and it is expected that the formal opening will be held about September 1.

The new house will have a capacity of 700 and will be used as a picture house exclusively. It will represent an investment of $150,000 and will be one of the most up-to-date houses in the western part of Pennsylvania. Charles K. Nichols, general superintendent of the West Penn Steel Company, is one of the leading men in the enterprise. The new house will be called the Palace.

Improvement Notes.

Charles Hetrick is building a new theatre at Karthaus, Pa., which will be ready for opening about July 1. It will have a seating capacity of but 200, but will be up-to-date in every respect. The projection equipment will include Power's machines and Gold Fibre screen.

Charles Kregg, of the Strand Theatre, East Liverpool, Ohio, is taking advantage of the heated period to get his theatre in shape for good business when cooler weather prevails. He has purchased a big bill of supplies, including motors for his Power's machines.

The Grand, Wilmerding, Pa., reopened Saturday, June 14, after a two weeks' shutdown for remodeling and repairs. Business was good in spite of the heat.

J. J. Connors, of the Star Theatre, Nanty Glo, Pa., was in Pittsburgh Monday, June 16. He is improving his theatre in many ways this summer, including painting and decorating.

Daniels Visits Home Town.

Sergeant Raymond Daniels, formerly of the Goldwyn sales force in Pittsburgh, who has been in the service for the past eighteen months, is home on a five-day furlough. He is stationed at Fort McPherson, near Atlanta, Ga., where he has charge of a band of thirty-five pieces and also of the moving pictures at the camp. While in Pittsburgh he is the guest of Mr. McKibbin, of the Film Clearing House. He expects to be discharged early in the fall and will immediately return to Pittsburgh to join the road force of the Clearing House.

Heerey Opens Poster Concern.

Professor J. C. Heerey, for many years chief lecturer of the old British prison ship, "Success," now on exhibition in Pittsburgh, has opened the Pittsburgh Poster Mounting Company in this city. The new firm occupies the two entire floors of the Gusky Building, Third and Market, Pittsburgh.

McCarthy Succeeds Sheehan.

Frank J. McCarthy, formerly manager of the Buffalo exchange for Fox, is now in charge of the Pittsburgh office of the same company, succeeding Howard Sheehan, who has been promoted to district manager of the Pacific Coast offices, succeeding Paul C. Mooney, who recently resigned. Mr. Sheehan left Tuesday night, June 17 for the Coast.

Exhibitors Get Together

The several exhibitors of South Side, Pittsburgh, met Sunday afternoon, June 15, for the purpose of organizing, and to talk over things of mutual interest. Besides deciding to meet the third Sunday of each month, they will adopt a standard admission price September 1.

Miss Burger Returns to Business.

Miss Clara Burger has returned to her position as head of the Publicity Department of the Pittsburgh Exhibitors Mutual. Miss Burger will be remembered as one of the girls seriously injured in the fire at 804 Penn avenue last winter.

"Pat" Is Laid Up.

Robert S. Patterson of the Paramount, better known as "Pat" to the exhibitors, is laid up at his home on the North Side, with a bad knee. He is coming along nicely, and is expected back at the office shortly.

Morris Berger Has a New Baby.

Morris Berger, manager of the Craft Film Service, Pittsburgh, is now the proud and happy father of a boy born Monday, June 16. Mother and child are doing well.

Meyer Returns.

Arthur Meyer, formerly of the Supreme exchange, who has been with the 32nd Engineers in Europe for the past year, returned home Tuesday, June 17.

May Allison's Inspired with the Idea of Wearing a Vest and Monocle.
Showing her about to embark on humanitarian tasks in her next Metro, "The Uplifters."

Kansas City News Letter

Will Screen Wednesday and Friday.

THE local office of the Universal is to put in a new policy beginning July 1. This will be to hold screenings on Wednesday and Friday of each week from one to five in the afternoon, on all fall releases.

Jerome Schuster, recently of the American Expeditionary Forces in France, has been added to the sales force of the office of the Universal. He is the seventh man to go on the road for the Kansas City Universal office and will cover Kansas for that office.

Edwards Now with Equitable.

Cal S. Edwards, Jr., formerly manager of the Pathe, Kleine and United Picture Theatres Corporation offices of Kansas City, has associated himself with the Equitable Film Corporation as sales manager. He will be assisted by Miss D. Burke, who is a new addition to the Equitable office force. Miss Burke was formerly with the Goldwyn Pictures Corporation in the same capacity.

Joe Fox Recovering.

Joe Fox, one of the oldest moving picture salesmen in point of service in Kansas City, now with Select Pictures Corporation, is just recovering from the effects of a bad case of ptomaine poisoning.

Ware Back to Vitagraph.

George Ware, late of the 354th Infantry, 89th Division, returned to Kansas City June 4. He will be given his old Vitagraph territory in Southern Kansas.

New House for Emporia.

J. A. and H. A. McClure, proprietors of the Electric Theatre at Emporia, Kansas, have perfected their plans for a new house. A building to cost $30,000 will be erected for them, with two frontages, and a seating capacity of 700. There will be a gallery. The building will be exclu-

sively for moving picture entertainment, and will have no offices for other firms. It will be called the Liberty Theatre. The exhibitors will continue their Electric Theatre, and will use the new Liberty exclusively for features.

Kansas City Association Is No More.

Again it is necessary to chronicle the demise of a Kansas City association of exhibitors. The co-operation that seemed about to be attained among the exhibitors failed to materialize.

Trade Notes.

Sherman Wiggins, of Ellsworth, has leased the Crystal Theatre, Russell, Kan., from G. W. Holland and will assume management at once.

A new theatre building is being erected at a cost of approximately $75,000, on Main street, Eastland, Texas. It will be known as the Connellee Theatre.

The Lucas Theatre Supply Company, Dallas, has been chartered with $10,000 capital stock by Harry K. Lucas, L. E. Remy and E. J. Callahan.

John A. Collins, manager of the Grand Theatre, Hope, Ark., has purchased a link pipe organ for his theatre at a cost of $3,500, which will be installed at once.

The new Gem Theatre, Guthrie, Okla., has been opened for business by Mr. and Mrs. Geo. Pollard.

Contract has been let for a large new moving picture theatre with a seating capacity of 600 at Tyler, Texas.

Work has begun on the erection of a new theatre for Dorbandt Bros., at Athens, Texas.

Work is nearly completed on the two-story brick building being erected by Joe Bush at Swifton, Arkansas. The first floor will be occupied by a moving picture theatre.

The management of the Cozy Theatre, Pratt, Kan., has just installed a new up-to-date Simplex Moving Picture machine and will soon be running two machines.

The Princess Theatre, Pierce City, Mo., has been sold by C. L. Martin to E. L. Gossage, who has taken charge of same.

Improvements are being made to the Majestic Theatre at a cost of $5,000.

W. H. Dailey and A. Besse, of Pittsburg, Kan., have purchased two lots and will erect a modern moving picture theatre building at Pulcher, Oklahoma.

Art S. Hamley will begin work at once on his new theatre building on Paul avenue, Pauls Valley, Oklahoma.

I. I. Newfield has made plans for the erection of an airdome at Cisco, Texas.

John Kam, of the Odeon Theatre, Coffeeville, Kansas, and Mr. and Mrs. Charles Barron, of Augusta, Kansas, paid their respects to the Kansas City exchanges, June 8, 9 and 10.

A. W. Goff, assistant general manager for Vitagraph, New York City, was a recent visitor at the Kansas City office.

R. H. Fairchild, formerly booker and Oklahoma salesman for the old General Film Company, is now covering Oklahoma and Arkansas for the Kansas City Vitagraph office.

Harry H. Coppock has taken over the Missouri territory for Pathe, out of Kansas City, succeeding L. E. Chandler. Mr. Chandler resigned to accept the management of theatres in Bethany and Ridgeway, Missouri.

To Make Race Track Scenes in Kentucky.

Marshall Neilan, Anita Stewart and Louis B. Mayer will leave California soon for Kentucky where all exterior scenes and the race track views for "In Old Kentucky," another of the series of pictures starring Anita Stewart to be released through the First National Exhibitors Circuit, will be "shot."

FORT WAYNE WILL HAVE A NEW HOUSE

Butterfield of the Bijou Theatre Enterprise Has an Option on Washington Boulevard Site

FORT WAYNE is to have a new motion picture house when the plans announced recently by W. S. Butterfield, of the Bijou Theatre Enterprise Company, are carried out.

Mr. Butterfield has taken an option for a twenty-five-year lease of the Certia building on Washington boulevard, and will remodel the structure with a view to making it into a modern and up-to-date moving picture theatre. The cost will be between $35,000 and $40,000.

The Bijou Theatre Enterprise Company owns and controls a number of theatres in Indiana, Michigan, Iowa and Ohio.

Jefferson, of South Bend, Is Sold.

Allardt Brothers, of South Bend, have sold their interest in the Jefferson Theatre to Messrs. Harrup and Miller, with Oscar Hansen as the sole lessee and manager. Mr. Hansen recently purchased the interest of Ezra Rhodes, who had a lease on the building.

Wilson Is Beehive's Agent.

George W. Wilson, of Indianapolis, has been named as the agent for the Bee Hive Film Exchange Company, an Illinois corporation, which has qualified to do business in the state of Indiana, according to papers filed recently in the secretary of state's office at Indianapolis. The firm has $50,000 of its capital stock represented in Indiana.

Baltimore News Letter

Memorial Service at Garden.

A VERY effective memorial service which was attended by the relatives and friends of the 315 men of the Three Hundred and Thirteenth Regiment who made the supreme sacrifice for their country, in France, was held at the Garden Theatre, Lexington street at Park avenue, on Sunday night, June 15. Chaplain Moore opened the service with a short speech. There were several striking tableaux accompanied by effective music from a flute, a violin, a harp and a 'cello. Congressman Royal C. Johnson, of South Dakota made the memorial address. The service ended with a benediction by Rev. Arthur B. Kinsolving. There will be a memorial service held every year. The Theatre was loaned for the occasion by Charles E. Whitehurst, president of the Garden Theatre Company, and Louis A. DeHoff, photoplay manager.

Y. M. C. A. Uses Pictures Extensively.

The Baltimore Branch of the Y. M. C. A. is using motion pictures extensively in their work and for entertainment purposes as well. Besides the projection equipment which has been in use in the lobby of the Central building, equipment has now been supplied and installed so that shows can be given on the roof garden during the summer months. In the noon time meetings which are held at the various factories around Baltimore, the moving picture plays an important part, and the projection is done by a portable machine. On Saturday night, June 21, the five-reel feature, "The Unbeliever," was one of the principal attractions at the entertainment held on the roof garden.

J. Louis Rome Married.

J. Louis Rome, manager of the Broadway, Baltimore and Arcadia theatres, was married on Sunday, June 22, to Miss Betty Frank, of Pittsburgh, daughter of Mr. and Mrs. J. H. Frank. The wedding took place on the lawn adjoining the residence of the bride. The ceremony was performed by Dr. M. M. Mazure. Morton Frank was best man and Miss Sara Eunice Rome the Maid of Honor. Thomas D. Goldberg, of Baltimore, attended the wedding. The couple left for St. Louis, returning to Baltimore via Niagara Falls, Thousand Islands, Quebec and New York. They expect to be away three weeks.

Tractor Demonstration Filmed.

Motion pictures were taken of the motor tractor demonstrations on the hillsides and the fruit tree dusting by power apparatus at Hancock, on Thursday afternoon, June 19, by the Government. These demonstrations were the features of the joint meeting of the Washington County Agricultural Association and the Hancock Community Club. The affair was held at the home of Andrew Cohill at Tonoloway Orchards, near Hancock.

Pictures Aid Recruiting.

Moving pictures are being used to aid recruiting for the United States Army in Baltimore, at the present time. A recruiting camp has been made at Edmondson avenue and Bentalou street, Baltimore, and an exhibition is continually going on of army life and its various activities.

Protest "Fit to Win."

Resolutions protesting against the health film, "Fit to Win," were drafted at the fifth annual conference of the Maryland Chapter of the International Federation of Catholic Alumnae, which convened on Saturday, June 21, at the Belvedere Hotel. In the resolutions the play was denounced as having much in it that was suggestive and immoral. The drafted resolutions were sent to the National Public Health Bureau, and a copy sent to the Baltimore Board. Accompanying the resolutions was a request that the film shall not be shown in the theatres.

Mayor's Inauguration Filmed.

Moving pictures showing the inauguration of Mayor William F. Broening, of Baltimore, were shown at the municipal band concert on Tuesday night, June 17. Pictures showing the work of the Children's Playground Association, which was taken by Harry Lewy and J. Aler Barry, the Baltimore film men, were also shown. There was community singing. The concert was arranged by Frederick R. Huber, municipal musical director, and the band was lead by John Itzel.

We Couldn't Get Ahead of Ruth Roland.
But we secured this head of her as she is seen in her Pathe serial, "The Tiger's Trail."

"That's a Chic Chick Costume,"
Says Director Henry Otto to Viola Dana as she appears for her metro, "Some Bride."

Detroit News Letter

Dennis Has Some Establishment.

L. DENNIS, of the Motion Picture Theatre Supply Company, is now located in his new quarters at 128 South Division street, Grand Rapids, where he has one of the finest and most complete stores of its kind in the country. He has made special arrangements for screening pictures after the store closes and is already doing a nice business with western and northern Michigan exhibitors.

He has twelve feet of showcases devoted entirely to Powers parts. He has been appointed dealer for Simplex and Simplex parts, and he is carrying a complete line of General Electric Fans, Mazda equipment and flowers made by the Botanical Decorating Company, of Chicago.

He has spent nearly $7,000 in fitting up his new quarters, and putting in the necessary stock.

Cotton Is Minneapolis World Manager.

Robert Cotton, former World manager in Detroit, has been placed in charge of the World exchange in Minneapolis.

Delft Theatres Will Expand.

An announcement comes from the upper peninsula that the Delft Theatres, who already have theatres in Marquette, Munising and Escanaba, plan an extension of their circuit to at least half a dozen cities in that section of the state. H. S. Gallup, general manager, would not mention the towns until all negotiations were concluded.

Perry Is with Garson.

Charles W. Perry, recently with the Capital Film Company, has been appointed special representative in Indiana for "The Unpardonable Sin," controlled by the Garson Photoplays, Inc. of Detroit. Mr. Perry is now in Indiana arranging percentage bookings.

Maritime News Letter

Farmer Will Stick to Pictures.

MANAGER A. B. Farmer, of the Star Theatre, in the northern part of St. John, has recently given up his own line of employment as office manager in a large lumber concern and will devote his whole time to the furtherance of his picture interests.

Charles Allan Is Vacationing.

Charles Allan, manager of the F. G. Spencer theatre, the Empress at Amherst, is taking a three months' vacation. During his absence his place is being taken by A. A. Fielding, of Truro. The theatre at Truro is being looked after by Percy Fielding.

Yarmouth Is Particular.

That the good people of Yarmouth, Nova Scotia, might not be shocked by the appearance of naughty words on bill boards and newspapers, the film "To Hell with the Kaiser," was advertised as "To the Bad Place with the Kaiser."

Spencer Visits His Houses.

F. G. Spencer, of the F. G. Spencer Amusement Company, recently paid a visit to his theatres at Fredericton and Woodstock. Mr. Spencer states that business all over the territory is better than usual this season.

Harry Stephenson Marries.

Harry Stephenson, for years presiding over the drums and tympani in the orchestra of the Imperial Theatre, was recently married to Miss Lamb, of St. John.

PORTLAND WAS PREPARED TO ENTERTAIN

But the Anticipated Glad Crowd of Exhibitors Failed to Show Up at the Annual Rose Festival

BIG preparation by film exchanges for the entertainment of out-of-town exhibitors during the Annual Portland Rose Festival which closed June 14, went for naught when the exhibitors failed to show up. Never in the history of Portland Rose Festivals were so few exhibitors in the city.

Big crowds from nearby cities came in for the event and the film exchanges anticipated that nearly every exhibitor in the territory would grasp the opportunity to come to Portland. Road men were called in to entertain the exhibitors who were expected so that those few who did come were most royally treated. Si Danz, Star, Astoria, had the time of his life, A. Wolke, Joy Theatre, Grant's Pass, an infrequent caller, enjoyed himself immensely, C. W. Henkle, of Nelson and Henkle, Isis Theatre, Independence, and incidentally the popular undertaker of Polk County, was given a royal welcome, as was Henry Gravenkamp, People's Theatre, Mt. Angel; George Bligh, Salem, and other regular visitors.

Continuous showers and enormous throngs of visitors made the Rose Festival week a most profitable one for Portland's downtown exhibitors and kept the business at normal for the suburban shows, which annually suffer on similar occasions because the downtown attracts the crowds to the streets. Manager Lacey, Majestic Theatre, says that he broke all records with "Yankee Doodle in Berlin" and the Sennet bathing girls. He took occasion to feature the girls in the parades during the three days of the Festival, and the Majestic was not half big enough to hold the crowds, even for matinees.

Poster House in Sight.

If the plans of I. H. Lichenstein, Western Poster Company, of San Francisco, materialize, Portland will have its first exclusive poster house where exhibitors can rent paper at considerably less than the purchase rate. Mr. Litchenstein was a recent visitor in Portland and hopes to make leasing arrangements that will put a branch of the Golden Gate establishment in Portland and Seattle.

Northwest Briefs.

Manager Stone, of the Service Film Company, reports good business among the exhibitors in southern Washington with O. E. Foley opening the Yacolt Theatre, and S. LeRouge putting in a hundred new seats in the Ridgfield house recently opened.

Rice Bros. and Asams, leading merchants of Myrtle Creek, Oregon, have purchased the Myrtle Creek Theatre, including the building, and have installed new Motiograph equipment.

The Mill City Oregon Theatre was closed for several weeks by reason of diphtheria epidemic.

"World Aflame" Is Keenan's Fourth.

In Frank Keenan's fourth production of his series, made under contract with Pathe, "The World Aflame," the actor shows the difference between the art of the stage and the art of the screen. In the photodrama by F. X. James, there is action, feeling and expression to supply fully a spoken drama or a lengthy novel. No detail is missed and it is this quality of completeness in character and setting that makes the production notable.

"Take Back Your Artillery," Says Madge Kennedy, "I'm for the Infantry."
Which looks as if he might have to bring up some support in Goldwyn's "Through the Wrong Door."

Special Advertising Suggestions for Billing "The White Heather"

By Epes Winthrop Sargent and Walter K. Hill

A SPECIAL advertising effort will be required for "The White Heather" because the stage production was too large to be given in the smaller cities. It is, of course, known to many who have seen it in the large production centres, but like all of the Drury Lane presentations, it was planned for huge stages. You have a number of big angles to handle, and it will pay you to take enough space and start far enough in advance to play up all of the angles instead of merely depending upon one advance advertisement to get you over.

For one thing, many people do not know, save in the most sketchy way, what a Drury Lane production is. Tell them in a press story. Tell that the Drury Lane Theatre is one of the largest in the world and is one of the oldest of the London playhouses. Tell that it was for years the home of English melodrama and that Drury Lane set the pace for the English speaking stage.

Explain Drury Lane Melodramas.

Two large productions were made each year, a melodrama and a Christmas pantomime, and the annual melodrama occupied the same relative position that the New York Hippodrome productions occupy here. Most of them were written by Cecil Raleigh, with Henry Hamilton and others, who are responsible for "The Great Ruby," "The Sporting Duchess," "Sporting Life" and "The Whip," involving elaborate mechanical and spectacular effects.

The plays were produced over here by the late Charles Frohman the season following their London showing, generally at the Academy of Music in New York, though some of the later productions were staged by Wm. A. Brady and others, and shown at the Manhattan Opera House. Few theatres have stages sufficiently ample for the proper presentation of these dramas.

The Cast.

Lord Angus Cameron.....H. E. Herbert
Donald Cameron .....Ben Alexander
Alec McClintock .....Ralph Graves
Marion Hume .....Mabel Ballin
Dick Beach .....Jack Gilbert
James Hume .....Spottiswoode Aitken

Get people interested in the Drury Lane productions, giving special emphasis to their vastness. Then go on to tell that the picture presentations are even more wonderful since they not only realize the scenes shown on the stage, but amplify those scenes merely spoken of in the play.

You will, of course, make use of the fact that the big scenes are taken under water, by means of the Williamson Submarine Tube. You can get some material for this from the press book, but tell what the device is. Substantially it is a spherical chamber provided with a window of plate glass, thick enough to resist the water pressure and yet so clear as not to materially interfere with the light.

Don't Betray the "Mysterious."

At the top is a cylindrical well which comes in sections which can be screwed to each other and let down until the photographic chamber is at the proper depth. In shallow water the light from the sun is sufficient, but at greater depths batteries of electric lamps are lowered until they are just above the subject.

Dont' get them too much interested in the device, but lead the interest to the fact that this invention makes possible to show an actual battle between two divers in deep water, instead of an unconvincing studio set. Take a special space to read:

> **It's Real (1)**
> No Fake About the Underwater Scenes in
> **Maurice Tourneur's (3)**
> Wonderful Production of The Great Drury Lane Melodrama
> **"The White Heather" (2)**
> The scenes were actually made at the bottom of the sea. The height of realism.

Then run into the press book copy below the cut on pages 12 and 13 of the press book. In marking your type give the display in the order marked. In a double column space "It's real" should get about a ten line letter, with six lines for "The White Heather" and two lines for the producer's name. In the same connection you can also use such catch phrases as

Come on in
The Water's Fine.
Where foot of Man
Ne'er Trod Before.

That's where some of the scenes in White Heather were made, at the bottom of the sea where two men in a death grapple, fight for the paper that will clear a woman's name.

Let the Submarine Actors
Thrill you in
"The White Heather"

And don't forget that your local papers will give you ten lines for the Williamson invention where they would grudge one line for the mere mention of the play. This is novelty and news and the average editor will take it up generously.

Working from another angle on the same situation take up such lines as:

The Most Marvelous Fight
Ever Staged in Pictures
Man Meets His Death
On Ocean's Floor

If the cost of reading notices is not too great, try lines like this as heads for a supposed news story which does not run too quickly into the advertising end. Describe it as a news item and give at least fifteen or twenty lines before you run into "this is but one of the remarkable scenes in 'The White Heather,' which will be seen at the Opera House next Wednesday and Thursday."

"Reading Notices" Are Profitable.

If you cannot afford the extra price usually charged for reading notices, run it in the amusement column (or "run of paper," if that comes cheaper) and mark the copy "indent one em each side." But do not let the reader get the idea that the Williamson tube is bigger than the situation in the play. Make it always clearly apparent that the device is merely a means to an end.

Chance for Window Display.

Still playing up the submarine angle, you can make a great window display with an aquarium, if you can borrow a fairly large one. Put two dolls sewn up in gray suits and air pipes at the bottom

The Quartet of Friends Who Thwarted Villainy.
Scene from "The White Heather."

of the tank. If you can get a blower, hook up a fine tube such as can be bought by the yard from camera dealers, who use it for shutter bulbs.

Do an Aquarium Stunt.

Hook this up so that the air bubbles up from the heads of the two divers, or you can hook up to a cylinder of carbonic acid gas if there are no fish in the tank or perhaps the auto shop can charge some old prestolite tanks with air for you. The bubbling through the water will make a great eye-catcher, but even a still scene will get attention.

If you cannot find an aquarium and have the time, you can build a glass front wooden box, using waterproof cement for the joints. If you cannot get a better formula, try white lead mixed to a stiff paste with whiting and boiled linseed oil.

It is not easy to borrow diving suits, but it is easier to get hold of air pumps such as divers use and which are also employed to force fresh air into conduits and excavations. If you can get one, set it up in the lobby with a lettered sign stating that this is all that stands between a diver and death.

High Spots for Publicity Found in "White Heather"

FOR the purpose of newspaper publicity and exploitation there are many "high spots" in "The White Heather" on which paragraphs and stories may be constructed for the purpose of awakening advance interest. The details of the under-sea angles have been fully treated —and they cannot be too strongly urged as novel and effective sources of publicity.

The Williamson Brothers have turned out various examples of under-water photography. "Twenty Thousand Leagues Under the Sea," produced by Universal, was greatly successful and widely played throughout the country. If your house did not play it, very likely some other theatre in opposition to you had this feature and thus awakened public interest in your community.

Then there was "The Submarine Eye," a picture exploited by Williamson Brothers and still current as an attraction. References to these offreings will serve to awaken renewed interest in "The White Heather' and its under-sea struggles.

Scottish Scenery Duplicated.

Make a feature of the representation of Scottish scenery and customs. Natives of Scotland or descendants of Scots will prove fruitful leads for publicity. So carefully have the "locations" been selected that the illusion of the heath and dunes is completely convincing.

Several "shots" are impressive in their scope and magniture. There is an impressive hunting scene and a representation of the numerous party at lunch on the heath. Interior scenes in a Scottish castle are convincing and doubtless quite exact in representation. Pipers in their kilts abound and Scotch "types" are numerous in the scenes that reproduce vistas of the Highlands.

Work on the "Sensations."

For sensational "punches," the fight in a public house and wayside inn are skillfully represented. The sets here are massive and the action is spirited and convincing. This scene is likely to arouse interest and comment as one of the "high spots" in the massive presentation.

Catch Lines for Advertisements.

Great Drury Lane Melodrama Produced in Massive Completeness.

Spectacular Screen Presentation of Famous English Drama.

Scores of Players and Mountains of Scenery in Impressive Spectacle.

Deep Dyed Villainy Foiled by Faithful Friendships.

See the Death-Struggles at the Bottom of the Sea.

Greatest of Famous Drury Lane Spectacles Reproduced in Magnified Form.

London's Famed Drury Lane Never Turned Out a Greater Attraction.

Hundreds of People Presented in Massed Scenes and Vivid Pictures.

Under-Water Photography Revealing Amazing Struggles and Thrills.

Vistas of Scotland's Scenic Beauties Reflected on the Screen.

Famous Stage Drama Made Greater as Screen Presentation.

Every Element of Tense Melodrama Magnified by Impressive Production.

Greatest of Drury Lane Successes Made Into Greater Motion Picture.

Terrific Fight for Life in Under-Sea Battle with Knives.

Under-Water Photography Presents Amazing Spectacles.

Impressive Scenes Intensely Magnified by Scenic Grandures.

Play Up the Players—and Advertise.

Play up the individual players. Mabel Ballin, Ben Alexander, H. E. Herbert and Spottiswoode Aitken are especially well known, and little Ben Alexander will surely draw as much patronage as the others.

And remember that the more lithographic paper you get out, the more patrons you will get in. Try an extra splash just this once.

It is that sort of a play.

ADVERTISEMENT.

Gives Titles of Seven New Lyons-Moran Productions

UNIVERSAL announces the titles of seven Lyons-Moran comedies which are being produced at Universal City with the two comedians in the leading roles. The Lyons-Moran brand of comedies have been making rapid strides throughout the country, and the quality of the comedies has been raised considerably during the past few months. Two more writers have been added to the scenario staff, Frederick Bennett, former Fatty Arbuckle scenario chief, and Melville Brown being the latest two to join the twin-star organization.

The new stories to be issued in screen form, some of which are nearly completed, are "Ready Made Dudes," "Heart Trouble," "Ten Nights in a Tea Room," a burlesque on prohibition: "Before and After Taking," "By the Dusty Rio Grande," and "Don't Mistrust Your Husband."

Two leading women instead of one are now appearing in support of the fun-makers. They are Mildred Moore, the former Follies girl, and Charlotte Merriam.

Goldwyn Soon to Release First Tellegen-Farrar Film

GOLDWYN will make an announcement next week when the title of the new Geraldine Farrar picture will be made public. This production, it is claimed by the Goldwyn offices, will be one of the most costly ever made, and will provide unusual opportunities for exploitation.

One of the main settings of the production will be a street scene in Petrograd, and this street is being built at the Goldwyn studios. It is perhaps the most ambitious and extravagant setting yet designed by Hugo Ballin, Goldwyn art director. The approximate cost of making the buildings for the scene is something over $35,000.

This photoplay will have an unusual interest because of its being the first joint appearance of Geraldine Farrar and Lou-Tellegen. Frank Lloyd is the director.

"Long Legs" Draws Despite Rain.

W. L. Brown, manager of the Brown Theatre, of Wahpeton, North Dakota, staked an unstinted advertising campaign on "Daddy Long Legs," although the rainfall in that section of Wahpeton, where the Brown Theatre may be found, started at 6 a. m., in the evening of the opening day and continued past midnight of the second and last day of the run of the attraction. It was found that receipts had been doubled over all other pictures featuring the same star.

"I advanced my prices to 25 cents for children and to 35 and 50 cents for adults. I doubled my advertising on billboards and in the newspapers. It was my idea that rain can hurt ball games; but not theatres. The result was that although half of my patrons living in the rural districts and on the farm sections couldn't attend, the percentage of those living in the city to whom the advertising appealed, was increased." said Brown.

The Villain Prepares to Deep-Sea Dive.
Scene in "The White Heather."

The story of a social butterfly who used her old vain and frivolous self as a stepping stone to better things; superbly acted, superbly directed, splendidly produced, absorbingly gripping.
Worthy of the fine Fannie Ward money-makers which have preceded it!
FANNIE WARD
in the extra selected feature
OUR BETTER SELVES
Produced by Astra
Written by Ouida Bergere
Directed by Geo. Fitzmaurice
PATHÉ
DISTRIBUTORS
EXTRA SELECTED
FANNIE WARD
PHOTOPLAY

You'll say so!

"Evidently this picture .. cost a lot of money and it certainly reveals expert craftmanship in every department. There is no question about this being enough out of the ordinary to warrant its being handled as a special feature... Few films of recent issue have touched a higher mark in artistic production".

WID said so!

Perret Productions, Inc.
presents

Dolores Cassinelli
and
E.K. Lincoln

in the six part special

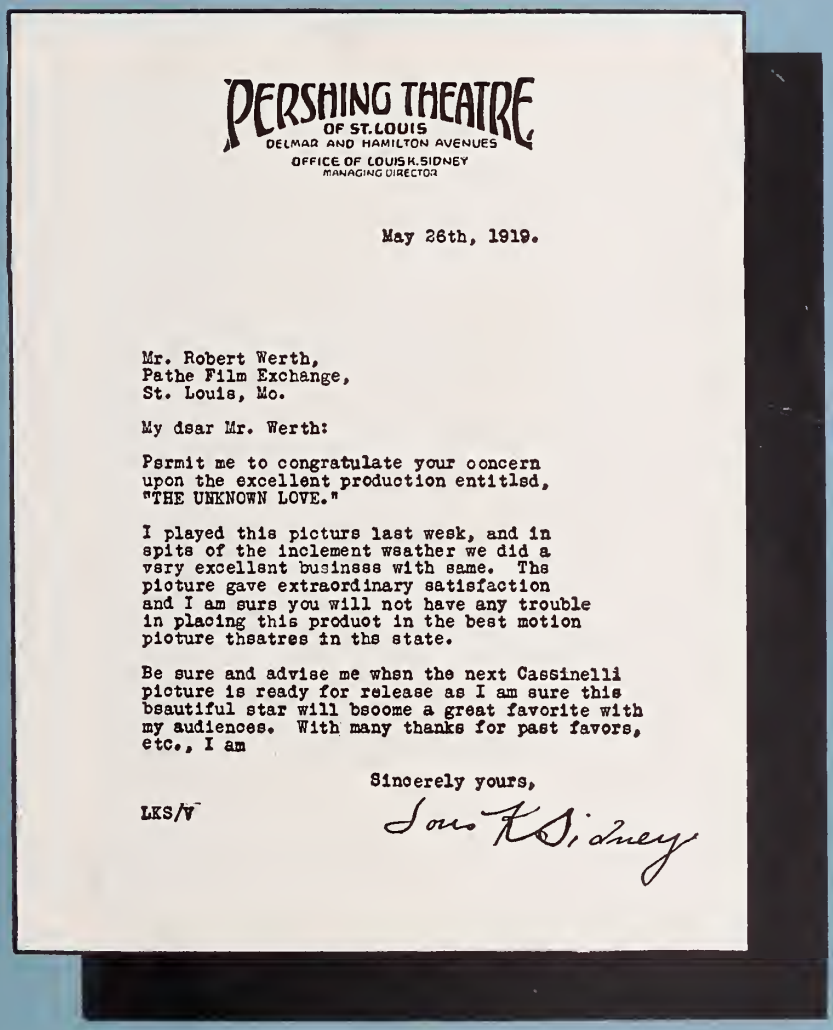
The Unknown Love

Written and directed by Leonce Perret

PATHÉ
DISTRIBUTORS

And still they come!

What this picture has done for other exhibitors it will do for you – "a very excellent business." The following letter is worthy of your serious attention.



PERSHING THEATRE
OF ST. LOUIS
DELMAR AND HAMILTON AVENUES
OFFICE OF LOUIS K. SIDNEY
MANAGING DIRECTOR

May 26th, 1919.

Mr. Robert Werth,
Pathe Film Exchange,
St. Louis, Mo.

My dear Mr. Werth:

Permit me to congratulate your concern upon the excellent production entitled, "THE UNKNOWN LOVE."

I played this picture last week, and in spite of the inclement weather we did a very excellent business with same. The picture gave extraordinary satisfaction and I am sure you will not have any trouble in placing this product in the best motion picture theatres in the state.

Be sure and advise me when the next Cassinelli picture is ready for release as I am sure this beautiful star will become a great favorite with my audiences. With many thanks for past favors, etc., I am

Sincerely yours,

LKS/V

Louis K. Sidney

Have you played "The Unknown Love" yet?

PATHÉ
DISTRIBUTORS

Rarely has a picture received such commendation from exhibitor, public and reviewer alike as has

FRANK KEENAN

in the extra selected feature

THE MIDNIGHT STAGE

EXTRA SELECTED

FRANK KEENAN

PHOTOPLAY

"Splendid.. Keenan rises to the lofty heights of dramatic artistry that have earned him his world-wide reputation."
Exhibitors Trade Review

"Excellent," says the *Exhibitors Herald.*

"Tremendous dramatic effect," says the *Moving Picture World.*

"Powerful Western with Keenan in dual role," says the *Motion Picture News.*

Exhibitor comment as summed up in reports to the trade papers; "Excellent picture; patrons much pleased."

Have YOU played it yet? Get it, it's *Good.*

Produced by ANDERSON-BRUNTON CO.

Directed by ERNEST WARDE

PATHÉ
DISTRIBUTORS

RUSHING THE CAN AFTER JULY ONE

What the Interstate Commerce Commission Prescribes in the Way of Film Shipping Cases and What May Now Be Obtained to Comply With These New Regulations

THE commencement of July will be the ending of the good old-fashioned heterogeneous collection of fiber telescopes in which films have been transported since the days when Commodore Blackton, after portraying a burglarian role on the old Nassau street roof, convinced a carping critic that with practice he might develop into an acceptable acquisition to the Burglars' Union.

And the producers have only until July 1 to provide themselves with shipping containers which comply with the following regulations and specifications which are about as cast-iron bound and leak proof as the cases which they prescribe.

Interstate Commerce Commission Regulations.

Paragraph 43.
Issue of September, 1918. Extension Granted to July 1, 1919.

43. (a) Motion picture films must be packed in spark proof metal boxes or cans complying with Specification No. 32. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Motion picture films may also be packed in outside wooden boxes complying with Specification No. 19 provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 200 pounds.

(c) Unexposed motion picture film in tight rolls, must be packed in interior metal cans not to exceed five rolls (approximately 2,000 feet) in one inside can; the cover of each inside can must fit tightly and be held in place by a strip of adhesive tape or paper; the interior cans must be securely packed in outside wooden boxes complying with Specification No. 19. The gross weight of one outside container must not exceed 200 pounds.

(d) Non-inflammable motion picture (cellulose acetate) films may be accepted without other restrictions when securely packed in strong packages of sufficient strength to carry to destination without rupture or leakage of contents; each outside container must be plainly marked "MOTION PICTURE FILMS" and in addition must be marked "NOT DANGEROUS" as prescribed by paragraph 34 (c).

(e) When non-inflammable motion picture films are packed in the same outside containers with inflammable motion picture films, the outside packages must bear the yellow label and the total contents of the outside container must not exceed the quantity or gross weight permitted for inflammable films.

(f) Shipments of motion picture film with advertising matter attached to the outside container must not be offered for shipment. Shippers desiring to include advertising matter with their shipments of motion picture film must place the same inside the outside box containing the film.

NOTE.—Shipping containers complying with rule 43 (a) effective October 1, 1914, and purchased prior to May 14, 1918, may be used for the shipment of motion picture film until July 1, 1919, provided they are securely closed and in good condition and, provided further, that if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body.

Leather or web straps, if used, must be in good condition and tightly fastened.

String or rope must not be used.

Shipping Container Specification No. 32.

Metal Cases or Cans for Outside Containers for Inflammable Motion Picture Films.
Effective September 30, 1918.

1. Cans or cases must be made of sheet iron not less than 0.02 inch thick. These cans or cases must be lined throughout with hard fibreboard at least ⅛ inch thick, or with some other equivalent insulating material approved for this purpose by the Bureau of Explosives.

2. Covers, if hinged, must be permanently attached to metal cases or cans by not less than two hinges which must be securely riveted, or they must be slip covers, closely fitting. The covers must be lined with insulating material of the same character and thickness as required for the body of the container.

3. Hinged covers must fit tightly against the shoulder of the body, and lap over or inside the body not less than ⅞ inch on all sides. A strong metal hasp must fit over staple or eyebolt, and must be provided with a permanently attached catch to engage in staple or eyebolt.

4. Telescopic slip covers must fit tightly against the shoulder of the body and lap down over or inside the body not less than 3 inches (except that for a one-reel box the lap may be 2 inches). Telescope or slip covers must be secured to cans or cases by a strong, positive, mechanical device made of metal. This device must be approved by the Bureau of Explosives both as to design and construction.

5. Each outside metal case or can must be plainly and permanently marked "Complies with I. C. C. Specification No. 32," or, if desired, this marking may be indicated by a symbol consisting of a rectangle as follows:

1. C. C.—32

The letters and figures in this symbol must be at least ½-inch high. The symbol shall be understood to certify that the package complies with all the requirements of this specification.

In order that the trade might be in a position to obtain regulation-satisfying shipping cases at short notice, the Moving Picture World some time back engaged in a sleuthing expedition to ascertain just which of the various manufacturers were ready with the goods.

To date, just one solitary manufacturer has come across with the data and he gets the centre of the stage—which is coming to him.

The two illustrations herewith are views of the Nu-Code shipping cases open and closed. They are built of rust-resisting, galvanized steel. The heavy patented double link strap hinges eliminate all strain on case when cover is open and allow cover to drop down against side of case.

The entire top is reinforced by a heavy steel plate which prevents bulging when case is heavily loaded.

Two heavy reinforced bands on the bottom of all cases from 5 to 8 reel capacity, give great added loading strength and protection.

Heavy steel corner plates are on all cases from 5 to 8 reel capacity.

The entire length of top is reinforced by a heavy steel plate, preventing bulging.

The handle is of heavy wrought steel with a patented tubular steel grip securely riveted to the cover. This is easy on the hand and cannot come out under hardest or longest usage.

The cover edges around the entire case are reinforced with a heavy steel wire.

The strong, heavy approved Snap-Lock securely chained gives security to contents. The strong hinge hasp is riveted to the cover and the heavy eye bolt is riveted to the case.

All seams are solidly machine pressed, insuring great wear.

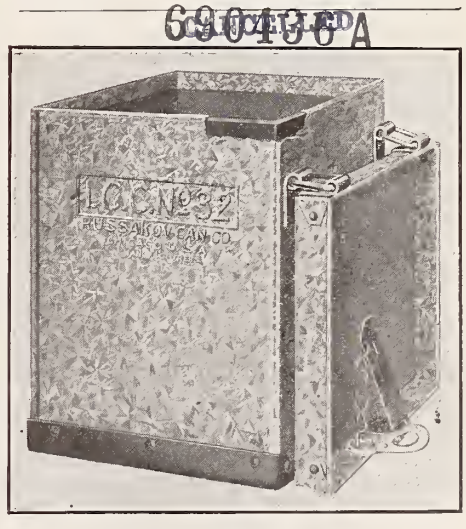
A ½-inch steel reinforced frame around the entire inside top of the case redoubling its great strength. Inserted on cases of 4 to 8 reel capacity.

The entire inside of the case and cover is heavily insulated with ⅛-inch special insulating material meeting all legal requirements.

The Nu-Code is built by the Russakov Can Company, of 936 West Chicago avenue, Chicago, and has already been supplied to Mutual, Metro, Fox, Triangle, World, Universal, Famous Players, Goldwyn, First National Exhibitors, Kleine and other film producers and distributors.

ADVERTISEMENT.

The Nu-Code Shipping Case.



Nu-Code Case Open.

Among Independent Producers

Conducted by C. S. SEWELL

Production Work Started on Helen Holmes Serial

HELEN HOLMES has begun work on her new serial with the S. L. K. Company. Miss Holmes has won a reputation as being one of the most daring women of the screen, but in this new serial it is announced that she will "out-Helen" Helen Holmes in every way. She will be surrounded by an excellent cast of serial favorites.

Prominent in her supporting cast will be Lieutenant Jack Levering, of old time Vitagraph fame, fresh from the battle fields of Europe; "Bill" Black, who has appeared in many successes; Leslie King, who has a reputation for versatility, and was formerly connected with Pathe; Frank Wunderlee, who appeared in "The Carter Case," and in several serials with Pearl White; together with Nellie Lindrith, Floyd Buckley, and many other serial favorites.

The serial will be directed by Donald Mackenzie, well known as a director of episode pictures, with such successes as "The Perils of Pauline," "The Shielding Shadow," "The Seven Pearls," and others to his credit.

The advertising and publicity campaign will be directed by S. G. Sladdin, who directed "The Crimson Stain Mystery" serial.

What is said to be one of the greatest exploitation campaigns ever conducted for an independent serial, is being planned and will be started within a short time. S. S. Krellberg will direct the executive and production end of the company.

Helen Holmes established her reputation for daring and spectacular stunts in her first serial, "The Hazards of Helen." This was the first big railroad serial ever produced, and was followed by "The Girl in the Game," "The Railroad Raiders," "The Lass of the Lumberlands," and "The Lost Express."

Production Work Started on Big Walthall Special

THE production of "Confession," the film version of Hal Reid's play, was begun last week at the National Studio at Hollywood.

This picture, which follows "The Boomerang" on the Pioneer state right list, is the second of the big features with Henry B. Walthall as the star to be made for the Pioneer Film Corporation by the National. The entire studio at Hollywood was turned over to Technical Director Martin Doner, and under his direction, a force of carpenters and painters are putting up the sets to be used in this production.

While construction work is under way, Director Bertram Bracken, with Mr Walthall and the supporting company will be engaged in filming exteriors at Truckee and Lake Tahoe. At the latter place has been erected the Roman amphitheatre in which is to be staged the spectacular scene showing the martyrdom of the early Christians. The finishing touches are now being made, and in a day or so Assistant Director Jack Lavier, will leave for Los Angeles to marshal an army of several hundred extras, who are to play the Roman populace in the big scene.

Among those with Mr. Walthall and Director Bracken are Irene Aldwyn, Wm. Clifford, Francis McDonald, and Ram Sing, as well as several minor members of the cast.

The production plans of "Confession" are said to be the most ambitious ever attempted by the National, and while the work is in the hands of a large company of specialists, no efforts will be made to break any speed records. The official heads of both Pioneer and National believe every other consideration ought to be subordinated to the efforts to secure quality.

Rights to "Virtuous Men" Sold for Five More States

ARRANGEMENTS have recently been consummated by which Edmund K. Fox, of Washington, D. C., secures rights to the S-L production, "Virtuous Men," starring E. K. Lincoln, for Delaware, Maryland, District of Columbia, Virginia and North Carolina.

Mr. Fox has made arrangements for distribution of this production in the states mentioned, through the Empire Film Distributing Company, of Washington. This organization is headed by E. H. Coffey, who, for many years, has been identified with large distributing companies, and now occupies a suite of offices in the Mather Building.

Mr. Fox also controls rights to the David G. Fischer production, "The Law of Nature," which is also handled through the Empire company.

It is announced that "Virtuous Men" will be presented as a theatrical attraction at a prominent Washington theatre, in the near future, for an extended run before being released to exhibitors in that territory. Mr. Fox plans to work in close connection with the Empire organization in handling this production, and a corps of salesmen has been engaged to cover the principal Southern cities.

A comprehensive newspaper campaign will accompany the initial presentation, and it is planned to invite the leading exhibitors of the South to witness the production in order that they may judge for themselves its importance as a big screen feature.

Graphic Shows Views of British Dirigible R-34

THE giant R-34, the British dirigible, which is expected to cross the Atlantic within a few days, is shown in close-up in the current issue of the Gaumont Graphic, together with the preparations which are being made for the welcome and safe handling of this monster mechanical bird on this side.

This number also shows the honoring of Flag Day throughout the United States; the meeting of two "ex-champs," Jim Corbett and Jim Jeffries; the homage paid to American soldiers buried in France; and other pictorial news-topics of the day.

The current issue of the Gaumont News shows the rally at the National Capitol, of the Anti-Prohibitionists, who held a demonstration.

Other news items include the American entries in the Henley race, in England; the annual convention of the Mystic Shriners, at Indianapolis; the international sweepstakes at Sheepshead Bay, where Ralph de Palma wins $30,000 prize by driving his car fifty miles in 26 minutes and 23 seconds; the conversion of fifteen million hand grenades into savings banks; "Charlie" and "Doug" being elected honorary Boy Scouts; annual water sports in the Northwest; society at the races, etc. etc.

Shallenberger Combined Business with Pleasure

DR. W. E. SHALLENBERGER, president of the Arrow Film Corporation, has returned from a two weeks' fishing trip, stopping at Chicago on his return trip to conclude a sale for that territory for "The Masked Rider," the fifteen episode Western serial starring Ruth Stonehouse, Harry Myers and Paul Panzer. Dr. Shallenberger reports business as being in a flourishing condition in the Middle West. "All the independent exchanges in the Middle West are showing much activity and indications point to an unusually brisk year. The new policies announced by the various distributing organization has done much to increase the interest in the independent exchange," said Dr. Shallenberger.

"I believe we are due for a big year in the independent field and the indications are the exchanges will all be handling bigger features and get bigger rentals and make more money than ever before. I look for a prosperous year for the independent exchange and the independent producer. The Arrow Film Corporation will be prepared for the biggest year of its career with bigger and finer features and more of them than ever."

More Sales Made by Arrow

THE Big Feature Rights Corporation, a First National Exchange operating in the states of Kentucky and Tennessee, has bought from the Arrow Film Corporation the Neal Hart five reel Western "When The Desert Smiled." The Arrow Film Corporation has also sold rights to the states of Illinois, Indiana and Wisconsin to Arthur Hyman Attractions on the "Fools' Gold," starring Mitchell Lewis and Florence Turner.

Other sales made during the week by Arrow are as follows: For Minnesota, Wisconsin, North and South Dakota, to the Westcott Film Exchange, "Miss Arizona"; for the eastern Pennsylvania and southern New Jersey territory, to The Short Reel Exchange, the Arrow Comedies, comprising a series of twelve one reelers, new comedies; for Louisiana and Mississippi to Pierce Film Exchange, "The Mysterious Mr. Browning."

"Brown of Harvard" Sold for Two States.

Film Specials, Inc., a new distributing concern in the state right field, which only last week announced their first offering, the reissue of "Brown of Harvard," one of the feature pictures secured by Exclusive Features, Inc., from W. N. Selig, announce that already sales are being made on this production. The Fine Arts Film Exchange of Cincinnati, of which L. W. Foster is the head, secured rights for southern Ohio and Kentucky.

Foreign Rights to "Masked Rider" Sold.

D. J. Mountan, who, as special representative for William Steiner, is handling the sale of foreign rights on "The Masked Rider" serial featuring Ruth Stonehouse, Harry Myers and Paul Panzer, announces that rights to all territory outside of the United States and Canada have now been disposed of. Arrow Film Corporation, handling domestic distribution, has disposed of about seventy-five per cent. of the rights on this serial for this country and Canada.

Praise from Exhibitors for Billy West Comedies

REPORTS to Bulls Eye Film Corporation from exchanges handling Billy West comedies are said to indicate that exchangemen and exhibitors are more than satisfied with the series of comedies being produced in the Bulls Eye studios in Hollywood by Nat C. Spitzer, director-general of studio activities.

The Bulls Eye series began with "He's in Again," and then came "A Rolling Stone," "Ship-Ahoy," "The Chauffeur," "Lured," "Flirts," "Coppers and Scents."

A prominent exchangman of Washington, D. C., Mr. Coleman, of the Capitol Film Service, recently visited Bulls Eye's office in New York, and said: "We can't get enough of the Billy West pictures. The demand seems to be greater than the supply. We realize the releasing plan is the best that can be arranged, but would like even quicker releases if such a thing could be arranged."

Big Exploitation Campaign for "Everybody's Business"

WH. PRODUCTIONS COMPANY is preparing an extraordinary and novel exploitation campaign for "Everbody's Business," the six-reel photoplay that is soon to be released on the independent market. It is stated that this picture will have an appeal for every man, woman or child, and that it ingeniously weaves a story that involves the vital problems facing the world today, which must be solved.

Aside from this phase, "Everybody's Business" is said to be filled with dramatic and sensational punches, with a lot of heart interest, a consistent story and a cast made up of realistic types.

"Everybody's Business," it is claimed, will be as unique and novel as "Mickey," and that through one of the features of the exploitation campaign capacity business will be attracted.

Steiner Filming a Big Feature

WILLIAM (BIG BILL) STEINER announces that he is now engaged in producing a big million-dollar spectacular multiple reel thriller. This production, which is titled "Pirates of the Air," is being filmed among the Texas oil-fields, and it is expected that it will be completed and a print shipped to New York within the next two weeks.

No information is forthcoming regarding the cast, director, or details of the production, except that, as the name implies, it is an aviation picture, in which a large number of aeroplanes are used, and it is said to be filled with thrilling and hair-raising aerial stunts. The story involves the attempt of certain parties to gain possession of oil wells near the Mexican border, in which they are eventually frustrated.

Steiner Making Two-Reel Westerns.

William Steiner announces the production of a series of twelve two-reel Western dramas featuring Harry Myers and Charles Graham. Work on the first has already been commenced, and it is expected that it will be completed within a short time. This series, produced in Texas, will be known as Lone Star dramas. Foreign rights have already been disposed of by Special Representative D. J. Mountan.

Pioneer Sells More Rights on "Sins of Children"

ONE of the deals reported as consummated by the Pioneer special sales force during the past week was the sale of "Sins of the Children" rights in the Louisiana and Mississippi territory to the Saenger Amusement Enterprises of New Orleans.

Another sale reported is that of The Girl From Nowhere, featuring Cleo Madison and Wilfred Lucas, to the Apex Feature Film Corporation of Pittsburgh, for western Pennsylvania and West Virginia.

Jerry Abrams and other salesmen are operating in the important exchange centers and report great interest among the exchange men and theatre managers in the list of Pioneer attractions.

E. K. Fox of Washington Prominent in Film World

E. K. FOX, of Washington, D. C., whose purchase of rights to the S-L production "Virtuous Men," for five Southern States has just been announced, is an important factor in amusement circles in that section of the country.

For the past five years, Mr. Fox has been identified with a number of important film deals. He also has a chain of motion picture theatres in various cities in the South, and large interests in the film production field. His plans in this direction also include the production of a feature, which, it is announced, will cost several hundred thousand dollars.

E. K. Fox.

Mr. Fox is a firm believer in the value of advertising, and conducts extensive advertising campaigns. It is said that in handling "Virtuous Men" he will exceed his previous efforts.

In addition to his interests already referred to, Mr. Fox is the controlling factor in Penn Gardens, Unique Amusements, combining an indoor and outdoor park, the Coliseum, one of the largest amusement resorts in the South, and a number of burlesque theatres, and is also prominent in the real estate field.

Majority of Territory Sold on Jester Comedies

WITH the exception of a few territories which, it is expected, will be disposed of within a fortnight, the entire United States rights to the super-series of Jester Comedies have been sold by the Territorial Sales Corporation. High prices were recorded on all of the sales.

The Eltabran Film Company, of Charlotte, through Thomas A. Branon, purchased rights for North and South Carolina; Virginia, Maryland, District of Columbia, Delaware, Georgia, Florida, Alabama and Tennessee.

The Peerless Film Exchange of San Francisco will handle the two reel funmakers in California, Arizona, and Nevada. The Standard Film Exchange of Pittsburgh has purchased rights for West Virginia and Western Pennsylvania. Albert A. Weiland, of the Standard, has already begun the exploitation of the pictures and is meeting with great success among the exhibitors.

The Greater Features, Inc., of Seattle, controls the rights to Alaska, Washington, Oregon, Montana and Idaho, and through an energetic sales campaign has developed a demand for the comedies said to exceed that for the initial series of Jesters. The Merit Film Corporation, of New York, which recently purchased the New York and northern New Jersey territory, has inaugurated its booking campaign and finds the comedies more popular than ever.

Ohio, Michigan and Kentucky have been taken over by the Standard Film Service Company. W. J. Lytle, of the Princess Theatre, San Antonio, is booking the Jesters in Texas, Oklahoma and Arkansas theatres.

The elaborate publicity and other exploitation matter furnished by the Territorial Sales Corporation has proved a valuable argument in the disposition of the state rights.

Sawyer Discusses S-L Plans with Southern Exhibitors

ARTHUR H. SAWYER, of S-L Pictures, returned to New York this week, following a three weeks' trip throughout the South in the interests of "Virtuous Men." During his route Mr. Sawyer disposed of several states for the S-L production, and made arrangements with several prominent newspapers for an advertising campaign in behalf of this production.

Aside from the sales made of "Virtuous Men," the S-L executive took the trip to secure opinions from leading exhibitors relative to a new production to be made by S-L Pictures. He laid the entire details of story, star, director and exploitation methods to be used before several hundred exhibitors gathered at the meeting and dinner of the Southern Exhibitors Association at the Ansley Hotel, Atlanta.

The S-L idea of giving direct aid to the exhibitor by sending special men to cooperate in the exploitation of first run presentations, with the resultant radiation of this exploitation throughout the territory, is said to have been enthusiastically received by the assembled showmen. Mr. Sawyer also made arrangements for several presentations of "Virtuous Men" in the leading theatres of the South, all of which will be jointly handled by S-L Pictures and the Empire Film Distributing Company, of Washington, D. C., the organization handling the E. K. Lincoln feature for that territory.

Making a Correction

IN an article on page 1982 of our last issue appears the statement that Film Special, Inc., has secured from Exclusive Features, Inc., "The Country God Forgot," "Piney Ridge," "The Circular Staircase" and a series of Marshall Neilan productions. This announcement is premature and due to a misunderstanding, inasmuch as, according to last reports from both of the companies mentioned, negotiations are still pending.

Producers' and Distributors' News

May Allison Mixes with the Bolsheviki in "Free"

WALLACE IRWIN, the writer of short stories and popular fiction, also the creator of the amusing character of Hashimuro Togo, the Japanese schoolboy, is announced as the author of Metro all-star series release for June 30.

The story of his, "The Uplifters," originally appeared between the covers of the Saturday Evening Post under the title of "Free." It was converted to the screen by George D. Baker. In converting Mr. Irwin's story to the silent drama Metro has disclosed the absolute impossibility of a Bolshevistic reign with Miss Allison as the center of activities.

The story has to do with the young and attractive Hortense Troutt, who, as a stenographer to Saul Shilpik, Sr., a wealthy manufacturer of clothing, becomes convinced that she is one of the millions of downtrodden slaves of industry, a tool of the capitalist, and with the entrance of these thoughts in her pretty head she determines to strike out with a group of instigators.

The picture was directed by Herbert Blache.

Supporting Miss Allison are Alfred Hollingsworth, Pell Trenton, Kathleen Kerrigan, Caroline Rankin, Howard Gaye and Lois Woods.

Many Big Theatres Give Week Runs to "Some Liar"

WILLIAM RUSSELL'S comedy, "Some Liar," picturized from the Green Book story by James Oliver Curwood, is chalking up any number of extended bookings and playing to capacity houses everywhere.

Among the larger theatres which ran the picture for a solid week are the Tivoli, San Francisco; Strand, Washington, D. C.; Ray's Garden, Los Angeles; American, Denver; Gaiety, Cleveland; Olympia, Boston; Plaza, San Diego; Strand Newark, N. J., etc.

Four-day runs are recorded for houses like the Columbia in Pittsburgh, the Mission and the Class A in Seattle, the Blue Mouse in St. Paul and the Columbia in Portland, Oregon.

S. E. White Likes "The Westerners."

Though scores of cinema productions have been made from the "best sellers" of some of America's most popular authors, rarely has a novelist been as enthusiastic over the picture version of his story as is Stewart Edward White anent the picturization of "The Westerners," his powerful narrative of the Dakota Black Hills, produced by Benjamin B. Hampton for Great Authors Pictures, Inc., as a W. W. Hodkinson release.

At Mr. Hampton's request Mr. White made a hurried trip to Los Angeles from his suburban home near San Francisco to view the visualization of his story. After the showing, the author expressed himself as being highly satisfied with the screen version.

He Must Have Been a Heartless Wretch
To have left Olive Thomas like that in Triangle's "Prudence from Broadway."

Big "U" Stars Hedda Nova in Melodrama of Seville

COMPLETION of the first picture of Universal's new star, Hedda Nova, the Russian actress and dancer, is announced. This Russian beauty has been seen in several supporting casts among them being "The Crimson Gardenia," where she shared honors with Owen Moore in the Goldwyn production which was shown on Broadway at the Rialto, this month. She has been cast in leading parts in "The Bar Sinister" and "The Sign Invisible." Mlle Nova was at one time seen on Broadway as a dancer.

"The Spitfire of Seville" was written by Joseph Franklin Poland, who recently signed a contract to write exclusively for Universal. The production was directed by Waldemar Young. Thurston Hall is in the leading male role. Hall has been seen in support of Dorothy Phillips and other Universal actresses. Others in the cast who have leading parts are Carl Stockdale, Leo Maloney, Claire Anderson, Marion Skinner, Edgar Allen and Robert Gray.

All of the scenes of the production are laid in Spain, near the town of Seville. Mlle. Nova is cast as a fiery Spanish maiden, the daughter of old Don Salvador, the head of a band of political outlaws. Thurston Hall is cast as a young American artist, who wins Carmelita, the character played by Mlle. Nova. Carl Stockdale is cast as Don Salvador, Leo Maloney as Pedro, one of the suitors for Carmelita's hand, and Robert Gray as Leonardo, another suitor.

Latest Pathe News Releases Contain Many Aerial Thrills

THE educational utility of the motion picture in making new and daring revelations is well demonstrated in No. 48 of the Pathe News, which shows amazing photographs of Mount Lassen, Cal., to obtain which the aeroplane, with the cameraman, literally dived from the clear aerial heights into the jaws of the smoking crater. Thus were obtained the first pictures ever taken over an active volcano exclusively for the Pathe News.

Another series of exclusive aerial pictures which gives the real thrill of actual peril is shown in Pathe News No. 49. It shows principally that America's future in aerial aviation is more promising than ever, as evidenced by the recently established seaplane station at France Field, Panama. The cameraman goes aloft on one of the daily inspection trips over the city of Colon, on the Atlantic side of the canal, and then takes a spin around the great Gatun locks. Then comes the breathless part of it all when the aviator and the Pathe cameraman, to get close views of the turbulent spillway, dive down toward the tumult of whitened water, coming so close that the spray must have whipped their forces.

Human Pyramid Is Idea of "Volcano" Advertisement

ONE of the exploitation accessories of Harry Raver's second Four Star Augustus Thomas' screen drama, "The Volcano," starring Leah Baird and directed by George Irving, distributed by W. W. Hodkinson Corporation, a twenty-four-sheet, gets away from lovely woman pictures and from customary still scenes from the play and reveals a huge conical mountain of human beings, beginning at a broad base three quarters the width of the stand and attaining peak where a woman radical looks down upon the masses of the people below while she exhorts them and brandishes a revolutionary flag. Those who are familiar with the remarkably brilliant drawings of Winsor McCay, the cartoonist, will see a degree of parallel in the drawing.

"Shoulder Arms" Smashing Records.

"Shoulder Arms" is breaking all return engagement records in the middle west, according to reports from the A. H. Blank Enterprises offices in Omaha, Neb., from where First National releases are distributed over that section of the country. The Chaplin picture has been rebooked as many as ten times in one city—Omaha—and comes near to that in several other places. Nathan Dax, of the Model Theatre, Sioux City, Iowa, booked the picture for the fifth run in the downtown section of that city, and ran it to capacity crowds for three days. The picture ran eight times in the uptown district of Des Moines. Davenport, Cedar Rapids, and other Iowa cities have run the picture repeatedly, and it has never failed to make money.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

IN A glossary of motion-picture words and terms compiled for the movie fan, drama is thus set down: DRAMA —See any old dictionary. The word is applied to the screen as well as the stage.

According to the Standard Dictionary the most comprehensive definition of drama is "a series of actions, events, or purposes, considered collectively as possessing dramatic unity." This high-brow definition should be very enlightening to the average movie fan.

As a matter of fact, about the least understood, most difficult and most essential quality required in a moving picture story is drama. It is also the most elusive.

Dramatic motives are easily obtained. Life, of course, abounds in them. To transfer them to the screen is another matter. Only a thorough combination of instinct and training can do the job.

Anyone would conclude, from listening to some of the discontents, that the producers are in league to make rotten pictures, and are doing it to spite the public in general, and the exhibitor in particular. The reverse, of course, is true. The producer is making the best pictures he can, and the reason he doesn't make them better is from causes beyond his control.

Here is a case that happened not so long ago, which illustrates the point. An actor had been hired to play an important part in a production. His services were not required until the picture was half finished. The day before he was to start work he was taken seriously ill, and did not recover for many weeks. A substitute was necessary. Careful investigation showed that the exact type of actor needed was not to be had. The only available man was put in, and his impersonation proved considerably below the mark. Such a change hurt the picture considerably, but there was nothing else to be done.

Every picture and every play has its separate problems, and no producer will ever be great enough to make his entire product of the same high commercial value.

"Broken Blossoms" still remains the film sensation of Broadway. It is interesting to note that it is the smallest production D. W. Griffith ever turned out, the cast having but three important characters, but it cost more to produce than "A Birth of a Nation." Mr. Griffith is going to establish his headquarters in New York this fall and will make all of his productions in the East. With him will come his entire staff of players and executives. WEITZEL.

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The Great Gamble (Pathe).
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The Man Who Won (Vitagraph).
The Lone Star Ranger (Fox).
Hay Foot, Straw Foot (Paramount).
The Man Beneath (Robertson-Cole).
The Challenge of Chance (Independent Sales).
The Solitary Sin (Solitary Sin Co.).
One-Thing-at-a-Time O'Day (Metro).
A Little Brother of the Rich (Universal).
Gates of Brass (Pathe).
Home Wanted (World).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the productions **as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"Secret Service"

Paramount Presents Major Robert Warwick in a Successful Adaptation of William Gillette's Civil-War Drama.

Reviewed by Louis Reeves Harrison.

ADAPTED from a popular and really good specimen of stagecraft, possibly Bronson Howard's most successful play, "Secret Service" gains from the interpretation of Major Robert Warwick and a fine cast, from careful preserved atmosphere and from the military spirit of this time. It is also drama, but all this would not count without some element in the screen product which reaches sympathy, and it is present, a truly American nobility and delicacy of feeling which gradually gets over to the spectator and stirs pride in a country which gave birth to splendid men and women on both sides of a bitter contest of principles. That same disregard of self and of selfish interests shown all through the civil war as set forth in the Paramount product came rushing to the front in the world conflict and every sustaining contribution to screen representation of our national life deserves approval.

Major Robert Warwick, Captain in active service, first American officer to enter the recovered city of Strassburg, is a true type of the American soldier and a fine actor besides, a man of quiet dignity and suppressed emotion, the very man for the role, and he is splendidly supported by Wanda Hawley, Theodore Roberts, Irving Cummings and others of a notable cast. The direction under Hugh Ford gives highly intelligent attention to those details which preserve the illusion, and the general effect is exceptionally favorable.

Cast.

Lewis K. Dumont.....Robert Warwick
Edith Varney.....Wanda Hawley
Gen. Nelson Randolph...Theodore Roberts
Mrs. Varney.....Edythe Chapman
Howard Varney.....Raymond Hatton
Wilfred Varney.....Casson Ferguson
Henry Dumont.....Robert Caine
Benton Arrelsford.....Irving Cummings
Jonas.....Guy Oliver
Martha.....Lillian Leighton
Lieut. Maxwell.....Stanley Wheatcroft
Lieut. Foray.....Norman Selby

The Story.

"Secret Service" in the Civil War was not one of the duties of a regular officer, hence Lewis K. Dumont, Captain in the Northern Army and expert telegrapher, went beyond regular service when he entered the lines of the Confederates at Richmond in grey as Captain Thorne, in order to divert a battery and make the fall of Richmond possible. Fortune helped him when he rescued a wounded Southern officer and was wounded himself in the exploit. It gave him admission to the Varney household and aroused the interest of Edith, the Southern officer's sister.

Meanwhile Dumont's brother Henry allowed himself to be captured and held at Libby Prison to convey information to Lewis through a shrew old colored man working in the Varney household and peddling fruit in the prison. Arrelsford, a rejected suitor of Miss Edith, and head of the Confederate Secret Service, obtains one clue after another to the true identity of Lewis, but is unable to establish it beyond the shadow of a doubt. He even traces a line of communication between the telegrapher and the prisoner in Libby Prison, and sets a trap for Lewis by letting his brother Henry escape. Lewis and Edith have fallen in love with each other, and her ideals as a Southern girl will be completely shattered, if Lewis can be proved a spy.

Arrelsford thus has a double motive back of his activities, but he is foiled at every step, even when he manages to bring the escaped prisoner and his brother Lewis together in the Varney household, the quick wit of the brothers saves them both, the one in Confederate uniform deliberately shooting the other as an escaped prisoner of war. Lewis is finally trapped through his own excessive care at the telegraph instrument, wounded by Arrelsford, arrested and sentenced to death. The capture of Richmond by the Federal forces saves him, and the downfal of the Confederacy reconciles proud Edith to a union with a brave officer.

Program and Advertising Phrases: William Gillette's Earliest and Greatest Stage Success Now Brought to the Screen in Sumptuous Production.

Major Robert Warwick, Great Screen Star Who Tossed Grease Paint Aside to Heed the Call of His Country.

Great Story of the Civil War; An Inspiration to Love of Country.

The Play That Created a Furor Two Decades Ago Now Brought to the Screen.

(*Continued on page* 105)

The Official Photographer of the Marine Corps at Work and at Play.
Lt. Leon H. Caverly, seen here in double exposure, grinding out film of himself as he enjoys a German helmet, pipe and stein. Lt. Caverly was formerly with Gaumont and Fox.

A. Capellani Moves "Montmartre" to Fort Lee

IN Albert Capellani's picturization of Pierre Wolff's French play, "Le Ruisseau," which was named "The Gutter," and which serves as Dolores Cassinelli's initial starring vehicle under the banner of the Albert Capellani Productions, Inc., the French producer-director will offer a delightful innovation to the followers of motion pictures by the manner in which his technical and art director, Henri Menessier, has transplanted the Parisian Montmartre to the Albert Capellani Studio in Fort Lee.

To those who witness the screening of the production there will be unfolded a corner in the traditional Montmartre in the vicinity of Sacree Coeur (The Church of the Sacred Heart) which is situated at the very summit of Montmartre and overlooks all of Paris. Far in the distance appears the omnipotent Eiffel Tower; off to the south is the mystic obelisque which Napoleon brought to France from Egypt. The Column Vendome, which Napoleon built entirely of cannons captured in battle, is also easily distinguished by looking to the southwest, and still further, to the west, stands the renowned Palace de Louvre. In the foreground looms up the Grand Rue, which is another name for a ferris wheel, only this one happens to be the largest in existence, and slightly beyond it squats the Spanish contribution to the Parisian architectural landscape, the Trocadero, which was built in 1867.

"The Gutter" has been renamed "The Virtuous Model." The change was suggested by W. DeLeftwich Dodge, the distinguished American painter.

Lila Lee Plays Part of Daughter of Wilderness

HERETOFORE the roles enacted by Lila Lee have been more or less of a lighter nature, but in Paramount's "The Daughter of the Wolf," to be released June 22, she has the role of a little motherless daughter of a rough and wary fur smuggler of the far north—one which requires the exercise of high powers of dramatic interpretation.

In the leading male role is Elliott Dexter, a featured player in Cecil B. De Mille's special productions for Artcraft. Clarence Geldart is cast as Wolf Annsworth, the smuggler. Marcia Manon, who recently played opposite John Barrymore in his Paramount picture, "The Test of Honor," has an important role, as also does Minnie Provost, the old Indian woman who is a veteran of motion pictures. Raymond Hatton, Roy Diem, Dick Wayne, James Mason, Jack Herbert, James Neill and Clyde Benson are among the other players who appear.

The story is by Hugh Pondexter. Marion Fairfax converted it into scenario form. Irvin Willat directed, with the assistance of Roy Marshall. J. O Taylor was the cameraman.

"The White Heather" Has Striking Submarine Scenes

MAURICE TOURNEUR'S production of "The White Heather," based upon the Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, which was recently shown for a week at the Rialto Theatre, New York, has been scheduled for general release as a Paramount-Artcraft Special on June 29.

The background of the melodrama is divided between the highlands of Scotland, the London financial district, the slums and the floor of the ocean. The undersea scenes were produced by the use of the Williamson Submarine Tube and patented inventions, the only means by which such undersea scenes are made possible.

The story works up to a powerful climax in a fight at the bottom of the sea between the hero and the villain.

Headed by Mabel Ballin as the heroine, the cast includes H. E. Herbert, Ralph Graves, Jack Gilbert, Spottiswoods Aitken and little Ben Alexander.

Goldwyn Will Star Scott in Detective Drama Series

GOLDWYN announces a Leroy Scott picture in "Partners of the Night." Mr. Scott is now at work on the adaptation with the scenarist, Charles S. Whittaker.

The film should make good material for the man who has "The Whip," "Sporting Life," and "The White Heather" to his credit. The title covers a series of seven detective stories that appeared in the Metropolitan Magazine. A young lieutenant detective, named Clifford, finds his every move and ambition in his profession blocked by a superior, who is a crook, whom he ultimately exposes by the aid of a female criminal, after a number of scenes that make excellent screen material.

"Bare-fisted Gallagher" Is Western Film Without Gin Mill or Shooting Contest

ROBERT-COLE announces the completion of a quartet of features which will comprise part of the elaborate schedule of productions they have arranged to be distributed by Exhibitors Mutual during the coming weeks.

Sessue Hayakawa has put the finishing touches on "The Man Beneath," a stirring tale of India, Italy and Scotland in which the Japanese star gives a characterization of a famous Hindu surgeon.

William Desmond has completed "Bare-fisted Gallagher," in which, probably for the first time in screen annals, the hero goes through five reels of fast-moving action without once resorting to "artillery" for protection.

The last scene has been shot by the Bessie Barriscale company on her next starring vehicle, "The Woman Michael Married," which, it is predicted, will be the most elaborate production Miss Barriscale has ever appeared in.

"Better Times," second of the Brentwood series of starless features, in which ZaSu Pitts has an important role, is ready for release. King Vidor completed this feature several weeks ago.

"The Man Beneath" was adapted for screening from a popular novel by Edmund Mitchell, and calls for more pretentious settings than any of Hayakawa's previous features which all have been noted for their magnificent properties. William Worthington directed the picture.

Frank D. Ormstrom was engaged by Haworth to prepare the sets for "The Man Beneath." In the cast are Helen Jerome Eddy, Pauline Curley and Wedgewood Nowell.

In every sense, "Bare-fisted Gallagher" is a modern western comedy drama. No log cabin fire-water mill adorns the screen. In place of this venerable and honored motion picture prop, there is a soft drink parlor—soft in name only, however. There is no two-gun, straight shooting hero. In his place is a typical American who counts on two mighty fists. Desmond is supported by Agnes "Brownie" Vernon, Frank Lanning and Jeanette Rankin.

"The Woman Michael Married" was written by Du Vernet Rabell, short story writer, and was directed by Henry Kolker. Miss Barriscale is surrounded by a cast which includes Jack Holt, Marcia Manon, Tom Guise, Charles H. West, Cameron Coffey, Bonnie Hill and Mary Jane Irving. The adaptation was made by Fred Myton.

"The Woman Michael Married" begins on Long Island, moves to the Adirondacks, and ends in Rome. It deals with the ultimate in fashion, and Miss Barriscale is required to wear a number of stunning gowns, not forgetting some sensationally ultra fashionable bathing costumes.

Ford Sterling in Sennett Comedy.

Phyllis Haver is a pretty girl—and she makes a most charming boy in "Hearts and Flowers," the new Paramount-Mack Sennett comedy which is released June 22. Louise Fazenda, Billy Armstrong, Ford Sterling, Jack Ackroyd and the assemblage of Sennett bathing beauties, are others who appear. There is a football game on the beach in which the charming bevy of girls take part.

REVIEWS AND ADVERTISING AIDS (Continued)

Cast of Superb Qualifications Support Maj. Robert Warwick in William Gillette's Greatest Stage Success.

Advertising Angles: Maj. Robert Warwick should be played up as star of the play that brought earliest fame to William Gillette. Maj. Warwick served in the World War and was one of the first A. E. F. officers to reach the Rhine. Make special use of William Gillette's name and fame; he is today one of America's greatest actors, and "Secret Service" directed early attention to his abilities. Here is a chance to interest the G. A. R. and Sons of Veterans. No need to incite sectional rivalries—for this is an all-American play for all-Americans. The younger generation will respond to their chance to witness a play based on a crucial test of the Republic. Advertise this as a page from history, drawn with the skill and effectiveness of fine acting and impressive scenes and settings.

Advertising Aids: Press book. Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet, rotogravure one-sheet. Art lobby display 36½x23 in four colors. Mats, cuts, electros one, two and three-column width, cue sheets.

"The Great Gamble"

Charles Hutchinson and Anne Luther Featured in Thrilling Serial Released by Pathe.

Reviewed by C. S. Sewell.

THRILLS and stunts in abundance mark the opening episodes of "The Great Gamble," the newest Pathe serial produced by Western Photoplays, Inc. It is a production which, judging from the first seven reels, should prove entirely satisfactory to audiences that like serials.

Anne Luther and Charles Hutchinson are the featured players. The former is cast in a dual role. The latter, who has gained a reputation as a stunt actor, adds to it in this production by performing many thrilling stunts. Miss Luther also proves to be an excellent stunt actress by her work in the third episode, which ends with a plunge on horseback from the top of a cliff.

The story follows the general line of serials and is exaggerated in form. The opening episode, which is in three reels, is devoted mainly to getting the story under way. The action is then speeded up and thrills follow each other with greater rapidity, there being several in the second and third episodes, which are titled "The Clock of Doom" and "Into the Chasm."

Charles Hutchinson is an actor of pleasing personality and great agility, as shown in the manner in which he leaps fences and climbs in and out of upstairs windows, a la Fairbanks. Anna Luther is attractive and capably portrays two sisters, one a girl of wealth and refinement, the other a girl of the underworld. The remainder of the cast are entirely satisfactory. Richard Neill portrays a typical serial villain true to form.

The stunts in the first three episodes include a leap from the roof of one building to another, climbing to the top of a five-story building by the hero's placing his feet on one building and his back to the other, a high dive from the top of an abandoned grain elevator; a climb down a rope for several stories, followed by a swing around the corner of the building into an open window; an escape by swinging out on a clothes line, which breaks, whereupon the hero successfully grabs another line on a lower story; a fire at sea, an explosion, which nearly traps the heroine; and the dive of the heroine on horseback, already referred to.

Cast.

Aline Morton }
Eleanor Morton } .....Anne Luther
Ralph Darrell.....Charles Hutchison
Rodger Morton.....Warren Cook
Richard Blake.....Richard Neill
"The Rat".....Billy Moran
Cooley.....William Cavanaugh
Mrs. Roger Morton.....Edith Thornton
Written and Directed by Joseph A. Golden.

The Story.

Rodger Morton's wife runs away with an adventurer, in "The Great Gamble," taking one daughter, Eleanor, and leaving her twin sister, Aline. The mother is lost in a storm at sea, but the child is rescued and raised as a crook, while the other girl is reared in wealth and refinement.

Ralph Darrell is accused of murdering a friend, and seeks to prove an alibi by means of Eleanor, whom he believes to be Aline, who does not know him. Morton becomes interested in his story and seeks to unravel the mystery of the girls who are so strangely alike. In the meantime, Blake, Eleanor's foster father, starts "the great gamble" by endeavoring to substitute Eleanor for Aline, and thereby gain control of Morton's great wealth.

From this point, the remaining episodes deal with the conflict between Blake and Darrell and the final unraveling of the mystery.

Charles Hutchison and Anne Luther.
In one of the most peaceful moments of their fast serial, "The Great Gamble."

"Other Men's Wives"

Paramount Presents Dorothy Dalton in a Society Drama of Covetousness by C. Gardner Sullivan.

Reviewed by Louis Reeves Harrison.

ADMIRABLY constructed and visualized with exceptionally good taste, "Other Men's Wives" is a story of the selfish rich in good society, the avarice of men enormously rich extending beyond mere desire for wealth to possession of those belongings of another forbidden in the Tenth Commandment. The power of almost unlimited means, instead of satisfying, arouses cupidity for anything and everything in sight, including bodies and souls, regardless of marriage vows, in defiance of all law and custom. Such is the big theme of Mr. Sullivan's story, and he has handled it fairly well outside of a few careless repeats in his sub-titles, but the subject is not one to enlist sympathy by methods so direct as those he employs.

For a man of subtle power to make a brutally frank proposition to a proud and pure girl to become even an ostensible co-respondent in a divorce case for hire is no compliment to his intelligence, and destroys sympathy for the girl, especially when a little finesse on the great man's part would have accomplished the desired results—she could be **led** into such a false position with no detriment to those qualities which attract the admiration and love of another man.

The story loses force from such methods, but there is abundant redemption in the way it is presented and in the clear characterizations by Miss Dalton, Forest Stanley, H. E. Herbert, Dell Boone and others, a group of effective types gathered amid scenes of beauty and charm that please the eye. Miss Dalton is particularly attractive in appearance. The entire play seemed to please a large crowd at the Strand, where it was presented in good taste with a finely selected accompaniment of music.

Cast.

Cynthia Brock.....Dorothy Dalton
James Gordon.....Forest Stanley
Fenwick Flint.....H. E. Herbert
Viola Gordon.....Dell Boone
Mrs. Peyton-Andrews.....Elsie Larimer
Mr. Peyton-Andrews.....Hal Clements
Story by C. Gardiner Sullivan.
Directed by Victor Schertzinger.

The Story.

Having acquired great wealth, Fenwick Flint develops a taste for other men's wives, which becomes concentrated on Viola, wife of James Gordon, a smaller capitalist moving in the same set. Viola is weary of her husband, but he is too faithful to give her cause for divorce, so Flint plans to work on him through a young society hanger on, an orphan named Cynthia Brock, who has been living on family friends and running up bills amounting to thousands, with fashionable dressmakers, while well aware she cannot pay them.

Flint sizes her up as an embryonic adventuress, whereas she is simply reluctant to leave the life she has always known, and is clinging to it in hopeless sort of way, unable to face the hardships of earning her own living. She resents the proposition that she shall lure Gordon away from his wife, because she secretly likes him, almost to the point of love. She accepts a bribe of ten thousand dollars, with a great fortune in prospect in case Gordon is so compromised that his wife has grounds of divorce. Cynthia gradually falls in love with the man she is hired to ruin, and makes no attempt to carry out the scheme, but he hears her crying in her room and goes there from motives of pure sympathy. She is caught in his arms by the conspirators, and thus innocently gives them the evidence they desire. Flint seeks to vindicate her, even offers marriage in case there is a divorce, but she confesses that she was paid, and destroys his faith

(*Continued on page* 107)

It Sure Is a Rough Road for Louis Bennison in "The Road Called Straight."
But Louis seems to have "called" the road makers in this scene from his Goldwyn feature.

"A Favor for a Friend" Has Menagerie Setting

A SETTING, being built for Emmy Wehlen's latest comedy-drama, "A Favor for a Friend," Maxwell Karger, supervising the production of Lieutenant Reed's original story, calls for a hunting lodge interior. The heaviest piece of stage scenery ever put together for a program release fills this requirement.

Several hundred feet of 12 by 12 beams and support posts were cut and stained with oak varnish for the uprights and ceiling beams, genuine oak panelling totalling over two thousand feet, size 1 by 5, tongue-and-groove, have been cut and fitted for the panelled walls and ceilings, and a real stucco brick chimney built on the open stage for use in this scene.

Against the polished and panelled walls of the living room, which will present a picture to excite the sportsman, will be attached the heads of many deer, moose, boars and bison. There will also be the skins of fox, leopard, coon, a lioness and a Bengal tiger. Various types of weapons, ancient and modern, including everything from the Roman spear to the latest model high-power pump and elephant guns used by big game hunters of the great Northwest and Africa will also have a place. These latter will fill two modern gun racks.

The contribution of these ornaments and souvenirs is credited to two of Metro's stars, Bert Lytell and Hale Hamilton, who have stripped their dens and studios to make the setting complete. Seldom is a photoplay producer able to secure such rare subjects through the regular channels.

Wild West and Detective Tales Liked by Doughboys

THREE million American soldiers have been added to the motion picture audiences of the United States, and they come back from France and Italy, and from the cantonments, with a strong appetite for Rex Beach stories, the full-blooded tales of Western adventure. This is the report received by the Goldwyn offices from the American Library Association. Two of the Eminent Authors' Pictures organization head the list of writers popular among soldiers; they are Rex Beach and Mary Roberts Rinehart.

Next to Western stories, such as Rex Beach has written from Alaska to Mexico, come the detective stories in which Mrs. Rinehart first won popular recognition. After adventure and detective stories, the soldiers like stories of the sea, especially those who have long hours to while away on transports back from Brest.

This large audience of soldiers makes a strong claim to the attention of producers and exhibitors, for they have had a liberal education in movies since the war started. There were picture shows in all their camps, and from noon until midnight on the transports.

Archainbaud Completes "The Unknown Dancer"

THE negative of "The Unknown Dancer," which is the first production just completed by Director George Archainbaud for the Albert Capellani Productions, Inc., under the personal supervision of Albert Capellani, in which June Caprice and Creighton Hale have been co-starred, has been delivered to Pathe and definite date for the release will be announced shortly.

As previously announced, "The Unknown Dancer" is an adaptation from the French play, "Le Danseur Inconnu," by Tristan Bernard. In transplating this piece to the screen, Mr. Capellani, together with Miss Peggy McCall of the Capellani scenario staff, have so molded the story that its French atmosphere and settings have been entirely eliminated and the picture as it now appears is a sparkling American society comedy drama.

Briefly the picture has to do with Henry Calvin, a young furniture designer, who goes to the Hotel Commodore to keep a business appointment.

The technical and art direction under Henri Menessier will undoubtedly prove very commendable, as should the contributions of the supporting cast, which includes Charles Coleman, Edwards Davis, Alfred Hickman and Katherine Johnson and others of equal prominence.

Paramount Has Decided on Release of Fitch's "Girls"

MARGUERITE CLARK'S new Paramount picturization of "Girls," the light comedy by the late American playwright, Clyde Fitch, will be released June 29. This is Miss Clark's first Pacific coast production in four years.

Miss Clark plays the role of Pamela Gordon, a little girl who has vowed an everlasting hatred of all men because a certain one whom she thought she loved, had jilted her in her younger days. She and two girl companions form a man-haters' club and put a little sign above their door which reads, "No man shall cross this threshold."

Walter Edwards directed. The leading male role is played by Harrison Ford and the supporting cast also includes Lee Hill, Thomas D. Persse, Virginia Foltz, Tom Ricketts, Clarisse Selwyn and Arthur Carewe.

"A Man's Country" Is Second Alma Rubens' Picture on the Robertson-Cole Program

ALMA RUBENS will make her second appearance in a Robertson-Cole production when Exhibitors Mutual release, "A Man's Country," a western drama of "men who worked hard and played harder; who lived fast and died faster."

The story is a product of John Lynch of the Ince scenario staff, which was whipped into shape for screening by E. Richard Schayer.

Henry Kolker was selected to direct Miss Rubens. Miss Rubens was supported by Lon Chaney, Joseph Dowling, Albert Roscoe, Alfred Hollingsworth, Edna May Wilson and Phil Gastrock.

The story deals with the days when that rapidly vanishing institution, the old brass foot rail, knew the touch of satin as well as cowhide. Most of the action takes place in Kemp's dance hall. This set was built especially for the picture. The building covered an area of 1,800 square feet, with a fifty-foot bar, a dancehall and a gambling room—an exact replica of one of the old dancehalls that flourished in the West in the days of '49.

The Players in the Cast.

The characters in the play are Carewe, played by Miss Rubens. Ralph Bowen, part preacher and all man, is played by Albert Roscoe.

"Three Card" Duncan, a gambler and gun fighter, is characterized by Lon Chaney. Marshall Leland, the town marshal and picturesque character who has more notches on his gun than he has teeth, is interpreted by Joe Dowling.

Alfred Hollingsworth plays the part of Oliver Kemp, proprietor of Kemp's dancehall. Ruth Kemp, the proprietor's daughter, is played by Edna May Wilson.

Keith Books "Topics of the Day."

"Topics of the Day," the novelty screen feature which presents timely and witty paragraphs selected from the press of the world by "The Literary Digest," is now being shown in all the Keith vaudeville theatres in the United States. The booking of this reel by these showmen shows marked appreciation of the merits of this subject, produced by Timely Films, Inc., and released by Pathe Exchange, Inc.

In addition to the big Keith bookings regular picture exhibitors all over the country are stepping up lively to sign for this entertaining and educational screen feature.

REVIEWS AND ADVERTISING AIDS (Continued)

in human nature for the time. She returns the bribe and goes bravely to work after the divorce.

In the years that follow, Cynthia develops, through work, into a fine woman only to learn that Flint and Viola have separated. She is at her work, her indebtedness paid, her self-respect fully restored, when modest Gordon comes to see her, showing plainly that he has loved her all the years intervening, and she rewards his fidelity by becoming his wife.

Program and Advertising Phrases: Money May Not Purchase Happiness Even Though the Wealthy May Think It Can.

Gold Is a Curse When Happiness Depends Upon Its Purchasing Power.

Dorothy Dalton Star of Society Drama Reflecting Uplifting Purpose of the Screen.

Drama of Covetuousness Pointing Out the Evils of Super-Wealth.

Paramount Presents Dorothy Dalton in Another Society Play Ideally Suited to Her Distinctive Abilities.

Advertising Angles: Dorothy Dalton has established a loyal following and featuring her name is the best method that can be employed to attract patronage. Mention her more recent successes. References to the beautiful costumes she wears will appeal to women and draw them in.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"The Man Who Won"

Harry Morey, Maurice Costello and Betty Blythe Make Good Combination in Vitagraph Feature.

Reviewed by William J. Reilly.

THERE is no doubting the fact that Harry Morey has an enthusiastic following which swears by his own Herculean style of mowing down opponents and winning the girl after a battle against big odds. "The Man Who Won" will please not only the Morey fans, but anyone who wants to be held from the first flash to the final fade-out by a strong story. The feature is from the pen of Cyrus Townsend Brady, and many a spectator will feel as if he would like to see five more reels of the same kind of picture.

Maurice Costello supports Morey well, and the fact that Costello is the villain makes the battle a real one. Morey's final disposition of Costello, who turns out to be a German agent in the picture, will startle even the most bloodthirsty. A battle with Malays over a large quantity of precious platinum, a blow on the head, and a delirious putting out to sea make a blank in Morey's mind which the picture tries to fill as if it were putting together a Chinese puzzle and lacked one piece to make the picture complete. And Betty Blythe's attractive personality further complicates the completion of the puzzle.

The locale of the picture is good, giving some shipboard scenes which are a relief from the ordinary shots. Betty Blythe does a clever piece of acting and is seen to advantage in some beautiful gowns.

Cast.

Christopher Keene.....Harry T. Morey
Henry Longfield.....Maurice Costello
Barbara Le Moyne.....Betty Blythe
Seymour.....Bernard Siegel
Dempsey.....Robert Gaillard
Stevens.....Denton Vane

Story by Cyrus Townsend Brady.
Directed by Paul Scardon.

The Story.

In "The Man Who Won," Barbara Le Moyne, riding out from her summer camp in Oregon, sees a struggle on the shore of Coos Bay, between a white man and five Malays. The white man shoots down all five antagonists, but is injured by a blow on the head. Barbara hurries to his side, binds up his wounds, and rides back to camp for help.

The man, Christopher Keene, is an American, who had discovered a platinum mine in Russia, and who, with the help of a Malay crew, had brought a precious lot of it to this country with great secrecy. He had just hidden the treasure, intended for Government use, among the rocks on the shore of Coos Bay, when his crew attacked him.

Partially recovering from the blow on the head, Keene staggers to his ship and puts off before Barbara can return. Picked up at sea, five days later, his mind is a complete blank on the whole episode, with the exception of the fact that he remembers a woman's presence. The search for the woman begins in San Francisco. Henry Longfield, supposedly a Secret Service man, is introduced, and the plot indicates that he is on the trail of the platinum.

Longfield has almost persuaded Barbara to marry him, when Keene appears

Harry T. Morey
Seen here in a winning moment in "The Man Who Won."

in the girl's life again. She is influenced against him when Longfield tells her he is a renegade from justice. Barbara, however, gives Keene the clue to Coos Bay, and at the final moment rescues him from the hands of Longfield—now shown as an agent of Germany—in a fight for the platinum. Keene is a man who takes all when he wins, and Barbara is his, after he has thrown Longfield over the cliff.

Program and Advertising Phrases: Fighting Harry Morey Wins the Girl and the Platinum Against Heavy Odds.

Harry Morey, Maurice Costello, and Betty Blythe in Powerful Story by Cyrus Townsend Brady.

His Mind a Blank, She Was the Only One Who Could Supply the Missing Piece from the Puzzle of His Life.

Picked Up a Derelict on the Pacific—Delirious—a Big Story in Him—Harry Morey in "The Man Who Won."

Five Malays, a German agent, the Tricks of Chance, All Beaten by the Powerful Harry Morey.

Advertising Angles: Make your "play" for lovers of sensational subjects, assuring them that the "thrills" are here along with swift action, good acting and stirring entertainment. Harry Morey and Maurice Costello are the names that mean ticket-sales in most communities, so play them up in all advertising.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"The Lone Star Ranger"

Six-Reel Fox Subject Features William Farnum in Romance of Great Southwest.

Reviewed by Robert C. McElravy.

THERE is a literal grandeur and sweep to this picturization of Zane Grey's story, "The Lone Star Ranger." For all its occasional theatricalism and the fact that its plot has been done over and over again, it has still a fascination for the spectator that is not found in the average screen subject. There is a certain reality about this type of narrative, pictured in a background of sweeping plains country, which will not let it grow old. This plot of the bold rangers pitted against the cattle rustlers is in fact more history than fiction, and it will live as long as capable performers, such as are found in this cast, can put a fresh breath of life into it.

William Farnum makes a striking figure in black corduroys, sombrero, handkerchief at the neck, cartridge belt and pistols in a handy location, and a ready smile. He plays the role of a hardy Texas ranger who invades a town held in the grip of the rustlers. His encounters with the boldest spirits of the place are fearless and awe-inspiring, and sudden death flashes from his ready weapons. He avenges a fallen comrade, cleans up the gang single-handed and wins the love of the girl—also the admiration of the spectator.

The cast and atmosphere are all that could be desired and the picture will rank with the best screen subjects of its kind.

Cast.

Steele.....William Farnum
Ray Longstreth.....Louise Lovely
"Bully" Brome.....G. Raymond Nye
Cyrus Longstreth.....Charles Clary
Jeff Lawson.....Lamar Johnstone
Joe Laramie.....Frederic Herzog
Mrs. Laramie.....Irene Rich

Story by Zane Grey.
Direction by J. Gordon Edwards.

The Story.

Buck Duane is a Lone Star Ranger, one of the intrepid keepers of law and order who made life safe on the Texas border in the early days. He stops at a small hotel where Ray Longstreth, daughter of a prominent rancher of Fairdale, is spending the night. Buck registers as Russ Winter, and during the night protects the girl from the advances of a couple of Mexican renegades. Her father offers him a job on his Fairdale ranch next morning, but Buck refuses this at first.

Later, while camping in that general

(*Continued on page* 109)

Margarita Fisher Has Found the Necktie That Binds.
"The whom it may concern" of "Trixie from Broadway," Margarita's next American, seem perfectly satisfied over the finding.

Hodkinson Secures Many Bookings for "Sahara"

CONTRACTS for immediate first run showings of "Sahara" have been closed during the past few days with Ruben and Finkelstein both for Minneapolis and St. Paul as well as for subsequent showings in the entire chain of theatres operated by this company in the Twin Cities.

In Los Angeles, the production will be presented at Miller's California Theatre, contracts having been closed with Harry Leonhardt, the managing director.

The biggest circuit contract of the week was closed by Charles Henschel, the Philadelphia manager for the Hodkinson organization, with the Mastbaum-Stanley Company for 100 days in the theatres booked or controlled by the Mastbaum interests in Pennsylvania, New Jersey and Delaware.

Both at the New York Strand, the Los Angeles California and in Philadelphia and Minneapolis, special tableaux prologues have been originated to build the essential atmosphere for this production.

During the past week, trade showings were held by Hodkinson managers in Milwaukee, and Albany, N. Y., these following similar trade presentations that have been held within a fortnight in twenty exchange cities, and with other showings still to be held in the eight remaining offices of the chain of thirty across the country. In Albany the showing was held at the Clinton Square Theatre, and that in Milwaukee at the Toy Theatre, with a special musical score arranged by Arnold Krueger.

J. Parker Read, Jr., and W. O. Edmunds, the San Francisco manager for the Hodkinson Corporation, have arranged a novel publicity link-up for the first run presentation in San Francisco and Oakland. Louise Glaum is to make an aeroplane flight from Los Angeles, arriving in San Francisco for the first matinee presentation, remaining in San Francisco for the initial evening performance. On this trip she will take a message of greeting from the Mayor of Los Angeles to the chief executive of San Francisco.

Alhambra Bests Hot Weather.

To break house records during a week when the mercury never ceased flirting close to the century mark and a trolley strike left the city without car service for five days would appear a difficult task. Sid Lawrence, manager of the Alhambra, one of Detroit's most pretentious neighborhood houses, and Hal Smith, manager of the Ferry Field, another motion picture house far from the business section of Detroit, both say it is easy. With the first rumors of a trolley strike and the heat wave becoming more intense, two of the large houses in the downtown section canceled films demanding a high rental, substituting attractions for business that barely paid keeping the houses open. At the Alhambra and Ferry Field, where one and two days was the limit for showings, "Daddy Long Legs" was booked for four days and at each house this First National production went above the box office record on each of the consecutive days. The business was such that both Smith and Lawrence have been besieged by requests for return bookings.

Viola Dana Says "Microbe" Is the Real Chinese Thing

VIOLA DANA has become exceedingly interested in the sketches laid out by Chinese Sam Frank for her Metro vehicle, "The Microbe," and she insists that her picture will present "chinky chinky Chinatown" clearer than the real thing because it will be brand new and clean and the darkness and shadows will be purposely artificial.

With Miss Dana in "The Microbe" are Kenneth Harlan, Arthur Maude, Ned Norworth, Bonnie Hill and Lucy Donahue, besides which are many residents of the East Side, visitors, police officials, hospital patients, etc.

The story opens amid the streaky shadows and dimly lighted streets of the city's slums, peopled by the lowest of the low. The Microbe is found by her benefactor, who, horrified at the atmosphere in which this child of the streets is drifting, like a beautiful autumn leaf on the current of a gutter flood, takes her away and sets her down as a member of his household.

Henry Otto, who directed Miss Dana in her recent success, "Some Bride," is directing the star in this play.

Exhibitor Uses Negro to Advertise Warner Picture

A CLEVER advertising stunt has just been staged by Walter Griffith, manager of Poli's Bijou Theatre, New Haven, Conn., in connection with the showing of "The Man Who Turned White," the Robertson-Cole feature distributed by Exhibitors Mutual. "The Man Who Turned White" is the first H. B. Warner picture since that actor returned to the screen.

A gentleman of the darkest hue to be found anywhere in and about New Haven was discovered by Mr. Griffith, and was dressed up in a full dress suit of the latest cut, a high silk hat, and the last word in the fashions.

When he was all dressed up the gentleman of color wanted to start out immediately. But when Manager Griffith directed that one-half of Sam's face and head be painted white, he became a little frightened. He was effectively painted, however, and then he was started out carrying a sign "I am the Man Who Turned White. See me at Poli's Bijou."

Production Work of Eminent Authors Far Advanced for Early Release for First Play

JUST when the first release of Eminent Authors' Pictures will be has not been announced, but the fact that all Rex Beach pictures are to be included in the list of Eminent Authors' productions from now on means that the Goldwyn organization probably has several complete subjects now in hand.

It is said that the first Gertrude Atherton picture has been sent to the Goldwyn studios at Culver City for immediate production. Rupert Hughes is progressing rapidly with the script of his first picture, "The Cup of Fury," for which Eve Unsell is making the adaptation. Leroy Scott and Charles Whittaker are working on the scenario of "Partners of the Night." These assure a social drama of timeliness and one of Scott's well-known detective stories.

What Mary Roberts Rinehart and Gouverneur Morris will fix upon for their first pictures is now under discussion. A Basil King picture is now being shown in "The City of Comrades," in which Tom Moore is the Goldwyn star. Jane Cowl and Ethel Barrymore have appeared in two pictures based on Basil King's plays. Even greater success may be expected of King's first photodrama for Eminent Authors' since he has been holding back several novels until the present plan of author-producer co-operation could be put into effect.

Tunnel Exploded for "In Secret."

Ten separate explosions completely destroying a tunnel and burying a marching army of several hundred men is the unusual interior scene that will be taken this week in the studio of the George B. Seitz Productions, Inc., to bring to a conclusion the filming of the coming Pathe serial, "In Secret," starring Pearl White and based on stories by Robert W. Chambers.

It is customary to take such huge scenes out of doors, but Director Seitz will introduce a studio innovation by making them entirely in interiors. The effect to be put across is that of the destruction of a tunnel while a huge invading army is passing through.

The tunnel scenes will practically finish the filming of the serial.

REVIEWS AND ADVERTISING AIDS (Continued)

vicinity, one of the rangers, Captain Neil, is shot in cold blood by Jeff Lawson, a rustler. This crime is committed for purposes of intimidation, but it so arouses Buck that he determines to go to Fairdale and cope with the gang single-handed.

He remembers Longstreth's offer of a job and rides boldly to the ranch. Longstreth is himself playing in with the cattle rustlers, but since the arrival of his daughter has experienced a change of heart, and wants to give up the practice. He employs Buck, still under his assumed name, and directs him to look after his daughter's safety.

Buck soon gets in contact with "Bully" Brome, leader of the outlaws, whom he shoots in a dramatic manner. He also kills Lawson, and eventually routs the gang. The chain of evidence leads to Longstreth, but the latter is freed for reasons, and Buck wins the girl.

Program and Advertising Phrases: Fascinating Story Vibrant With the Grandeur of the Sweeping Western Plains.
William Farnum in Romantic Story of the Early Days in Texas, Based on Zane Grey's Dramatic Novel.
How an Intrepid Ranger Overcame a Band of Cattle Rustlers Single-Handed and Won the Girl He Loved.
A Story of Courage, Loyalty and Love Pitted Against Tremendous Odds, with William Farnum as the Hero.

Advertising Angles: Farnum's following have liked him in other Zane Grey stories and they will like him in this one. Use Zane Grey's name as often as you do Farnum's, billing man and story jointly. This is a story of "shaps," wild riding and daring deeds—so go after it forcefully, using strong terms with the assurance of a picture to back them.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet. Twelve 8x10, twelve 11x14 and three 22x28 photos, cuts, mats, press book.

"Hay Foot, Straw Foot"

Paramount Presents Charles Ray in a New Recruit Story of Patriotism and American Standards of Honor.

Reviewed by Louis Reeves Harrison.

THE Paramount picture, "Hay Foot, Straw Foot," provides a better outlet than usual for Ray's portraiture of hesitating and faltering human nature during immature youth, a finer one because it does not surdenly transform an awkward farm hand into a hero, and it is an American characterization because it reveals that the secret of native shyness is very often due to true modesty, instead of to fear.

There is a little tender element of pathos at the end of "Hay Foot, Straw Foot" which will strongly appeal to American spectators. The theme of the comedy, which comes through an amusing characterization of the raw recruit so skilfully interpreted by Ray, is that the protective instinct of the average American youth is as delicate and clean as it is strong and determined, an unusually high motive for a character comedy.

The most amusing incident of the story is the appearance of Ray at a camp entertainment as the great Abdoul ben Mazzazza, Oriental trickster of such obvious awkwardness that he brings down a house of roaring rookies. It was enjoyed equally well by a crowded house at the Rialto. His support is exceptional, including Dora Lee as "the girl," and such thoroughly capable performers as Spottiswoode Aitken and William Conklin. The spirit of the story is clean and wholesome, thoroughly American, and suited to both large and small houses in this country.

Cast.

Ulysses S. Grant Briggs.....Charles Ray
Betty Martin.....Doris Lee
Harry Weller.....William Conklin
Thaddeus Briggs....Spottiswoode Aitken
Jeff Hanan.....J. P. Lockney

Story by Julian Josephson.
Directed by Jerome Storm.

The Story.

One of the "Hay-foot and Straw-foot" rookies, Ulysses S. Grant Briggs, is the grandson of Thaddeus Briggs, whose standards of life are those of Grant, under whom he served. The Union Vet has ended his differences with a confederate Vet, Jeff Hanan from the very start of the European war, but he sticks to his principles, which he has ingrained in the character of his grandson. Ulysses is an awkward rookie, who aims to shine at camp theatricals, where he attempts parlor magic with disastrous consequences so far as his audience of rookies is concerned, but he rouses the pitying interest of tender Betty Martin. He falls in love with her, but is in doubt whether or not her stage aspirations are in full accord with the ideals of General Grant.

Charles Ray
As his grandfather would have him Appear in "Hay Foot, Straw Foot."

While investigating this subject at the town library, he overstays his leave, and starts to hike it to camp. At a road house forbidden to soldiers, he sees Betty being led in by unscrupulous Henry Weller, who has enticed her there through the old trick of a stalled motor car. Ulysses hovers about until he effects an entrance and saves the girl from Weller's designs at a crucial moment, enabling her to escape unrecognized, though he is arrested for a bruising fight with Weller.

Ulysses is up for court martial at a moment the two old vets visit camp, but he refuses to explain when brought before the commanding officer. His is the silence of a true-hearted American, that of protecting an innocent girl's good name. Things are going hard with him, to the distress of the old vets, when Betty appears and declares that if any one is to be shot, she is the guilty party. Her naïve confession brings only smiles at first, but the plucky rookie comes out with flying colors, with the high opinion of his commanding officer, of the vets, of his companions, and, best of all, of the girl he has so devotedly shielded.

Program and Advertising Phrases: Charles Ray Presented in a New Angle of His Dramatic Instinct.
Comedy and Pathos Mingled in An Echo of Two Great Struggles.
How a Boy of Our Day Was Guided by the Spirit of His Ideal Warrior.
How North and South Were Blended in the Younger Generation.
Charles Ray Essays New Ideas in Presenting Comedy and Pathos.

Advertising Angles: With a thin story and a different type of character than Ray has been used to, care should be taken not to "overpromise." Simon-pure "Ray fans" (and there are thousands of 'em) will accept this work without much complaint—but there should be no special "boosting" to influence the others who go to pictures impartially and only to be entertained. While the story is clean and wholesome in spirit, Ray is denied his accustomed opportunities for display of his unique comedy talents. General Grant and General Lee take a forward place in the early scenes. Pictures of these two great military leaders should be featured in lobby displays and in advertising. Veterans of the Federal and Confederate Armies project their arguments as to the greatness of their ideal warriors. It was indicated at the Rialto, New York, that both of these Generals were a "hit" with the spectators, and there was recurring applause for each as their pictures appeared in the subtitles. Important scenes are laid in a training camp, giving a chance to appeal to demobilized soldiers, who will delight in the comedy elements there introduced. Avoid engendering sectional feeling in your advertising—for there is nothing in the picture to warrant such procedure. Veterans of both sides in "the late unpleasantness" will thoroughly enjoy the Grant vs. Lee controversy that dominates the earlier reels.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and the production. Advertising lay-out mats. Slides. Press book.

"The Man Beneath"

Robertson-Cole Production Features Hayakawa in Artistic Presentation of Dramatic Romance.

Reviewed by Margaret I. MacDonald.

THE poetic treatment given the story of "The Man Beneath," a Robertson-Cole production released through the Mutual Film Corporation, is largely responsible for the successful conversion to the screen of the Edmund Mitchell novel from which it was adapted. The first reel is a clean-cut presentation of characters and character relation, and the main situation of the story.

When the second reel opens, the spectator, scarcely aware that the first reel has spun its length, is thoroughly well acquainted with the play's people, and with threatening shadows or anticipated sunshine in the lives of each. The remainder of the production, thrillingly adventurous, and at the same time dramatically romantic, swings to its close at a gait that accelerates as it reaches the story's climax.

With Helen Jerome Eddy in the role of the Scotch girl in love with a Hindu scientist, and Sessue Hayakawa play-

(*Continued on page* 111)

On the Beach at the Studio—Charming Charming Marion Davies a la Tearle.
Bob Leonard is reading the Select star a lecture for this "April Folly," but that isn't disturbing Conway Tearle a bit.

Fannie Ward Heads Pathe Program for June 29

FANNIE WARD heads the Pathe program for June 29. Following "The Yellow Ticket," "A Japanese Nightingale" and "The Narrow Path," the screen adaptation of "Common Clay," followed by "The Cry of the Weak," comes the sixth of these vitally modern stories—"The Profiteers." It has to do with the working of powerful, unscrupulous forces, devoid of the least feeling of patriotism; a cold, heartless ambition that reached for power and for gain; the forces of right which found expression in one courageous man and the hideous conspiracy that struck at him through his beautiful young wife.

"In the Breakers," episode No. 11 of the Pathe serial, "The Tiger's Trail," starring Ruth Roland, opens with Belle Boyd (Miss Roland) being rescued from the branches of a tree in which she had caught when thrown over the precipice by the tiger worshippers.

The Harold Lloyd comedy is a brisk, clever seasonal satire, called "Spring Fever," as Hal E. Roach, the general director says, "based on an elemental thesis of human nature and the weather."

"Pen Points of Progress," shows how, in writing, we have come from the far stone age, with its carven hieroglyphics through the quill period, into the steel age, and finally into the modern facile fountain of graphic expression.

Then comes "Topics of the Day," full of timely quips and "smart slams."

Hodkinson Divulges Cast of Augustus Thomas Drama

AS leading man for "The Volcano," Leah Baird has Edward Langford, who lends finesse and polish to the colorful role of Captain Garland. Langford, before his entry into the cinema field, was seen in a number of Broadway stage productions and for several seasons headed road companies of established New York successes.

One of the most important roles of the production is entrusted to Jacob Kingsbury, who has long borne the reputation of being one of the few accomplished villains on the screen. He appears as the Russian Radical, Alexis Minskivich. Willie Gibson, the only one-footed dancing comedian on the stage, and long a favorite in Cohan & Harris musical comedies, has an outstanding role to portray, that of Davy Carroll, the maimed soldier patriot, just returned from "over there."

Mme. Elvira Amazar, beautiful Russian operatic contralto, who distinguished herself in her first screen venture with Leah Baird in "As A Man Thinks," Harry Bartlett as Grandpa Carroll, Civil War veteran, Becky Bruce and William Fredericks, as the leader of a band of radicals, complete the roster.

"The Better Wife" to Be Released in July.

Select Pictures Corporation announces for release in July, Clara Kimball Young's latest picture, "The Better Wife." Miss Young is again seen as a star at the head of her own company, being supported by Nigel Barrie, her leading man, and a company which includes eight of the best known players upon the screen.

Miss Young's latest Select Picture is a modern story of smart society, with the scenes laid on both sides of the English Channel. The role affords her opportunity for wearing some of the loveliest gowns in which this always handsomely dressed actress has ever appeared. Select announces that "The Better Wife" is being rushed to completion for July release.

"The Wolf" Staged on Nature's Set.

Nature set what is practically a complete stage for "The Wolf," a picturization of Eugene Walter's drama, which is being made by the Earle Williams Company at Lake Tahoe in California. The territory about the lake has been found ideal in following the descriptions in Mr. Walter's play, and director James Young believes that pictorially "The Wolf" should eclipse all previous Williams features produced on the West coast. Every scene in the film version will be made upon the locations found about the lake, and when the company returns to the Vitagraph studio at Hollywood, the completed film will be ready for shipment East.

Goldwyn Announces Two Topicals.

Goldwyn Distributing Corporation announces the release dates of the following Ford Educational Weeklies: June 22, "Pure Havana," a story of the land made famous by the Spanish-American war; June 29, "The Fable of the Olive and the Orange," in which the growth and nurture of the olive and the orange are followed by the cameraman.

Midnight Water Scenes Made at San Francisco

ONE of the most spectacular nighttime water scenes ever filmed will be seen in Olive Thomas' forthcoming Selznick Picture, "The Spite Bride," which was made just before Miss Thomas left California for New York. Other big scenes which the picture contains were made in the dining room of the Hotel Alexandria, in San Francisco, Grauman's new million dollar theatre and the Majestic Theatre.

The water scene was made in San Francisco Bay. The burning yacht is shown by a clever bit of trick photography, but in order to get realism in the lifeboat scene, Director Charles Giblyn arranged to have Miss Thomas, Robert Ellis, Claire Dubrey and Jack Mulhall drift in an open boat in San Francisco Bay at night. The cameras and a battery of searchlights were stationed on a harbor tug boat.

On the night that the scene was made a heavy sea was running, and the inky blackness of the water, from the absence of the stars and moon, made the attempt one of extreme danger to the occupants of the small boat. Owing to the heavy traffic in the bay during the evening, it was necessary to wait until after midnight before making the scenes. For two hours the small boat pitched and tossed about on the choppy sea.

Another important scene was made on the stage of the Majestic Theatre after one of the regular performances. A group of lions that were being used in one of the acts was loaned to Director Giblyn for use in this scene. A wedding breakfast scene shows the interior of the Alexandria Hotel.

Cohen Admires "Perfect Lover" Set.

That the Bal Masque scene in Eugene O'Brien's Selznick Picture, "The Perfect Lover," is the best that has ever been made for any motion picture production, is the opinion of Sidney S. Cohen, president of the New York State Exhibitors' League, who visited the Selznick studio, one day last week, as the guest of Studio Manager Harry Rapf.

Mr. Cohen, who was banqueted at the Waldorf-Astoria in recognition of the part he played in securing the legislation which permits Sunday shows, was accompanied on his visit to the Selznick Studio by State Senator Walker, whose spectacular fight in the Senate was chiefly responsible for the crushing defeat of the State Censorship Bill. Senator Walker was also enthusiastic over the production, and agreed with Mr. Cohen that it is the best he has ever seen.

Start Work on Arbuckle's "Back Stage."

Work has been started by "Fatty" Arbuckle's company at the temporary studio in Glendale on the next Paramount-Arbuckle comedy, which bears the working title "Back Stage." "Fatty's" supporting cast is again headed by Al. St. John, Mollie Malone and Buster Keatch.

"Fatty" and his comical crew will be funnier than ever in this production, judging from the "business" in the scenes which have been taken so far. The entire action of the story takes place in a single set. This is a theatre, workable in every detail, front and back, with a seating capacity of one thousand.

Christie Completes "He Who Hesitates—"

Bobby Vernon is featured in a new Christie Comedy, "He Who Hesitates—," which has just been completed under William Beaudine's direction. The story is by Margaret A. Taitinger. Ethel Lynne appears with Bobby. Other new Christie releases are "A Flirt There Was," featuring Dorothy DeVore and Jay Belasco, and "There Goes the Groom" featuring Bobby Vernon, with Lucille Hutton.

REVIEWS AND ADVERTISING AIDS (Continued)

ing the part of the Hindu, it is not difficult to believe that little is left to the imagination in the interpretation of the tragic situation created by a race barrier blocking the gates of love. Helen Jerome Eddy's work in "The Man Beneath" is easily as effective as her character portrayal in "The Turn of the Road;" while Sessue Hayakawa more than lives up to his former screen efforts. Pauline Curley and Jack Gilbert also do excellent work.

Cast.

Dr. Chindi Ashutor.....Sessue Hayakawa
Kate Erskine.....Helen Jerome Eddy
Mary Erskine.....Pauline Curley
James Bassett.....Jack Gilbert
Countess Petite Florence....Fontaine La Rue
Francois.....Wedgewood Nowell
Story by Edmund Mitchell.
Directed by William Worthington.

The Story.

The big situation in "The Man Beneath" hinges about the love story of Kate Erskine, a Scotch girl, and Dr. Chindi Ashutor, a young Hindu scientist and philanthropist, with the woman playing the part of the "conscientious objector."

Kate Erskine's sister's engagement to James Bassett, a college friend of Ashutor's, parallels the romance of the former pair, and for a time forms a striking contrast of joy against sorrow in "The Man Beneath." When Mary Erskine's wedding trousseau is in the making, and the horizon suggests nothing but sunshine, a shadow appears in the ghost of a youthful folly of Bassett's. He is summoned by an Italian black hand society, to which, for the sake of adventure, he had allowed himself to become attached, and which had chosen him to commit a murder.

A year's unexplained absence in Europe causes the wedding to be postponed. The meeting of Bassett with Ashutor about the time when the black hand gang have rounded him up for failure to do their bidding, results in the clever manipulation of matters by the Hindu, who accompanies Bassett on his homeward journey, as his servant.

While on the voyage, trailed by secret agents of the society, Ashutor uses his Hindu magic to put Bassett to sleep. When Bassett is folded in his winding sheet Ashutor substitutes a dummy, which is buried at sea. The Hindu plays the heroic role to the end, where in carrying the news of Bassett's safety to the Erskines, the lovers are reunited

Program and Advertising Phrases: Cleverly Mystifying Photoplay Made From Edmund Mitchell's Novel.
Helen Jerome Eddy, Star of "The Turn of the Road," Reappears with Sessue Hayakawa in Mystery Drama of Intense Interest.
Hindoo Magic Thwarts Despicable Purposes of Conniving Villains.
Artistic Presentation of Dramatic Romance Presents Sessue Hayakawa and Helen Jerome Eddy in Delightful Photoplay.
Mystery and Romance Combined in Fast-Moving Photodrama of Romantic Love.

Advertising Angles: Where Helen Jerome Eddy has appeared in "The Turn of the Road," give her as much publicity and billing as goes to Hayakawa. Where the Japanese actor is popular keep him to the front with Miss Eddy second feature. In localities where Hayakawa may be relegated to second place, do it and make the most of Miss Eddy. Apply a touch of the "mysterious" to your advertising. Hindu magic plays a strong part in the story and may be featured in the billing and advertising. But don't crowd out the love interest to play up the mysterious. Here is a good feature that will give general satisfaction and may be promoted with that assurance in view.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet. One, two and three-column mats, thumbnail and program cover cuts. Announcement slide. Eight 11x14, eight 8x10, and two 22x28 photo gelatines.

"The Challenge of Chance"

Jess Willard in Border Melodrama, Distributing Rights Controlled by Frank G. Hall.

Reviewed by Louis Reeves Harrison.

A SCREEN performer of natural dignity and very pleasing personality, Jess Willard is a decided success in the role of a ranch foreman in "The Challenge of Chance." His character is that of an expert horse buyer, who comes upon a conspiracy to assemble a lot of blooded horses where a band of Mexican insurgents can carry them off in a raid. Willard's

Jess Willard
Just after he has broken up a horse-thieving scheme in "The Challenge of Chance."

feats of strength are remarkable ones, and not to be doubted when he is seen in action. The wonder is that several of the villainous characters arrayed against him were not sent to the hospital in real life, for he seems to be unconscious of his enormous strength at times, and a stray punch without evil intention, looks to be the full equivalent of a mule kick. He makes a convincing border hero and holds the eye through more than size and strength, through a very decided and equally interesting personality. The story is one of rapid action once it is under way, so rapid that it is almost impossible to distinguish between friends and foes in the general mixup of Mexicans and Americans. For those who demand action and plenty of it "The Challenge of Chance" will meet all requirements, some of the large ensembles involving the use of hundreds of men. There is in the border fighting some vivid suggestion of what actually goes on and may be expected, scenes liable at any time to become unpleasantly realistic, and unusual pains have been taken to intensify this realism. There is a little love story, but not that of the lead—he plays the heroic role without selfish interest of any kind, so far as the heroine is concerned. Arline Pretty is attractive as the girl.

Cast.

Joe Bates.....Jess Willard
Fay Calvert.....Arline Pretty
Charles Burr.....Albert Hart
Bob Edmonds.....Lee Hill
El Capitan.....Harry Van Meter
Story by Roy Somerville.
Directed by Harry Revier.

The Story.

"The Challenge of Chance" taken up by Joe Bates, ranch foreman, is to leave an assured position and adventure in a new and more remunerative one with Charles Burr, large horse dealer near the Mexican border. He has an adventure on the way when his train is temporarily stalled. He descends to punish a brute, who is beating a spirited horse with a stave, and loses his train while knocking out the brute and all his helpers. Next day Joe appears at the horse dealer's office and accidentally discovers that he has mauled his prospective employer. He leaves before he is seen by the dealer and without resigning.

This enables Joe to right the wrongs of a young girl who has inherited a string of fine race horses and little else. He discovers that her animals, along with others of great value, are to be assembled at a race track within easy reach of a Mexican raid. From this moment he has his hands full of stirring adventures among the Mexicans, but he organizes clever resistance against the raiders and fights them to a standstill, both in person and in the hottest kind of a skirmish with their forces.

Joe saves the string of race horses for the young American girl, puts the villainous characters out of commission, or out of the world, makes a small fortune for himself and assures the happiness of the heroine and the man she loves.

Program and Advertising Phrases: Not a Prize-Fight Picture But An Exciting Screen Drama of Great Interest.
Hero of Prize-Ring Battles Takes Up the Cudgel of Girl Who Is Oppressed.
Exciting Scenes and Sensational Climaxes Abound in Stirring Melodrama.

Advertising Angles: Results attained in an advertised encounter at Toledo on Independence Day will have everything to do with the method to be employed in promoting this attraction. Win or lose, there will be a certain amount of interest in Jess Willard as a screen actor. He does well and may be advertised without apologies. Remember this is not a prize-fight feature and should not be advertised as such unless you would deceive, wilfully, the patrons of your theatre. And "fooling the public" is bad business in the show game.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, one twenty-four-sheet, press book, heralds, booklets, 8x10, 11x14 and 22x28 photos for lobby display cuts and mats, music cues.

"The Solitary Sin"

Solitary Sin Corporation Releases Six-Reel Study of Sexual Abuses.

Reviewed by Robert C. McElravy.

THIS six-reel subject, entitled "The Solitary Sin," is a study of sex abuses on the part of young men, through ignorance and early neglect on the part of their parents. It is told

(*Continued on page* 113)

He Gave Her Magnificence Even in the Heart of the Desert.

The sand castle which Matt Moore, the husband, gave Louise Glaum, the butterfly wife. At the right, Edwin Stevens as the baron who stole her away—in the Hodkinson release, "Sahara."

Kashin Explains Advantage of "Screen Letter Box"

MORRIS KASHIN, who conceived the the idea for the Screen Letter Box, a new short subject, released for the first time by Frank G. Hall, president of Independent Sales Corporation, July 15, in a recent interview with a representative of this publication, had the following to say:

"During the time that I have managed motion picture theatres, I have perhaps received columns of publicity on exploitation suggestions. Some of this contained quotations telling the trade what I was doing in the way of drawing people to the theatres I was managing, and how I was doing it.

"Therefore I cannot believe that those who were most vitally interested did not know of my work. Most certainly the captains of the industry read the trade papers carefully.

"One of the trade papers, some three years ago, in commenting editorially on my work, stated in part, 'the manufacturers of nationally sold goods have long established departments that help sell the article to the public. They have cut the cost of selling the article to the retailer and applied the money thus saved to helping the retailer sell the goods to the public. When will the motion picture producers establish such departments and engage those men best fitted to conduct them?'

"Quoting this editorial in a recent article, I said: 'How many of the producers have adopted this suggestion. If you go to them with a new idea to help them sell to exhibitors they'll take you up immediately, but none of them profited by the advice of an exhibitor who knew the needs of exhibitors.'

"And this was perfectly true until quite recently. None of the big producing or releasing organizations took this up until Frank Hall, himself an experienced exhibitor, saw fit to commercialize my experience and give to exhibitors what he knew to be real service, the kind of material that would be a powerful box office drawing card.

"That is why Frank Hall signed to distribute The Screen Letter Box, an idea conceived by himself and produced by Jack Cohn. It is film that is produced after a careful study of box office conditions with the one idea of turning out something that would be decidedly attractive to the public, arouse their deepest interest, draw them to the theatres, and at the same time advertise the theatres where it is shown."

Mr. Hall controls the exclusive distributing rights to the Screen Letter Box for the United States and Canada.

Lake of Hair Restorer in New Chester Picture

LAKE HUACACHINA, in southern Peru, is one of the "points of interest" in a coming Outing-Chester picture, the film for which has just arrived. This isn't any ordinary body of water. It is a health resort and a beauty parlor rolled into one.

For one thing, the water is said by the people to be a marvelous hair tonic, which, if given due trial, will grow an abundant crop on the baldest of heads. It is no uncommon sight to see several bald heads down at the lake laving their pates. They stay there for long periods, pouring the water over their heads by the hour and the gallon.

At the same time many sufferers from rheumatism may be seen plastering themselves with mud from the bed of the lake. And near by is a well from which water is taken that, when poured over the head, dyes the hair a beautiful golden color.

Pathe News Has Film of Dempsey Training Bout

PATHE NEWS has secured exclusive training pictures from the training quarters of Jack Dempsey, who is to battle with Jess Willard for the ring championship of the world. Experts say that they are the best boxing pictures ever taken, considered either from a photographic standpoint or from the fact that here is presented all of the skill and "gruelling" of a real fight.

The cameras were so placed that no important move in the game was missed. The pictures have all of the thrills of a real battle—which it was, in fact—and will prove a timely and interesting feature of the Pathe News. The schedule of their showing is No. 52, Wednesday, June 25; No. 53, Saturday, June 28; and No. 54, July 2.

"The Firing Line", by R. W. Chambers, Shows Irene Castle Swimming and Dancing

THE Paramount-Artcraft Special production, "The Firing Line," in which Irene Castle, world-famous dancer and screen star, appears in the leading role, is scheduled for release July 6.

This production, according to the Famous Players-Lasky Corporation, has claims to distinction which are worthy of the attention of exhibitors. In the first place, it is pointed out, the story was written by Robert W. Chambers. "The Firing Line," moreover, is generally conceded to be Chambers' greatest novel, and this fact cannot be played too strongly in the exhibitor's advertising.

Star Performs Athletic Feats.

In the production, which was directed by Charles Maigne, Irene Castle is seen in the various activities which have earned for her the reputation of being one of the most athletic young women before the public. One of the early scenes in the picture shows her in bathing costume, diving and swimming, and her mastery of the crawl stroke and the speed with which she plows through the water are said to excite the admiration of lovers of aquatics.

Miss Castle is also a splendid horsewoman, and the story of the picture requires that she ride to hounds. This she does with unusual grace and daring. Of all the costumes of varying style and elaborateness which the star wears in real life as well as in motion pictures, none is more becoming than her riding habit.

Appears as Dancer.

But Miss Castle is most widely known, outside of her work in pictures, as a dancer. This gift has been made full use of by the producers of "The Firing Line." In a scene representing a garden fete, taken with other scenes at Miami, Fla., on one of the finest estates in that section, Miss Castle dances for the assembled guests. A spotlight is thrown upon her, and under its brilliant rays she is seen gracefully tripping back and forth across the greensward.

Capitol Comedy Has Cabaret Scene.

A realistic portrayal of dancing in Broadway cabarets is seen in "Smiling Bill" Parsons' latest Capitol Comedy, "A Wonderful Night," which is distributed by Goldwyn. In order to create the real spirit of the cabaret, "Smiling Bill" engaged a well known classic dancer to perform several of her specialties in the roadhouse scene. Here she first appears surrounded by several loosely garbed girls, with headdresses fashioned to represent canaries so as to carry out the suggestion of the name of the roadhouse, Canary Cottage. Never before has a solo artiste been engaged to perform her dancing specialty before the camera.

Ruggles Busy on New Alice Joyce Film.

Wesley Ruggles, who has been serving with the A. E. F. in France, as a lieutenant in the Photographic Division of the Signal Corps, has been honorably discharged and returned to his home here. Albert E. Smith, president of Vitagraph, promptly restored him to his former position as one of the directors of Vitagraph features and he is now busy on a new picture with Alice Joyce. Before he went to the front, Mr. Ruggles directed Miss Joyce in one of her greatest successes.

REVIEWS AND ADVERTISING AIDS (Continued)

in story form and follows the careers of three boys through their early years and up to the marriageable age. One of the boys was taken in hand by his father, while still very young, and profited by learning the secrets of nature and sex. The other boys were allowed to grow up in ignorance; one of them contracts syphilis and is not permitted to marry, and the other goes insane from self abuse. The first youth is the only one who finds ultimate happiness with the girl of his choice.

While told in story form, this is too much of a pathological study to pass as mere entertainment. Many spectators will no doubt feel that it deals too freely with repellent situations. It is a picture of worthy motives, and the intention is to spread knowledge along proper lines. This is commendable, and if the subject errs in any respect, it is in being too forceful. There is nothing offensive about the presentation or the work of the very capable cast, but there is a very decided and necessary leaning to the morbid. It does not succeed in keeping a pleasant side uppermost, as many of its predecessors have done. For this reason, while its message is a laudable one, it will doubtless not prove so successful as a story. Its real value is in the presentation of forceful truths.

Cast.

Bob Meredith.....Jack Mulhall
Mary McMillan.....Helene Chadwick
Mrs. Meredith.....Anne Schaefer
Mr. Meredith.....Edward Cecil
Bob as a Child.....Gordon Griffith
John.....Leo Pierson

Other players include Pauline, Curley, Milla Davenport, Dorothea Wolbert, Edward Jobson, Kate Lester, Irene Aldwyn and Charles Spere.

Directed by Fred Sullivan.
Story by George D. Watters.

The Story.

"The Solitary Sin" introduces Bob, John and Edward, three boys living in the same neighborhood. Bob's father takes hold of him in early youth and tells him the story of life and sex. He even takes Bob to a hospital and shows him through various wards where men are being treated for sexual diseases. The youth thus faces the world with his eyes open, but John and Edward are neglected by their parents, and meet with a different fate.

When the boys grow up all become engaged to girls they have known all their lives. John discovers, in a terrible moment, that he has contracted syphilis. He visits a celebrated Dr. Stone, who says it will require from three to five years to cure him. John cannot face this long period and rushes off to a quack doctor, who bleeds him of his money and pronounces him cured, when such is not the case. John prepares to marry, but Dr. Stone stops the wedding in dramatic fashion.

Edward meets with a sad fate, having taken up with evil companions in his youth, and he loses his mind through perversion. He commits a crime in a sudden rage, and is declared insane by an examining committee.

Bob is the only one of the three youths who comes through unscathed, and he attributes this to the teachings of his father at the proper time. He is happily wedded at the close.

"One-Thing-at-a-Time O'Day"

Metro Picture, Full of Humor and Human Interest, Has Bert Lytell as the Star.

Reviewed by Edward Weitzel.

WILLIAM DUDLEY PELLEY'S story, "One-Thing-at-a-Time O'Day," done into screen form by Metro, will be a big hit with those who admire the character creations of Bert Lytell and are fond of unforced humor and real human interest. The dogged determination of Stradivarius O'Day with his rule of never trying to do more than one thing at a time, and the way he conquers fate and wins against almost overwhelming odds, form an excellent motive for the plot, which is embellished with many laughable incidents and a comedy finish of unusual humorous possibilities. The fun is always clean and lively, and the entire picture furnishes entertainment of the most wholesome order. It has been capitally directed by John Ince. Bert Lytell makes a real character out of Stradivarius without the slightest hint of exaggeration and succeeds in keeping him a favorite with the spectator from start to finish. Eileen Percy is dainty and effective as the young bare-back rider. Joseph Kilgour, as Charley Carstock, and Stanton Heck, as Gorilla Lawson, are the leading male members of a capable support.

Cast.

Stradivarius O'Day.....Bert Lytell
Charley Carstock.....Joseph Kilgour
Prairie-Flower Marie.....Eileen Percy
Gorilla Lawson.....Stanton Heck
Mac Leod.....William A. Carroll
Roughneck M'Dool.....John Hack

Directed by John Ince.

The Story.

"One-Thing-at-a-Time O'Day" is the nickname given to a chap who believes in working so hard at the task in hand that he has no time to think of anything else. His looks belie his true character, and many attempts are made to impose upon him, but his way of doing things always brings him out on top. One day he goes to a one-ring circus and realizes there is but one girl in the world for him, the pretty little bare-back rider of the company. Had it been a three-ring circus he probably would not have bought a ticket and gone inside. But one glance at Marie settled the nature of his next job—any old thing which would permit him to travel with the show and win the lady for his wife.

Before really attempting a thing, O'Day's plan was to make a special study of it, as he himself expressed it. The circus was down on its luck, and bad business kept the manager in no mind to hire further help. But this did not discourage O'Day. He followed the show from town to town until business picked up, and he was hired to clean the manager's auto. This he did so thoroughly that he was told if he would learn to run it he might have the job. A chap of his turn of mind was not long in subduing the Ford to his will. In the meantime he found out that he had a rival. Gorilla, the strong man of the show, was also in love with the bare-back rider. He beat up O'Day when he learned what the young chap was after.

That settled matters for O'Day—he must keep on practicing until he was able to knock out the strong man. The arrival of a friend of his, a pugilist named "Roughneck M'Dool, gave him a teacher in the manly art, and the two so got on the nerves of Gorilla that the day appointed for the battle he did not appear in the ring, but felled the treasurer and started to run off with the funds of the show. There was a hot race after him. When O'Day finally overtook the strong man, the young chap saw to it that his long hours of training were not wasted. It didn't take him many moons to win Marie after that and they were soon married and happy. Then one day he found that the rule of his life had been broken in spite of himself and he was the father of twins.

Program and Advertising Phrases: Rich in Unforced Humor and Real Human Interest.

Highly Amusing Story of How the Policy of "One-Thing-at-a-Time" Won Out Against Tremendous Odds.

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JOHN BOWERS

Leading Man in Goldwyn Pictures

Current Release: With Madge Kennedy

in

THROUGH THE WRONG DOOR

Goldwyn Announces Cast of "Through the Wrong Door"

MADGE KENNEDY, in "Through The Wrong Door," by Jesse Lynch Williams, is supported by John Bowers, her leading man, who essays a role decidedly different from his work with Mabel Normand in "Sis Hopkins" and "The Pest," and unlike any of his other roles with Madge Kennedy. He shares many intriguing comic scenes with the star, and is responsible for most of the odd complications which result from a mistaken address.

Burnell Manly, the American ace with thirteen enemy planes to his credit, makes his first appearance on the screen since his return from France, assuming a leading role in the newest Goldwyn picture.

Herbert Standing finds an extremely humorous and unctious role as Haskell Radcliff. This marks his first appearance with a Goldwyn star. Kate Lester, closely identified with recent Goldwyn Pictures, Betty Schade, who appeared in Mae Marsh's "Spotlight Sadie" and in Rex Beach's "The Crimson Gardenia," Robert Kortman and Beulah Peyton complete the ensemble.

Get Film Rights to Third and Fourth Pearson Picture

VIRGINIA PEARSON and her company are now working on locations in the vicinity of Lake George, where the final scenes for her second production, "Impossible Catherine," are being taken. Jack B. O'Brien, director general of the company, is directing the production. Many beautiful photographic effects have been secured around the big logging camp on the Schroon River which serve as one of the central locations for the story and the lavish interior scenes taken at the Yonkers studio are a striking contrast to the ruggedness of the former.

Motion picture rights of the two stories which will comprise the third and fourth Pearson productions have been purchased and plans for having them arranged in continuity form have been decided upon.

Louis Meyer, president of the Virginia Pearson's Photoplays, Inc., is so enthusiastic over his first film venture that he is contemplating the acquisition of a male star and negotiations along these lines have been practically completed.

Select Offers Two Light Pictures for Summer Use

TWO attractions for July are offered by Select in the latest photoplays of Clara Kimball Young and Norma Talmadge. Miss Young, appearing once again at the head of her own company, is seen in "The Better Wife," while Miss Talmadge is presented by Joseph M. Schenck in "The Way of a Woman."

Miss Young's picture is one of those entertaining affairs concocted of high society, low-cut gowns, misunderstood promises, faithful loves and hearts that break and break but keep on beating. The scenes are laid in England and on the Continent.

"The Way of a Woman" has been adapted by Eugene Walter from his successful stage play, "Nancy Lee."

"Brute Breaker" Locale at Mt. Shasta.

"The Brute Breaker," the six-reel drama by Johnston McCulley, recently purchased by Universal, is being staged in the shadow of California's famous Mt. Shasta by Lynn Reynolds. Reynolds took his company to Siskiyou county, on the Oregon border line, last week, for the exteriors of the production.

Frank Mayo and Kathryn Adams are featured players.

"That's a Gloria-us Rose,"
Said Houdini to Gloria Swanson at the Lasky studio one fine June morning.

Bolshevism Featured by Universal in Russian Film

COMMON PROPERTY" is the tentative title of a new Universal six-reel drama dealing with nationalization of women in Russia. It has just been started at Universal City with a strong cast under direction of Paul Powell. The story was written by Elliott Clawson.

Robert Andersen and Colleen Moore have the leading roles. Johnnie Cooke, Nell Craig, formerly starred by Essanay, and Arthur Jasmine, complete the cast.

Veterans Will Appear with Mix.

Civil War veterans at the Soldiers' Home near the Santa Monica racing course, where Tom Mix has been making some racing scenes for "High Speed," written by H. H. Van Loan, expect to make their debut in motion pictures ere long. These boys of '61 and '65 felt the thrill of the camera when they watched Mix work, and sent a deputation asking the Fox star to "fix it up" so that they could be seen in a picture. Mix promised them that in the near future he would write a story in which an important incident would be located in the Soldiers' Home, and that he would be glad to avail himself of their services.

Universal Buys More Popular Stories.

"Auld Jerimiah" and "The Altar on Little Thunder," two widely known stories, have been purchased by Universal for screen production.

"Auld Jerimiah" was written by Henry C. Rowland, a well known author, who has written many stories published in the Saturday Evening Post.

Elmore Eliott Peake is the author of "The Altar on Little Thunder," which was published by Harper's Magazine.

Harry Carey will probably be the star in the "Auld Jerimiah" production.

"Desert Gold" Story of West of Today.

"Desert Gold," the first picturization of a Zane Grey novel to be made under the production methods of Benjamin B. Hampton, is a story of the great West as it is today. The action takes place in 1913, with the fascinating and mysterious desert Zane Grey knows and understands so well, as a background. E. K. Lincoln, Margery Wilson, Eileen Percy and Edward Coxen are the principal players in the all-star cast.

"Desert Gold" Company Ventures Into Desert

A COMPANY of eighty people, twenty-two horses, including eight milk white Arabian steeds and several automobiles, comprised the "Desert Gold" company that journeyed to the Colorado Desert and spent six weeks there making scenes for Zane Grey's novel. "Desert Gold," a W. W. Hodkinson release, produced by Benjamin B. Hampton for Zane Grey Pictures, Inc.

The Colorado desert has served as a background for many western stories, but never before has a film company ventured so far into the desert as the Zane Grey Company. Having the author's great knowledge of the desert, they were led by Mr. Grey to the very locations described in his book. The headquarters of the company was at the little village of Palm Springs. The Coachella Indian Reservation embraces a large portion of the desert and mountain of the neighborhood and permission was obtained from the Government to permit the company to take pictures on the reservation.

Ernest Truex Starts New Two-Reel Comedy Series

A. J. VAN BEUREN has placed in production his first two-reel comedy starring Ernest Truex, featured player in the stage farce, "Please Get Married."

The picture is a comedy of suburban life written by Albert Payson Terhune. Mrs. Sidney Drew wrote the scenario from Mr. Terhune's story, which appeared in a recent issue of "The Saturday Evening Post." John Joseph Harvey has been signed by Mr. Van Beuren to direct Mr. Truex in these two-reel comedies.

In his first two-reeler, Mr. Truex will be seen as a Wall Street clerk who is a mere cog in the New York business machine, but in his home, suburban community he is considered a big magnate, a "Wall Street Man." The story is replete with humorous situations which furnish excellent opportunities for the comedy star. Already several exterior scenes have been "shot."

"Crimson Gardenia" Wins Praise at New York Showing

THAT Rex Beach's "The Crimson Gardenia," a Goldwyn picture, will prove a big money-maker is a conclusion arrived at by Goldwyn executives. Convinced from the beginning that the picture, because of its strongly-sketched story and its colorful background, was bound to be a success, the company feels that its judgment has been more than validated by the reception given it in New York City this week.

The production was shown beginning Sunday, June 22, at the Rialto Theatre, and the press criticisms were most favorable. It was hailed as a film which told a tale directly and boldly without sacrificing the theme to pathos or sentimentality, notwithstanding that a passionate love-affair runs throughout the story.

Christie Wants Stories Sent by Mail.

The Christie Film Company has bought a small house in Beverly Hills for the exclusive use of its scenario department, which at times includes the scenario editor, W. Scott Darling, Al E. Christie, William Beaudine and the other directors. Ever since Christie announced that he was looking for stories for his feature comedies as well as his one-reelers, local scenario writers have swooped down upon the studio in such numbers that the scenario department has to work where there are no telephones or street cars. Christie wants stories and more of them, but he wants them to come by mail.

REVIEWS AND ADVERTISING AIDS (Continued)

See How Fate Played an Amusing Joke on O'Day After He Had Won the Object of His Desire by Concentrating on One Thing at a Time.

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Advertising Angles: "Do One Thing at a Time," printed on cards as throw-aways for days before you announce the feature will interest the public. Hook this expression with your announcement: "Do As O'Day Did—One Thing at a Time;" "The Way to Success Is One Thing at a Time;" "Do One Thing at a Time and Do It Well" —all these expressions on the throw-away cards will impress the people and recall the title when it is "sprung." Keep Lytell's name to the fore—he has made friends through the many clever things he has done of recent months.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

"A Little Brother of the Rich"

Six-Reel Universal Production Presents Adaptation of Well Known Novel.

Reviewed by Robert C. McElravy.

THIS six-reel subject, "A Little Brother of the Rich," is an adaptation of the novel of the same name, written by Joseph Medill Patterson, which created more than passing interest some years ago. It really probes quite deeply into modern life, and offers a social study that will cause thoughtful people to ponder.

It is told in delightful story form, but carries a lesson that is all the stronger because it is so skilfully hidden. Paul Potter's career is not without many precedents, and in spite of his fundamental weakness of character, the spectator will give a sigh of sympathetic understanding at the manner in which his own ambitions trick him out of what he most desires.

The story is not one of the popular, surface type, but it is so intensely human and reflects problems of such universal consequence that it will undoubtedly make a strong impression.

The production has been given a clear and attractive presentation, and the high lights of the original story have been excellently brought out. The work of the cast is highly commendable, giving a well balanced effect from the acting standpoint.

Cast.

Henry Leamington.....J. Barney Sherry
Sylvia Castle.....Kathryn Adams
Paul Potter.....Frank Mayo
Muriel Evers.....Lily Leslie
Carl Wilmerding.....Jack Gilbert

Adapted and Directed by Lynn Reynolds.

The Story.

In "A Little Brother of the Rich," Paul Potter, an Indiana youth, is attending Yale, where he is a popular football player. On his vacation, during his senior year, he wins the hand of Sylvia Castle, whom he has loved since childhood. Sylvia's father consents to the match, but insists that Paul give up all thoughts of a New York career and live in his home town, Darbyville, with the understanding that he will some day become Mr. Castle's successor in the bank.

But the call of the metropolis is too strong for Paul. He and Sylvia quarrel after a promenade concert at Yale, where a certain Mrs. Evers came between them. Sylvia returns home and releases Paul from his engagement. Paul writes a letter professing his constancy, but never mails it.

Sylvia's father dies and the girl goes to San Francisco, where she meets an actor, Henry Leamington, whom she assists in his struggles against drink. Sylvia herself becomes a successful actress, and she and Leamington continue together as platonic friends and partners.

Paul, in the meantime, in New York, has been victimized by Mrs. Evers, being forced into a marriage with her to avoid a public scandal. She throws him over, as she did her first husband, and when Sylvia appears in New York, Paul has sunk to the level where he makes her an infamous proposition and forever loses her love. Sylvia weds Leamington, whom she has restored to manhood.

Program and Advertising Phrases: Splendid Cast and Production Reflects Screen Version of Greatly Successful Stage Play.

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Widely Read Novel and Subsequent Stage Version Now Further Exploited as Entertaining Screen Drama.

Advertising Angles: The novel and the stage-play gained popularity only a few years ago and still are fresh in the mind of most amusement seekers. The play was presented in a wide range of towns and left a fine impression. Capitalize this if your town was on the show's route. J. Barney Sherry, Kathryn Adams and Frank Mayo are known to many screen fans, and their names should be played up.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"Gates of Brass"

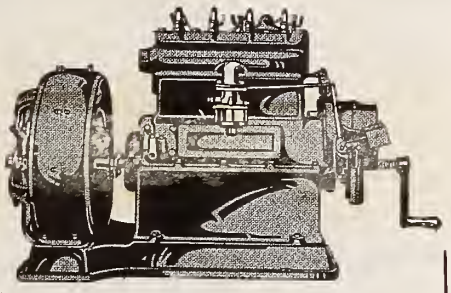
Five-Reel Pathe Release Features Frank Keenan in Strong Character Study.

Reviewed by Robert C. McElravy.

IN this five-reel Pathe release, entitled "Gates of Brass," Frank Keenan gives another of his closely studied and splendidly realized character portrayals. It is really a remarkable visualization of a type of swindler who has been widely known in this country for many years, and besides telling a fascinating story, as this production does, it also performs a public service in exposing individuals of the kind. Jim Blake, the character in question, has his counterpart in real life, and his methods of selling fake stock to unsophisticated individuals are by no means exaggerated.

The story itself, adapted by Jack

(*Continued on page* 117)



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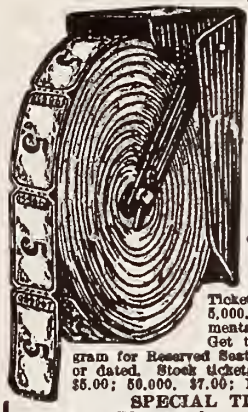

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Snow in "Beauty Proof" Soothes Summer Patron

VITAGRAPH apparently has selected a good moment to present "Beauty Proof," Harry T. Morey's new play of the Royal Northwest Mounted Police. The locale affords opportunity for utilizing furs, snow, skis, snow shoes and winter life in northern Canada. By a process of mental suggestion, the picture conveys a sense of coolness to those who witness it. Paul Scardon directed the production, and the story was written by James Oliver Curwood.

The hero is Corporal Steele, of the Mounted Police, and because of his indifference to women he has been dubbed "beauty proof" by his comrades.

Steele is warned that Carol Thorpe, sister of the accused man, will make every effort to see that her brother is not caught. She lures him into a trap. Her brother and his companions drop on Steele from a tree and carry him to their hut. There he is bound and gagged, secured in a box and delivered bock to Hodge as a box of tools.

Betty Blythe has the role of the girl, George Majeroni characterizes Hodge, Denton Vane has the role of young Thorpe, Tenny Wright and Bernard Siegel are two half-breeds, Robert Gaillard is seen as the inspector.

"Elmo" Serial Has Many Thrills.

The fourth episode of the Universal serial, "Elmo the Mighty," featuring Elmo Lincoln as the hero, and Grace Cunard as the heroine, is another chapter of excitement and intense action, fairly bristling with climaxes and hair-breadth escapades. It is entitled "A Fiendish Revenge," and centers about the mad attempts of the vallainous Rawden and his gang of desperadoes to capture the lovers and, by systematic torture, force from their lips the secret of the hiding-place of the wealth of the girl, which the bandits are bent upon securing by hook or crook.

First Martin Animal Comedy Ready.

The first of the Joe Martin animal comedies titled "Monkey Stuff" will be released the week of July 6. Universal promises exhibitors as well as the public a treat in the picture. Joe Martin is an orang-outang that could not be a better actor had he been born a man. The persons on the supporting cast are Harry Lorain, Phyllis Allen, Beatrice Lovejoy, Harry Burns, and Lucille Smith.

During the action Joe carries a baby around with the ease and carefulness of a human. He manages to put to flight the elephant and the lion, cast as crooks, and finally patches up the quarrel of the father and mother of the baby.

Virginia in Desperate Situation.

Virginia Warwick, playing the ingenue in the Fox Sunshine comedy, "Wild Waves and Women," almost turned the comedy into a tragedy when the bath house, which in the picture was being washed out into the ocean, was turned over by the rough water. Virginia disappeared. A hurried search revealed her still within the bath house holding on for dear life, and her head just out of the water. Immediate advantage was taken of the situation, and the accident was turned into a real scene in the picture.

Eason Has Name on Screen.

Reeves Eason, chief alde to Director Allen J. Holubar, in makIng "The Right to Happiness," the new Dorothy Phillips super-feature, will have his name flashed on the silver sheet as associate of the noted producer of "The Heart of Humanity." Eason has been a valuable right-bower to Holubar, havIng directed important productions himself.

When the Villain Stops Villaining.
Joe Ryan, Vitagraph serial bad man, gives Bill Duncan, the star, a rest, as they work on a new chapter play.

George Le Guere Will Be Seen on Screen in July

KNOWN to both stage and screen as one of the drama's best known juveniles and leading men, George Le Guere who has appeared opposite Blanche Bates, Robert Edeson, Lena Ashwell, Irene Fenwick, David Warfield and Jane Cowl, and who has the leading juvenile role in "Business Before Pleasure," will be seen on the screen next month in the first of the series of eighteen special productions to be made by Gerald Bacon for release by Frank G. Hall, president of Independent Sales Corporation. The picture is titled "Sun-Up," a screen version of Max Marcin's play, "Substitute Prisoner." Lucy Cotton has the leading feminine role. Mr. Le Guere has the part of a young husband, addicted to drink, and whose reformation is brought about by his young wife.

Lionel Barrymore
Who will appear in Artcraft's picturization of his stage success, "The Copperhead."

Acclaim "The Great Gamble" at New York Trade Showing

ONE of the most successful and widely attended trade showings recently held in New York attracted several hundred exhibitors from the metropolitan district to the New York Theatre Roof on June 20, when the first three episodes of the Western Photoplays serial, "The Great Gamble," co-starring Anne Luther and Charles Hutchison, were exhibited. "The Great Gamble" is to be released by Pathe, on August 3.

Present at the showing to meet the exhibitors were Director Golden; A. Alperstein, treasurer and general manager of Western Photoplays, Inc., Miss Luther and Mr. Hutchison, the co-stars; and the remainder of the cast, including Richard Neill, Warren Cook, Billy Moran, William Cavanaugh and Edith Thornton.

The three episodes shown were No. 1, "The Great Gamble;" No. 2, "The Clock of Doom;" and No. 3, "Into the Chasm."

The showing was enthusiastically received by the exhibitors, which was arranged and put on by W. E. Raynor, manager of the New York branch of Pathe Exchange, Inc.

Location Work on "La Rue" Finished.

Select announces that Mitchell Lewis has completed the location work on his coming Select picture, which is announced under the working title of "La Rue of the Strong Heart," and has returned to the Brunton Studio in Los Angeles where the interior scenes will be made. For the last three weeks Mr. Lewis, Director Robert North Bradbury, and Mr. Lewis' company have been stationed at the head of the Columbia River in Washington.

One of the big scenes in "La Rue of the Strong Heart" will show the burning down of the church in the community where Mr. Lewis' company was working.

Negative Arriving on New Duncan Serial.

Several hundred feet of test negative sent to the Vitagraph studio from Lake Huntington, near Fresno, Cal., where William Duncan began filming his new fifteen-episode serial, has proved a revelation to the laboratory men. They declare that the test negative is the finest ever seen by any of the laboratory staff. It was found that the atmospheric conditions at the lake were practically ideal. Such remarkable depth and sharpness of detail were obtained in the test negative that the officials at the West coast studio are enthusiastic in promising something quite unusual in the forthcoming Duncan serial.

"The Great Gamble" Completed.

With the filming of two big scenes this week, Director Joseph A. Golden completed work on the Western Photoplays serial, "The Great Gamble," co-starring Anne Luther and Charles Hutchison, which is to be released by Pathe on August 3.

In the first of these scenes Mr. Hutchison was required to climb a steep embankment on a motorcycle and race after a speeding train. On catching up with the train, the "stunt" star, at great speed, leaped from the saddle to the rear platform.

Chicago Exhibitor Acclaims "Oh Boy!"

"A delightful comedy, treated with the skill of a great director, Albert Capellani's screen adaptation of 'Oh Boy' is a perfect gem of entertainment set to its familiar, popular airs. It is to have a sure place in the affections of the people." That is what the management of the Ziegfeld Theatre, Chicago, thinks of this new Capellani production released by Pathe. First run houses in Des Moines and Sioux City have booked the production, and are playing to capacity business.

REVIEWS AND ADVERTISING AIDS (Continued)

Cunningham from the original by Kate Corbaley, is quite unusual. Blake begins his career as a simple shell game operator, following a circus. His one pure passion in life is his daughter, and it is for her general advancement in the world that he determines to go a step higher in his nefarious practices and becomes a fake promoter. All goes well until the daughter learns what her father has done, when she denounces and leaves him to marry the son of a man he had swindled.

Blake's death at the last is merely a choice between a sad and a happy ending. From an artistic standpoint, the tragic end at the moment of his daughter's return has a strong ironic touch. But the big thing for the screen in the creation of the character itself.

Cast.

J. Hatfield Blake.....Frank Keenan
Margaret Blake.....Lois Wilson
Dick Wilbur.....George Fisher
Dave Strohnheim.....Clyde Benson
John Wilbur.....Edwin Tilton
Mrs. Wilbur.....Lillian Langdon
Ole Swanson.....Frank De Loan

Story by Kate Corbaley.
Scenario by Jack Cunningham.
Directed by Ernest C. Warde.

The Story.

Jim Blake, in "Gates of Brass," operates a shell game, and is a man of the black-mustached, tin-horn gambler type. He has but one pure interest in life, and that is his motherless daughter. When he detects the child trying to manipulate the shell game herself, one day at play, the sight shames him, and he determines to take up some other occupation.

Blake, in time, blossoms out as a fake promoter, selling bogus stocks to unwary people. His daughter, now grown up, falls in love with Dick Wilbur, son of John Wilbur. Margaret becomes engaged to Dick just as the elder Wilbur is swindled out of a cool hundred thousand dollars by her father. When the truth is known, Dick quits Margaret and upbraids Blake for his crookedness.

Margaret clings to her father, unwilling to believe he has done anything wrong. It is not until later along that she begins to understand what he is. When she sees the way he has tricked a poor widow out of her small wealth, Margaret leaves Blake and meets Dick Wilbur in a distant city. Here they are married and live without further communication with Blake.

The latter lives only in the hope of a reconciliation with Margaret. He attempts, and eventually succeeds, in paying back most of his ill gotten gains, but dies in a dramatic way, just as Margaret and her husband appear.

Program and Advertising Phrases: Frank Keenan Brings Another Type to the Screen, Creature of His Artistic Inventiveness.

Retribution Comes to Swindler When His Daughter Gains Happiness.

Strange Trick of Fate Brings Girl Happiness and Her Father Death.

Pathe Photoplays Present Frank Keenan in Special Production.

Frank Keenan, Creator of a Score of Screen Types, Brings a New One to Awaken Continued Admiration for His Art.

Advertising Angles: Frank Keenan, first and last, is the exploitation angle on this feature. His fame as a stage and screen star makes his name an advertising asset that should not be neglected. The press book offers some presentation ideas that exhibitors may want to adopt —but Keenan is the card and "one best bet."

Advertising Aids: One sheet, two three sheets, one six-sheet, one twenty-four-sheet. Colored lobby displays, one, two and three-column line cut ads and mats, two 22x28 photos, slides, press book, music cues, press photos, one and two-column newspaper cuts.

"Home Wanted"

Five-Reel World Picture Features Madge Evans in Story of Two Orphans.

Reviewed by Robert C. McElravy.

WHILE the mind of the spectator is dwelling on the story of the little girl orphan, in this five-reel World-Picture, entitled "Home Wanted," the plot suddenly swerves in interest to Dr. Dick, an orphan larger grown. This results in one of those unexpected twists that occasionally do much to help along a feature of only about average strength, such as this. The divided interest in this case works to the general advantage of the production as a whole and lends a pleasing human quality.

Madge Evans is cast in the leading role of this subject, which has a predominating juvenile quality. She appears as an inmate of a home for orphan children and her childish fancy is caught by the fine home of a Major Amesworth across the way. In this home she believes she will some day find her mother. This denouement comes, but in a roundabout way, for it is through the love of her friend, Letty Thompson, for Dr. Dick, who turns out to be Major Amesworth's grandson, that Madge finds happiness.

The production moves quietly and has occasional good touches of humor. It develops rather better than the open-

(*Continued on page* 119)

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Sessue Hayakawa Intends to Look into Things in "The Man Beneath."
He's quite serious about it, as his facial expression shows in this Robertson-Cole feature distributed by Exhibitors Mutual.

Exhibitors Report Big Business Results From "The Woman Thou Gavest Me"

REPORTS received from exhibitors in all parts of the country indicate, according to the Famous Players-Lasky Corporation, that "The Woman Thou Gavest Me," the Paramount-Artcraft special production of Hall Caine's story which Hugh Ford directed, is scoring as big a success as it did in New York, when it was presented at the Rivoli two weeks ago.

Harold Franklin, managing director of Shea's Hippodrome, Buffalo, writes: "The business we did with 'The Woman Thou Gavest Me' is, in the mind of the writer, the greatest tribute that has been recorded in production at Shea's Hippodrome in a long time. Notwithstanding the extremely hot weather, we 'stood them up' throughout the entire engagement. I think the results are eloquent indeed."

Charles L. Hamrt, business manager of the Crescent Theatre, Ithica, N. Y., writes: "'The Woman Thou Gavest Me' proved an excellent production in every respect, pleased our patrons, and we had satisfactory business. The popularity of the story and the quality of this production should make it an attractive booking, considered from the box office angle."

The Famous Players-Lasky Corporation calls attention to the exploitation value which attaches to the name of the author, Hall Caine. He has written a score or more of novels, and his works have been translated into practically every written language.

The company also points out that many exhibitors are making a clean-up in connection with their showing of the picture by making use of the song of the same title. The music publishers furnish free slides and singers wherever possible, cooperation being secured through local music dealers. The song is also incorporated in the music score which is furnished exhibitors by the Famous Players-Lasky exchanges.

Universal Produees Four Westerns.

Four new Western stories were produced by the Universal in June. Two more stories are being put into continuity by Anthony W. Goldewey, of the scenario staff.

"Winning Out" is the new title of "Crashing Through," featurlng Pete Morrison, under George Holt's direction. "Five Thousand Dollars Reward," written by Frederick Bennett; "A Fortune at Stake," a William Pigott story, and "Gettin' Acquainted," by James Youngdeer, are the vehicles for the Western star.

"A Western Wooing," by Harvey Gates, will soon be produced. Magda Lane will have the feminine leading role. "The Desert Trail," a story with a big dramatic punch, the first of a series that will take Morrison from the plains to the desert with Director Holt and his company to New Mexico and Arizona, will be made directly after the Gates story.

Former Vaudeville House Starts Showing Pictures

AN advertisement six columns wide and full page depth in the Youngstown Telegram signalized the entry of the Hippodrome Theatre in Youngstown, Ohio, into the motion picture ranks. This theatre plays vaudeville during the season. C. W. Miller, one of the proprietors and the general manager, was responsible for the newspaper advertisement.

Having contracted for Fox pictures for the summer months beginning with the week of June 9, the managemnet determined to make Youngstown sit up and take notice. With the name of the theatre played up strongly across the top of the advertisement and the seductive catchline directly underneath, "The Coolest Theatre in the City," came the announcement in big type, "Week Starting Today, June 9—Big Double Bill—Theda Bara and William Farnum," also announcement of minor subjects on the bill.

Lithographs up to the sum of $100 on every picture run are being bought by the Hippodrome management, and the entire city of Youngstown is liberally posted.

Farnum in "Wings of the Morning."

"'Wings of the Morning'," says the Exhibitors' Service Bureau of the Fox Film Corporation, "is perhaps the most fascinating of all the romance which has been selected for William Farnum. Written by Louis Tracy, who is the author of many popular books, it is unquestionably one of the most gripping and colorful stories ever done by this talented writer."

L. A. Palace Gives Weekly Runs to All Vitagraphs

THE Palace Theatre in Los Angeles has just announced a new policy, which is not only an innovation at that house, but a splendid compliment to Vitagraph as well.

Through arrangements completed this week, a Vitagraph feature will be the headliner at that theatre each week. Each Vitagraph feature will be shown for an entire week.

This policy—a Vitagraph feature showing one full week—is by no means nothing new at many representative theatres in other big centers of the United States, but it is a significant commentary on the Palace management's opinion of the merit and consistency of vitagraph product that the Vitagraph features will be the first to be seen there for runs of this length. They have declared themselves as believing that the Vitagraph pictures attracted such widespread comment and commendation that at least a week's showing would be necessary to have all of their patrons see the features.

The first Vitagraph star to be presented there will be Gladys Leslie in Vitagraph's production, "A Stitch in Time," adapted from the stage success of the same title.

Jacksonville Acclaims "Daddy Long Legs."

A newspaper advertising campaign beginning two weeks ahead of the opening performance and unprecedented in force and originality in the history of theatricals in Jacksonville, Fla., enabled the Arcade Theatre to break all attendance records among the S. A. Lynch chain of southern houses.

For an entire week, during which thirty-five performances were given, Mary Pickford in "Daddy Long Legs" drew capacity audiences. Praise accorded by press and public an even rival theatre managers to the picture centered about the fact that Miss Pickford redemonstrated the fact that she is in a class by herself in the portrayal of children's roles. The work of Marshall Neilan, director, and now under contract with the First National Exhibitors Circuit, was especially lauded by the Jacksonville press.

Metro Uses "Fourth Dimension."

At the Metro studios new double exposure effects are planned by Maxwell Karger for "In His Brother's Place," the new Hale Hamilton vehicle. Metro describes their mechanism for this as a "fourth dimension" set. It is the exact replica in size and shape of the parlor of a sumptuous country residence, already standing on an interior stage, but there are no walls, doors nor windows and no rugs visible. The only article of furniture is a divan, which occupies the identical relative position it does in the other room. Hale Hamilton plays a dual role.

Bessie Love Starts a New One.

Bessie Love has started work on the picturization of Millicent Evison's story, "Over the Garden Wall," which is being made at the Vitagraph studio at Hollywood. Director David Smith describes Miss Love's new vehicle as "a typical Love love story." Miss Love will have a new leading man in Allen Forrest, who will be seen in the role of Peter Morton. Miss Love will assume the character of Peggy Gordon, "who goes after life with her sleeves rolled up."

"Mary Moves In" Is Latest Christie.

"Mary Moves In" is the latest of the Christie feature pictures to be released. This Christie Special features Fay Tincher, with Harry Ham, Eddie Barry, Patricia Palmer and Katherine Lewis. It was directed personally by Al E. Christie from the story by W. Scott Darling.

REVIEWS (Continued)

ing reels promise and has a satisfying conclusion. It should have particular appeal to women and children.

Cast.

Madge Dow.....Madge Evans
Major Amesworth.....W. T. Carleton
Letty Thompson.....Anna Lehr
Pierre.....Jack Drumier
Dick Washburn.....Hugh Thompson
Jonathan Eastern.....Charles Sutton
Mrs. Wm. Thompson....Maude T. Gordon
Martha.....Winifred Leighton
Spotty.....Michael J. Hanlon

Directed by Tefft Johnson.
Story by Lucy Sarver.

The Story.

Madge Dow, in "Home Wanted," is a little girl inmate of the Middleport Orphanage. She sees a light every night in the fine home of Major Amesworth, across the way, and in her childish dreams imagines that she will some day find her mother there. She has two very good friends, "Spotty," son of the orphanage gardener, and Letty Thompson, a pretty settlement worker. The latter is interested in Dick Washburn, known as Dr. Dick, the latter is also an orphan, who does not know his real name and has been reared by a wealthy lawyer, Jonathan Eastern.

Madge and Spotty escape from the orphanage, one night, and go to visit Letty, who telephones the principal that she will keep them for a few days. Letty has a desire to help Madge find a home, and when she learns that the child has been attracted by Major Amesworth's place, she encourages the child to call on the major.

The little girl contrives to follow the suggestion in an amusing manner, and takes the gout-ridden old fellow out for a ride in his wheel chair. A storm comes up and the major is soaked. Then Madge leaves him, and the wheel chair runs away with him. Dr. Dick finds the major and takes him to his own home for treatment. Later Dr. Dick discovers that the major is his grandfather.

Affairs come to a crisis after the major has been returned to his home. Madge succeeds in bringing a reconcilation between the major and Dr. Dick. The latter wins Letty in spite of her mother's former opposition to the match, and in this way Madge comes into her happiness.

Program and Advertising Phrases: Child Star of World Film Appears in Happy-Ending Play of Entertaining Purpose.
Appealing Story of a Waif Who Longed for a Home and Mother.
Baby "Vamp" Weilds Her Charms Over a Crusty Old Major.
Madge Evans Star of Interest-Impelling Story of Strong Appeal.

Advertising Angles: Madge Evans in "Home Wanted" presents an especial appeal to both women and children. Make an effort to put across the story of an orphan who wanted a home and found it in a surprising manner. Recall her other feature-appearances to couple Madge Evans with present appeal. Specify that "Home Wanted" is a play devised for really good entertainment without resort to sensationalism or "problems"—just an engaging story of an orphan girl who longed for home and mother.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts.

Select Releases "His Bridal Night."

"His Bridal Night," Alice Brady's latest Select Picture, will be distributed by the Select Exchanges this week. Her role in the production is a dual character.

The play was written by Lawrence Irving Rising and the scenario is by Katherine Stuart. It is a happy farce of matrimonial difficulties, with Miss Brady alternating between the roles of Vi and Tiny Playfair—twin sisters.

The New Moving Picture Projector

WILL BE INTRODUCED SOON!

MASTER
Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 362-363
NEW YORK

COMMENTS

Fox Film Corporation.

PETS AND PESTS (Fox).—A Mutt and Jeff animated in which chickens, black cats and numerous other animals and birds appear. Jeff incurs the anger of Mutt, and a furious row occurs between them. This is an amusing number.

Pathe Exchange, Inc.

BILLY BLAZES, Esq. (Rolin-Pathe).—One of the most laughable of recent comedies featuring Harold Lloyd. He plays the part of a young man who invades a cow town infested with bad characters. Harold develops unexpected skill with his two guns, and soon cleans the town up. This is a good burlesque. Harry Pollard and Bebe Daniels are also in the cast.

THE TWO AMAZONS (Pathe).—Chapter 12 of "The Tiger's Trail." Ruth Roland in the part of Belle does a startling high dive at the opening of this brisk instalment. There are various exciting clashes among the opposing forces, all of which are after the Pact of Three and the stolen idol. The number closes with a rough and tumble fight between Belle and the threacherous Hilda.

Poppy Comedies.

DADDY AMBROSE (Released by Frohman Amusement Corp.).—Mack Swain is the star of this two-reel comedy, and shares honors with a baby in the laugh-getting. The fun is clean, and is put over without the use of the slap-stick. The picture is by no means a comedy knock-out, but will prove mildly amusing.

AMBROSE'S DAY OFF (Released by Frohman Amusement Corp.).—Mack Swain gets back to his old comedy methods in this two-reeler. Attractive bathing girls of the usual West Coast brand and an East Indian ruler with whom Ambrose exchanges clothes mix it up on the sands after the regulation rough-and-tumble slap-stick manner.

Universal Film Company.

TRAPPED (Universal), June 9.—Chapter No. 13 of "The Red Glove." This opens with the smashing of the boat house by a tug, from which Billie and her friends escape without injury. The number is full of exciting action, and also leads up to the engagement of Billie and Vernon. At a reception, where the engagement is announced, Wiley makes a sensational statement that Billie is not the rightful heir to the Murdaugh millions.

THE LOST MILLIONS (Univesral), June 16.—Chapter No. 14 of "The Red Glove." Billie sets out to discover the truth regarding her parentage, which has been questioned by Wiley. She is pursued by the latter, who is trying to recover certain papers in her possession. Billie leaps from a train, and is captured by Wiley and his men. They tie her to a freight car, and the number closes with her life in danger from another car approaching rapidly to be coupled onto the first.

LIZZIE'S WATERLOO, March 31.—A comedy number, by Orin C. Jackson, who appears in the cast, supported by Ernie Shield, Marcia Moore and others. This deals with a domestic situation in which the mother has trouble keeping her husband and son from flirting with the maids. The action is of a burlesque, knockabout type and never becomes very humorous. The production is one of only fair strength.

WIFE BREAKERS (Star Comedy), March 31.—Another laughable farcical numoer, featuring Eddie Lyons and Lee Moran, assisted by Mildred Moore and Gertrude Astor. Eddie and Lee are law partners, and the plot depicts their unsuccessful efforts to assist Madam Bo Peep in obtaining a divorce. A good comedy.

Reading the German "Surrender" Note Which Produced the Famous Profanity.
Major George McMurtry, Major General Alexander, "Go-to-Hell" Whittlesey, Captain Cullen and orderlies reading the demand for the surrender of "The Lost Battalion." Scene from the MacManus film of the same name.

Exhibitors Acclaiming Vitagraph's New Serial as Popular Hot Weather Feature

VITAGRAPH'S new serial, "The Perils of Thunder Mountain," is justifying the conviction of the producers that it would be one of the most popular serials since this particular form of motion pictures came into vogue. The idea of having so many of the scenes laid in the snow covered section of the country so that their release would come during the heated spell has proven a happy inspiration.

Word has reached Vitagraph from all parts of the country, and in particular from the Southern states, that many persons who have seen the episodes so far released actually believed that the sight of snow had cooled them off. Exhibitors in nearly every state in the Union have written, and in some cases telegraphed, that the serial had turned out even a greater attraction than they had anticipated, and extend their congratulations. For instance, Byde, Ford & Rogers, who conduct a chain of theatres in Amarillo, Plainview and Canyon, Texas, telegraphed that they had shown the first two episodes of the new serial and that it would exceed in popularity and drawing power "The Man of Might," which had just completed its run to the biggest business in the history of the theatres.

"Thanks for giving us this type of service for summer use," they telegraphed. "The snow stuff is great. It makes an ideal summer attraction."

In another southern city, New Orleans, the success of the new serial has been so pronounced that Peritz and Yocham, managers of the Fern Theatre, telegraphed as follows:

"'Perils of Thunder Mountain' is the greatest serial we have ever run. Standing them up on every episode. Believe that we will beat 'The Man of Might' record with this one."

And to get nearer home, Brooklyn, a letter has reached Vitagraph from M. Goodman, manager of three theatres in that borough of New York City. He writes:

"I am running your new serial, 'Perils of Thunder Mountain,' in my three theatres—Imperial, Willoughby and Broadway Lyceum—and believe that it is the strongest you have put out so far. It has pulled strong from the very first episode. The snow stuff seems to be just what they want, and Moreno himself has an unusually large following."

Grocer and Plumber from North Dakota Like "Salome"

AN advertising stunt performed by the management of the Metropolitan Theatre at Grand Forks, N. D., was the use of names of prominent citizens and business men of that community in a newspaper advertisement of "Salome," the William Fox production featuring Theda Bara.

The advertisement, eight inches deep and five columns wide, contained the following boxed-in announcement in display type: "Read what Grand Forks business men think of 'Salome.' Then come and see what you think of it. It's here for a limited engagement."

Surrounding this boxed-in display were the endorsements. A. Lien, proprietor of an awning company, was quoted as saying: "The interpretation of 'Salome' by Theda Bara is wonderful. The scenery and costumes are magnificent." H. H. Wilson, a grocer, said: "'Salome' is a very fine production. It should be seen by everyone." George Breidford said: "It is a splendid production—greatest picture I have ever seen in Grand Forks. Every man and woman should see it. It's good." John Hulting, proprietor of a plumbing and heating company: "I have never witnessed such a marvelous photoplay. I certainly enjoyed it." Numerous similar endorsements were used.

Clemens Saw Fish Leap 160-Foot Falls.

James Clemens, who has just returned from the Yosemite, where he hunted locations for a Christie Special Comedy which will have a mountain setting, reported a bigger fish story than any ever written by a moving picture press agent. Clemens said he saw fish so big and strong that they could leap the falls 160 feet high. When pinned down to facts, Clemens admitted the fish jumped down, not up the falls.

Newspaper Editorial Used as Publicity by Exhibitors

IN view of the fact that one or two socialist newspapers have been fit to take exception to "The New Moon," it is interesting to note that in Houston, Texas, the Houston Post, which has been in existence for more than thirty-five years, defends this Norma Talmadge story of Russia not only in its motion picture sections, but also on its editorial page.

Southwestern exhibitors are framing this editorial in the centre of a group of stills from "The New Moon," and using it for lobby display. Copies will be furnished exhibitors if they write to the Talmadge Film Corporation, 318 East Forty-eighth street, New York. An excerpt of the editorial follows:

"The orders relating to the nationalization and debauching of all women between the ages of seventeen and thirty-two as produced on the screen were accurately stated. They may be read in the official decree of the Soviet of Saratov as it appears in Current History for April in an article upon the inquiry of the United States Government into Bolshevism.

"Nor did the screen present the more bestial and revolting of the orders in that infamous decree made by a Soviet acting under the authority of the Lenine government.

"In no respect could the great moving picture interests of the country render more notable or more effective service to the nation at this time than by presenting in such productions as 'The New Moon,' and by such artists as Miss Talmadge, an accurate portrayal of the life of Russia under Bolshevism."

Famous Players to Release Post-Nature Films Sept. 1

THAT Nature in the role of a motion picture star has strong drawing power with the public is shown by the success achieved by the Paramount-Post Nature Pictures which already have had special engagements at the Rivoli Theatre in New York, according to a statement by the Famous Players-Lasky Corporation, which beginning September 1 will distribute these unique subjects on a basis of twenty-six a year.

Three of four of the Paramount-Post Nature Pictures were shown at special engagements last winter and spring at the Rivoli, and were praised by newspaper and trade paper critics as pictures of unusual charm. The reason for this success, it is asserted, is that these pictures not only are marked by exquisite photographic effects, but also they show Nature in her most charming moods.

Another factor which it is believed will command itself to exhibitors in booking these pictures is the unusual opportunity they afford for striking musical effects. When these pictures were shown at the Rivoli the musical score accompanying them were commented on by many of the reviewers.

"Love Cheat" Is Title of Second Capellani Picture

THE second of the Albert Capellani productions starring June Caprice and Creighton Hale will be released under the title of "The Love Cheat." It was adapted from the French stage success by Tristram Bernard, "Le Danseur Inconnu," but in the American spirit and locale given to the story in translating it to the screen the new title more completely expressed the romantic comedy.

Director George Archainbaud, working under the supervision of Capellani, is now cutting and "painting up" the story in which the stars are supported by Alfred Hickman, Charles Coleman, Edward Davis and Katherine Johnson.

Even the Furniture Grasps the Power of This Scene from "The Fear Woman."
Pauline Frederick seems to fit in well with the title of the picture in this view from the Goldwyn feature.

"The Challenge of Chance" Draws Big Crowds in Toledo; Jess Willard Attends Performance

JESS WILLARD'S seven-reel production, "The Challenge of Chance," opened within a stone's throw of the big fellow's headquarters in Toledo, Sunday, June 22, and according to reports from Fred L. Wilke, producer of the Willard picture, who left New York, Saturday, June 21, with a print for the Alhambra Theatre there, where it has been booked for an extended run, every person in Toledo attempted to get into the theatre on the opening night.

Willard, himself, took a couple of hours off from his regular training schedule to see himself in pictures and is reported to have remarked after the showing that although he doesn't profess competition with William S. Hart as a screen hero and Western good-bad man, he does think that a good many more could have done lots worse as an actor. The big fellow is modest and doesn't like to talk about himself, but the hundreds of others who saw him report that his work before the camera is characterized by a perfect naturalness that makes him not alone an ordinary movie actor, but one with a promising future.

H. C. Horater, manager of the Alhambra, where the Willard picture opened in Toledo, sent the following wire to Lynn S. Card, general sales manager, Independent Sales Corporation, following the opening:

"Had them lined out three abreast all day; picture fine; on order of Fairbanks and Hart picture; publicity in sporting pages helps tremendously; women pleased; Willard screens great; expects a long run to big business."

Picture Goes Big at the Park.

At the Park Theatre, Columbus Circle, the New York showing is playing to big business at every performance. The production is now on its second week here and drawing the crowds larger with every show. Following the opening with a print that had been put together hurriedly, Mr. Hall had several expert cutters and editors work night and day for three consecutive days and with the night performance on Monday, an entirely new print was in working with more than three thousand feet of the original show cut. Since the showing of the re-edited print, Mr. Hall has received several communications from patrons congratulating him on the snappy, clean-cut picture the Willard production represents.

Augustus Thomas Feature Depicts Unrest of Masses

SENSING long before the armistice was signed that revolutionists and radicals, momentarily cowed by the imposition of war-time protective measures, would break loose with varying degrees of fury once peace approached or was officially signed, Augustus Thomas wrote "The Volcano" as indicative of the seething conditions being created in America. This picture has just been completed at the Biograph studios in New York by Harry Raver, Mr. Thomas' producer associate, under the direction of George Irving, and will in a week be released nationally by the W. W. Hodkinson Corporation.

One of the novelties consists in the personal appearance in it of Governor Alfred E. Smith, long a close friend of America's foremost dramatist and fellow member of Tammany Hall. Governor Smith does not appear in any brief photographic flash taken from some previously released news reel, but is an actual player in several conspicuous scenes of the production.

The Governor signs an anti-Red bill, and later attends the marriage of Davy Carroll, the hero of the story, to Olga Petrovich, his east side sweetheart. The role of Davy is played by William Gibson, long known in vaudeville and in Cohan and Harris productions, and whose personal mannerisms are strangely reminiscent of George M. Cohan himself. Mlle. Vea Amazar, of the Chicago Grand Opera Company, enacts the role of Olga and Leah Baird, the star of the picture, is Ruth Carroll, who, through her shrewdness, gives the Government officers their clues that break up the strongest group of radicals in New York after a series of exciting adventures and a tremendously dramatic raid upon radical headquarters.

Rodney Under Direction of Al E. Christie.

Earle Rodney, who has been appearing in Christie Comedies, is now under Al E. Christie's direction, playing the leading juvenile role in a Christie Special, now in production, featuring Alice Lake.

Record Many Bookings on the Fox Sunshine Comedies

THE issue of "The Lucky Thirteen" Fox Sunshine Comedies as a special hot weather amusement feature is proving a positive success, according to the Exhibitors' Service Bureau of the Fox Film Corporation, which says: "Reports from exchanges show that we have hit on a big thing for exhibitors in the 'one-a-week - through - the-hot - weather - period' idea. We have had 580 bookings already on these lively comedies, and the summer is in its infancy. The best houses are eager to sign up. In New York 'His Smashing Career' was booked at the Rivoli for the week of June 16. The Park Theatre has been running 'A Milk Fed Vamp,' and from the response of the audience to the comedy situations this particular member of the '13' seems to be as big a hit as 'Roaring Lions and Wedding Bells.'

"A few of those who have recently booked 'The Lucky Thirteen' for two days each are the Bannon Theatre, Elyria, Ohio; Strand, Easton, Pa.; Alhambra, Newark, Ohio; Monticello, Jersey City; Pastime, Charleston, S. C.; Riveria, Arverne, L. I.; Broadway, Charlotte, N. C.; The New Theatre, Salina, Kan.; Burlew, Charleston, W. Va.; Royal, Chillicothe, Ohio.

Among those who have booked for longer time are the Pastime Theatre, Columbus, Ohio, four days; Liberty, Greenwood, S. C., three days; Music Hall, Pawtucket, R. I., three days; Palace, New Britain, Conn., three days; Proctor's, Mt. Vernon, N. Y., three days.

Blackton Changes Name of First Release.

J. Stuart Blackton, president of the J. Stuart Blackton Feature Pictures, Inc., announces that the title of the first release by the new company has been changed from "Moonshine" to "Moonshine and Shadows." This change has been made by the producer not only because of his recollection that the first title had previously been used on the screen, but also because on consideration he decided "Moonshine and Shadows" is a more appropriate title for his production.

Sylvia Breamer and Robert Gordon are the featured members of the cast, with important roles played by Eddie Dunn, Lefty Alexander, Violet and Charles Blackton, Fanny Rice, Julia Swayne Gordon, Margaret Barry, Van Dyke Brooke, Louis Dean, Robert Milasch, Jay Strong, Slim Rube, Frank Hilton, Anne Perry and Leo Delaney. A special exploitation campaign for the picture is now being arranged.

Film Aeroplane Flight as a Close-Up.

A daring feat of photography was performed by Harry Plimpton, cameraman for Richard Stanton, who is staging "Checkers," the racing picture, for William Fox. Plimpton, in a seaplane, filmed three members of the "Checkers" company who were in another hydroaeroplane. The scene furnishes one of the thrills in the production. The players in the other plane were Jean Acker, Thomas J. Carrigan and Tammany Young.

Two navy planes were used in making the scene, which was filmed at Jamaica Bay, L. I. One of them picked up the three players and started away, while Plimpton, with his camera in another plane nearby, kept grinding away recording in close-up every detail of the action high in air.

Goes to Jail for Local Color.

William Scott, who will continue as Gladys Brockwell's leading man in her next Fox photoplay temporarily titled "The Sporting Chance," will enact the part of a young criminal. To obtain exactness in detail Mr. Scott has been spending several days at the San Quentin penitentiary in California studying various types of criminals.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT-ARBUCKLE COMEDIES
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

June 15—Squared.
July 13—Bunkered.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).

Artcraft Pictures.

June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (RE-ISSUES.)

June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldine Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.

PARAMOUNT-BRAY PICTOGRAPH.

May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.
June 1—Americans in the Making; Waders of the Marsh; Cartoon.
June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell)
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES

May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara)
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalen.

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter DeHaven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter DeHaven).

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 15—The Only Way.
June 8—When Black Is Red.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

No. 1, "Made in America."
No. 2, "Nine Million Answer."
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."

(Continued on page 124)

EAGLE ROCK FILM

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EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart — Benjamin B. Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Hilen Cassidy).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

FIRST ROTHAPFEL UNIT PROGRAM,

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JUNE 22.

Oh! Boy! (Creighton Hale—Six Parts—Comedy-Drama—Capellani).
The Tiger's Trail (Episode No. 10, "Bringing in the Law"—Two Parts—Drama—Astra).
Off the Trolley (Harold Lloyd—Comedy—Astra).
Pathe Review No. 12 (Educational).
Topics of the Day No. 8 (Topical—Literary Digest).
Pathe News No. 52 (Topical).
Pathe News No. 53 (Topical).

RELEASES FOR WEEK OF JUNE 29.

The Profiteers (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 11, "In the Breakers"—Two Parts—Drama—Astra).
Spring Fever (Harold Lloyd—One Reel—Comedy—Rolin).
Pen Points of Progress (Educational—One Reel—Leggett-Gruen).
Topics of the Day No. 9 (Topical—Literary Digest).
Pathe News No. 54 (Topical).
Pathe News No. 55 (Topical).

RELEASES FOR WEEK OF JULY 6.

Gates of Brass (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 12, "The Two Amazons"—Two Parts—Drama—Astra).
Billy Blazes, Esq. (Harold Lloyd—One Reel—Comedy—Rolin.
Pathe Review No. 13 (Educational).
Topics of the Day No. 10 (Topical-Literary Digest).
Pathe News No .56 (Topical).
Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 13.

The Tiger's Trail (Episode No. 13, "The False Idol"—Two Parts—Drama—Astra).
Just Neighbors (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 11 (Topical-Literary Digest).
Pathe News No. 58 (Topical).
Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita
Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).
June—Better Times (A Brentwood Production).
July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Aima Rubens).
July—The Pagan God (H. B. Warner).
July—The Woman Michael Married (Bessie Barriscale).
August—A Sage-Brush Hamlet (William Desmond).
August—The Dead Line (Beatriz Michelena).
August—The Gray Horizon (Sessue Hayakawa).

STRAND.
(One-Reel Comedies.)

May 18—Three in a Row.
May 25—For Love of Betty.
June 1—Hearts and Hats.
June 8—Betty's Bolsheviki.
June 15—Little Lucy's Lion.
June 22—'Twas Henry's Fault.
June 29—Little Miss Pinkerton.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).
June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.
(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).
July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Promise (Western Drama).

Universal Film Mfg. Co.

CENTURY COMEDY.
(Two-Reel Comedies.)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.

HEARST NEWS.
(One-Reel News Weeklies.)

June 2—No. 23 (Topical)—03751.
June 9—No. 24 (Topical)—03761.
June 16—No. 25 (Topical)—03773.
June 23—No. 26 (Topical)—03784.
June 30—No. 27 (Topical)—03795.
July 7—No. 28 (Topical)—03808.
July 14—No. 29 (Topical)—03819.

L-KO.
(Two-Reel Comedies.)

May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.
July 2—The Spotted Nag (Lois Neilson and Harry Keston)—03796.
July 9—A Pair of Deuces (Charlie from the Orient)—03809.

(Continued on page 126)

CLASSIFIED ADVERTISEMENTS

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OPERATOR DESIRES POSITION, theatre only where manager understands demands and appreciates first-class projection. Handle only best equipments. Perfect projection guaranteed. Henry Alsman, Mayfield, Kentucky.

PROJECTIONIST—Union, desires to locate in Kansas or Nebraska; best references furnished. Ervin J. Potter, Colonial Theatre, Peru, Ind.

ORGANIST of exceptional musical ability and experience in high-class picture work desires engagement. Thoroughly reliable. Fine library. Pipe organ only. Must be good salary. Arthur Edward Jones, Hotel Dagmar, Hagerstown, Md.

FIRST-CLASS CINEMATOGRAPHER; understands laboratory work; believes "there's a way to do everything." Best references; married; move anywhere. Prefer little travel. Graduate Cinema Institute. Minimum starting salary. R. W. Stockman, 5356 Carpenter St., Chicago, Ill.

EX-SERVICE MAN, 21, comprehensive knowledge of cinematography and production, desires to locate with producing company as assistant cameraman. R. S., c/o M. P. World, New York City.

BUSINESS OPPORTUNITIES.

WANTED — Some one with at least $10,000 capital to take charge of and manage old established film exchange and theatre supply house. Bona fide, high-grade proposition to the right party. High Grade, c/o M. P. World, New York City.

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CAMERAS, ETC., WANTED.

WANTED — Moving picture camera, reverse. State lowest price in first letter. Cash deal. one picture crank and dissolver. New or used. Master Mechanic, Bureau of Mines, Fairbanks, Alaska.

WANTED — Motion picture cameras, also tripods; also 1.9 and telephoto lenses. State full particulars to Manager, 550 Couch St., Portland, Ore.

WANTED—Motion picture camera. DeVry or Bell & Howell preferred. M. B. Gerstad, 1049 N. Rockwell St., Chicago, Ill. Armitage 3680.

CAMERAS, ETC., FOR SALE.

FREE! FREE! FREE! To those interested in photography, we will send free of charge our 32 page July and August Sale by mail. This book is full of exceptional bargains in motion picture cameras, still cameras and photographic accessories. Every camera user should have a copy. Make this book your standard in buying. You will save money if you do. DAVID STERN COMPANY, in business since 1885, 1027-29 R. MADISON STREET, CHICAGO, U. S. A.

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FILMS FOR SALE OR RENT.

FOR SALE—"Crimson Stain Mystery," 32 reel serial, $350.00; "Mysteries of Myra," 31 reel serial, $500.00; "Five Million Dollar Counterfeiting Plot," featuring Detective Burns, 6 reels, $150.00. Also other 5 and 6 reel features. Send for list. Federal Feature Exchange, Inc., 145 West 45th St., N. Y. City.

"TEN NIGHTS IN A BARROOM" (5 reels), full reels, complete subject, first-class condition, with 1-3-6 sheets, photos and press sheets; big winner now account prohibition; price, $150. Queen City Feature Film Co., 2212 Gilbert Ave. Cincinnati, O.

100 FULL REELS of film. New condition; $2 each. Send money order for trial order. Will not sell less than five. Stamp for list. Jack Mahmarian, 440 West 23d St., New York City.

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Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
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WEST HOBOKEN, N. J.
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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Alice Howell)—03774.

UNIVERSAL SPECIAL ATTRACTION.

June 9—Riders of Vengeance (Harry Carey—Six Parts)—03757.
June 16—Pretty Smooth (Priscilla Dean—Six Parts)—03767.
June 23—The Sleeping Lion (Monroe Salisbury—Six Parts)—03779.
June 30—The Weaker Vessel (Mary MacLaren—Six Parts)—03790.
July 7—The Outcasts of Poker Flat (Harry Carey—Six Parts)—03801.
July 14—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03814.

NEW SCREEN MAGAZINE.

June 13—No. 17 (Novelty and Topical)—03764.
June 20—No. 18 (Novelty and Topical)—03776.
June 27—No. 19 (Novelty and Topical)—03787.
July 4—No. 20 (Novelty and Topical)—03798.
July 10—No. 21 (Novelty and Topical)—03811.
July 18—No. 22 (Novelty and Topical)—03822.

INTERNATIONAL NEWS.

June 11—No. 24 (Topical)—03763.
June 18—No. 25 (Topical)—03775.
June 25—No. 26 (Topical)—03786.
July 2—No. 27 (Topical)—03797.
July 9—No. 28 (Topical)—03810.
July 16—No. 29 (Topical)—03821.

JEWEL.

June 2—Destiny (Dorothy Phillips—Six Parts)—03752.
June 16—A Star Over Night (David Belasco—First Stage Women's War Relief Series—Two Parts)—03772.
July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 14—Winning His Wife (Cyril Maude and Violet Heming—Two Parts—Second, Stage Women's War Relief Series)—03818.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(*Drama—Each Episode in Two Parts—Eddie Polo Featured.*)

June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.

The Red Glove.

(*Drama—Each Episode in Two Parts—Mart Walcamp Features.*)

June 16—No. 14, "The Lost Millions"—03768.
June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.

CURRENT EVENTS.

June 13—No. 17 (Topical)—03765.
June 20—No. 25 (Topical)—03777.
June 27—No. 26 (Topical)—03788.
July 4—No. 27 (Topical)—03799.
July 10—No. 28 (Topical)—03812.
July 18—No. 29 (Topical)—03823.

STAR COMEDIES.

(*One-Reel Comedies, featuring Eddie Lyons and Lee Moran.*)

June 9—All in the Swim—03759.
June 16—Stop, Cease, Hesitate (Neal Burns)—03770.
June 23—A Model Husband—03782.
June 30—Happy Returns—03793.
July 7—Half & Half—03804.
July 14—Temporary Alimony (Neal Burns)—03817.

WESTERN AND RAILROAD DRAMAS.

(*Two Reels Each.*)

June 7—Ace High (Pete Morrison)—03756.
June 15—The Last Outlaw (Ed Jones and Billie Hutton)—03966.
June 21—Kingdom Come (Pete Morrison and Eileen Sedgwick)—03778.
June 28—The Captive Bride (Pete Morrison)—03789.
July 5—The Four Gun Bandit (Pete Morrison)—03800.
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—"$5,000" (Pete Morrison)—03824.

Vitagraph

VITAGRAPH FEATURES.

The Little Boss (Bessie Love).
A Rogue's Romance (Earle Williams).
Too Many Crooks (Gladys Leslie).
Beauty Proof (Harry T. Morey).
The Spark Divine (Alice Joyce—Five Parts).
A Girl at Bay (Corrine Griffith).
Cupid Forecloses (Bessie Love).
The Hornet's Nest (Earle Williams).
The Man Who Won (Harry T. Morey).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).

Perils of Thunder Mountain.

Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 14, "Fate's Verdict."

World Pictures Corp.

June 2—Phil-for-Short (Evelyn Greeley).
June 9—Through the Toils (Montagu Love).
June 16—The Devil's Trail (Betty Compson and George Larkin).
June 30—Love and the Woman (June Elvidge).
June 30—Home Wanted (Madge Evans).
July 7—The American Way (Arthur Ashley and Dorothy Green).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (In all territories except Buffalo).

HOUDINI SERIAL.

The Master Mystery.

Drama—Fifteen Episodes—Two Parts Each.
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CHAPLIN.

Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

PRIZMA.

Kilauea.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.
Trout.
Kiddies.
Model Girls.

Feature Releases

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(*Two Reels each*)

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Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Sea Sirens.
Too Many Wives.
A Rustic Romeo.
Oh, Susie, Be Careful.
Kiss the Bride.
Tell Your Wife Everything.
Can Wives Be Trusted?
A Full House.
Oh, My Dear.
Anybody's Widow.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.

CONTINENTAL PICTURES CORP.

The Challenge of Chance (Jess Willard and Arline Pretty).

EDUCATIONAL FILMS CORPORATION.

An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Romance of Tarzan (Eight Parts).
Sunnyside (Charlie Chaplin—Three Parts).
In Wrong (Jack Pickford).
Mary Regan (Anita Stewart—Six Parts).
Daddy Longlegs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (8 Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

OUTING-CHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)

Camararing Through Africa No. 1.
Camararing Through Africa No. 2.
Itasca Makes Her Bow.
Out-Columbusing Columbus.
Getting Gay with Neptune.
Where the Screen Tree Grows.
Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.

LEONCE PERRET PRODUCTIONS.
1402 Broadway, New York.

A Soul Adrift (Dolores Cassinelli).

PUBLIC HEALTH FILMS.

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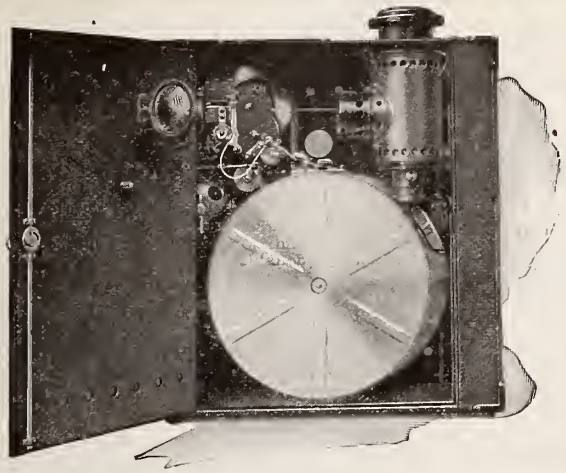
(*Continued on page 128.*)



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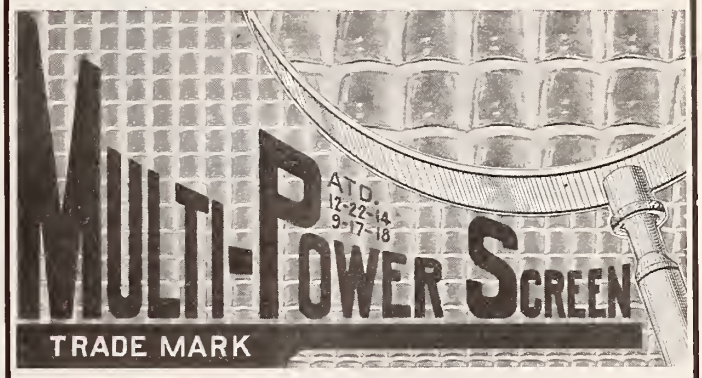

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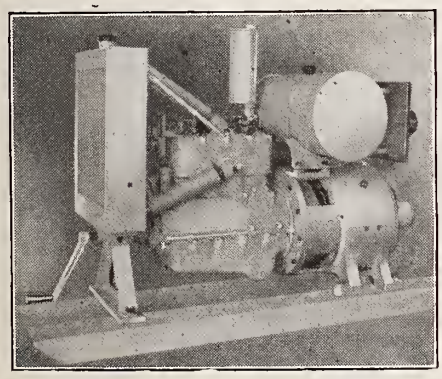

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729 Seventh Avenue, N. Y. City.
Twilight (Doris Kenyon).

Burlingham.
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Khavah.

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
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Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
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BULL'S EYE FILM CORPORATION.
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Stung.

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Dreamy Chinatown.
Film Fairies.
Stopping Bullets.
Caught With the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Billy West Comedies.
Out of Tune (Two Parts).

EXCLUSIVE FEATURES, INC.
126 W. 46th Street, N. Y. City.
The Heart of Texas Ryan.

THE FILM MARKET, INC.
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The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expedition).
The House Without Children.

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Times Building, N. Y.
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(Twenty-Six Two-Reelers Featuring Texas Guinan.)
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Ambrose Day Off.
Daddy Ambrose.

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Brown of Harvard (Tom Moore).

HARRY GARSON.
Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).

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Gaumont News—Released every Tuesday.
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A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.
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The Girl from Nowhere (Cleo Madison).
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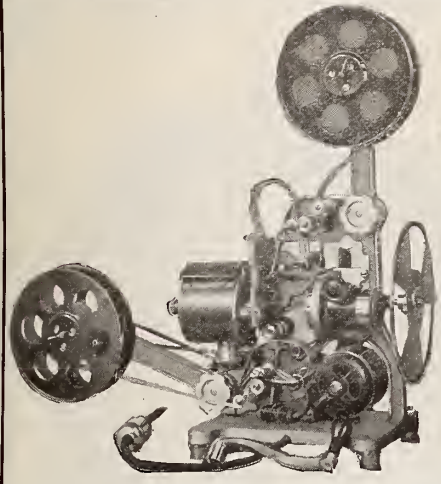

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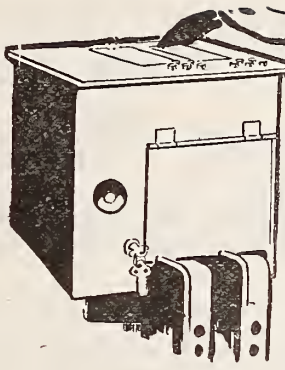

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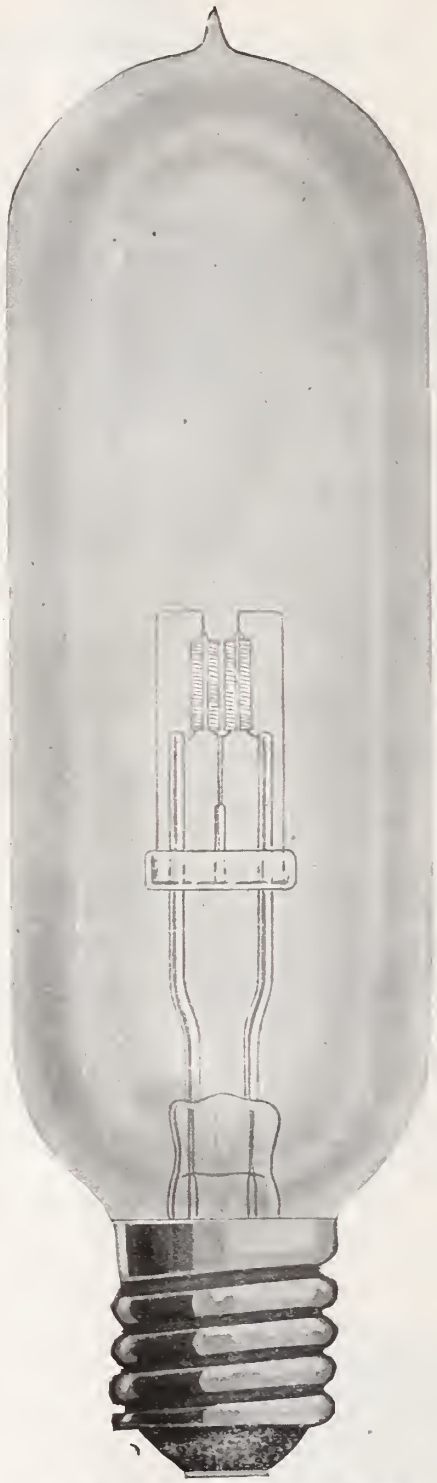

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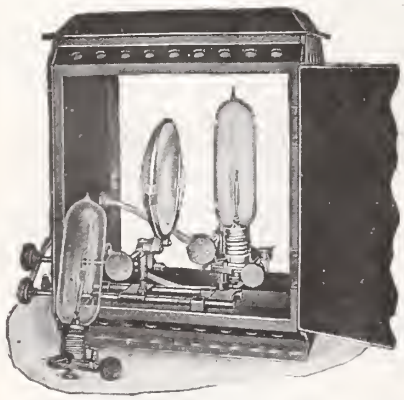

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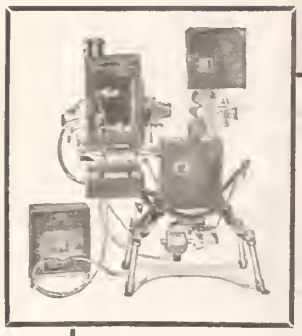

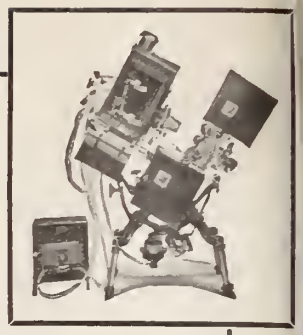

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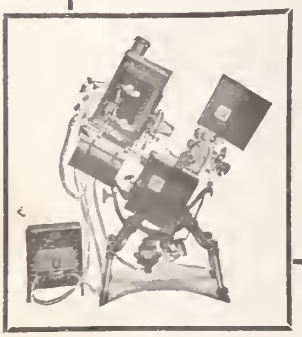

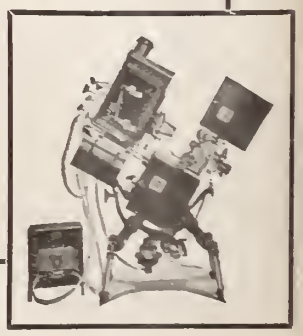

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what Willis H. O'Brien, *the man who actually made "The Ghost of Slumber Mountain"* has to say about his new productions:

"The prehistoric animals and manikins used in the motion picture production entitled 'The Ghost of Slumber Mountain' were invented and made by myself. The process employed was of my own invention and development, on which patents have been pending in the United States patent office since 1915. I alone was responsible for making and animating these manikins and I photographed them without a scenario.

"Previous to the making of 'The Ghost of Slumber Mountain' I had produced several motion pictures of this nature, some of which were released, in which this same process was employed.

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"During the week of November 17, 1918, my production, 'The Ghost of Slumber Mountain' was publicly screened as part of the regular program at the Strand Theatre in New York City. The house program for that week, and other advertising carried my name as the producer of this subject.

"I am at present, and have been for some time, employed by the Rothacker Film Mfg. Company, of Chicago, who own and control all right, title and interest in and to my process and current productions."

WILLIS H. O'BRIEN

We have already completed a number of these extraordinary productions—they're great; decidedly better than anything Mr. O'Brien ever did before.

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—it makes fans of exhibitors! That's the way "The Valley of the Giants" affects all the picture-hardened showmen who view it.

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There's no chance of going wrong with such a picture. Its superb appeal is stamped on every foot of film. In star, story, acting, scenery and direction it is absolutely one hundred per cent. Your task of judging "The Valley of the Giants" will be a pleasant one. You can see it at your exchange now. It will be released August 31. You could not possibly pick a bigger winner to start your new season with.

Story by Peter B. Kyne *Directed by James Cruze* *Scenario by Marion Fairfax*

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FAMOUS PLAYERS-LASKY CORPORATION
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Paramount-Artcraft Pictures

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In the first of the great new productions,

The "WITNESS *for the* DEFENSE"

A Paramount-Artcraft Picture

Directed by
George Fitzmaurice

The Verdict—Now!

YOU can see the picture, you can marvel at Elsie Ferguson's power of dramatic portrayal; you can delight in the magnificent settings; you can appreciate the perfection of detail; you can judge the sure merit of the story—now! This first great Paramount-Artcraft production, released August 31, is ready for your verdict.

There's one answer—and only one! Elsie Ferguson in "The Witness for the Defense" has enormous, unqualified box-office value.

By A. E. W. Mason — *Scenario by Ouida Bergere*

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FAMOUS PLAYERS-LASKY CORPORATION
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JOE MARTIN SOLILOQUIZES

I'm seriously thinking of having my own distributing company.

If other stars can get away with it, why can't I?

Has Charlie Chaplin got anything on me? Can Fairless Dougbanks do the stunts that I can?

Can either of these guys that gets a million dollars and ten cents every Saturday noon act with four hands the way I do?

Show me the human bean actor who can play a mouth organ with two hands, drink ice water with another hand, slap the director in the mush with a fourth hand and pull the plug outa the bath tub with his tail---not only all at one and the same time but simultaneously, as I do?

Balls!

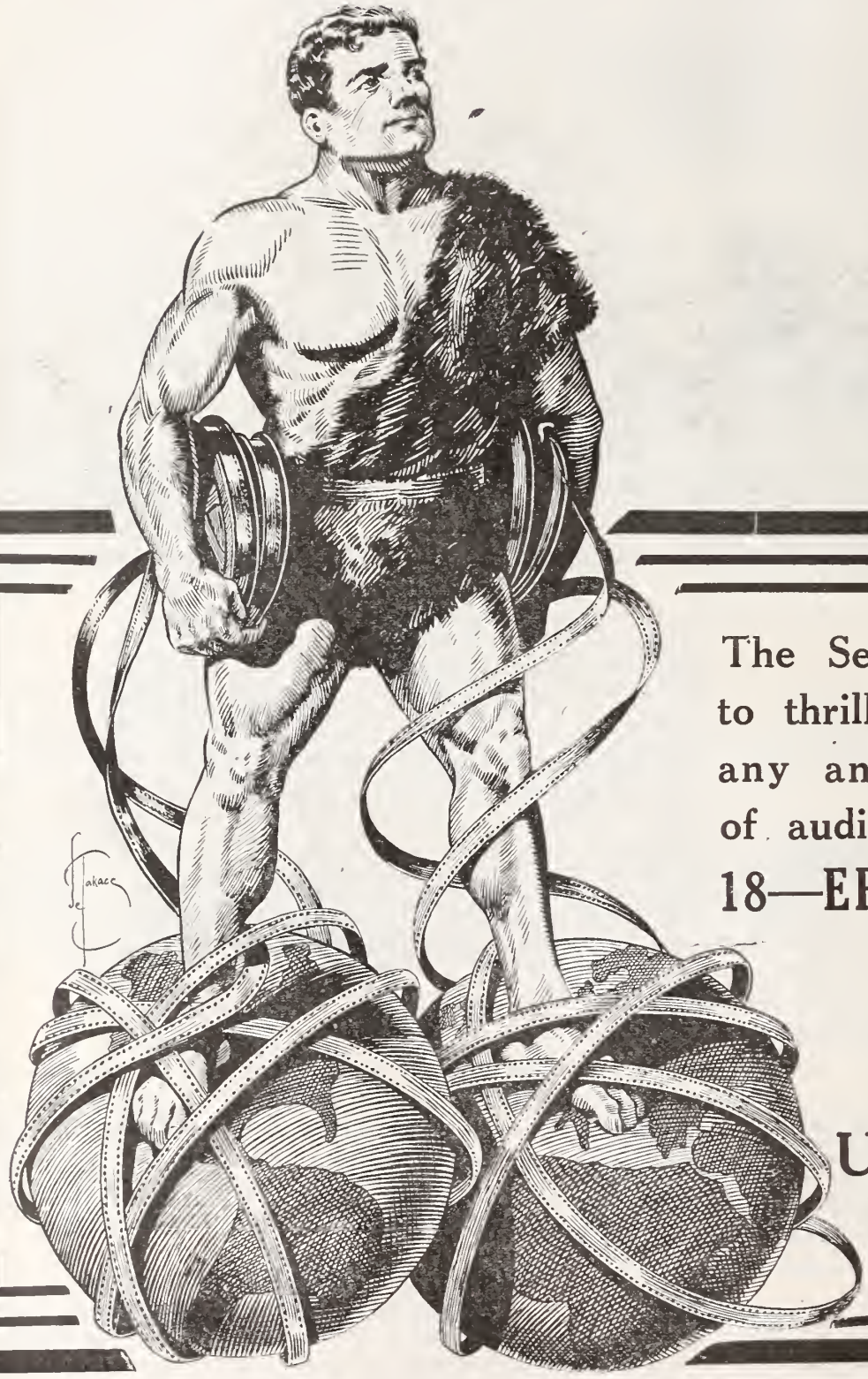
If I couldn't be funnier than any human bean actor who has only two hands and no tail at all to be funny with, I wouldn't have the face to draw my salary!

And what is the princely salary that the Universal boss pays me? I ask you, what is it? And I'll tell you what it is. It is simply one bone per day and there's damlittle meat on the bone at that.

And now the boss is boosting me as a star!

All right, let him go to it. And when he has spent a fortune advertising me and making me known all over the world, I'll fool him. I'll form my own distributing company, soak the beloved exhibitor several times as much for my pictures and try my darndest to put him outa business.

When that time comes, mebbe I can ooze a laugh out of my system. But under the present circumstances the only ones who get anything like that from the stuff I do are the movie fans. Meanwhile the Universal boss is getting rich offa me. I ask you, wouldn't your head ache, too!



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Universal's remarkable versatility in s erial productions is one of the factors that enables exhibitors to keep their houses pa cked during the run of an instalment story.

With the enormously successful record s of "THE LURE OF THE CIRCUS" and then—"THE RED GLOVE" in financial ret urns, comes this brand new type of serial, "ELMO THE MIGHTY."

With the advertising possibilities of ELMO LINCOLN, celebrated Star of "TARZAN OF THE APES" and the Blacksmith of "THE KAISER, THE BEAST OF BERLIN" plus the drawing power of the popular favorite GRACE CUNARD, you have a triple tie on the photo play loving fans.

See as many episodes of ELMO THE MIGHTY as you can at your nearest Universal exchange and be sure to get a copy of the big, new advertising and publicity campaign book, free for the asking to exhibitors.

CARL LAEMMLE offers DOROTHY PHILLIPS

brilliant Star of "The Heart of Humanity"

Says "SCREEN OPINIONS".—"Direction very good—Rollin Sturgeon. Photography, very good. Star, very good—Dorothy Phillips." To which we will add: "Attendance in any house in the land, very good." As another critic says: "Go back to 'The Heart of Humanity,' the picture that stirred you as no other ever did, and recall the beautiful young girl. Yes, that's she—Dorothy Phillips—and she enacts a splendid role in her newest picture. It's one well worth seeing."

The two words that mean "best" in moving pictures

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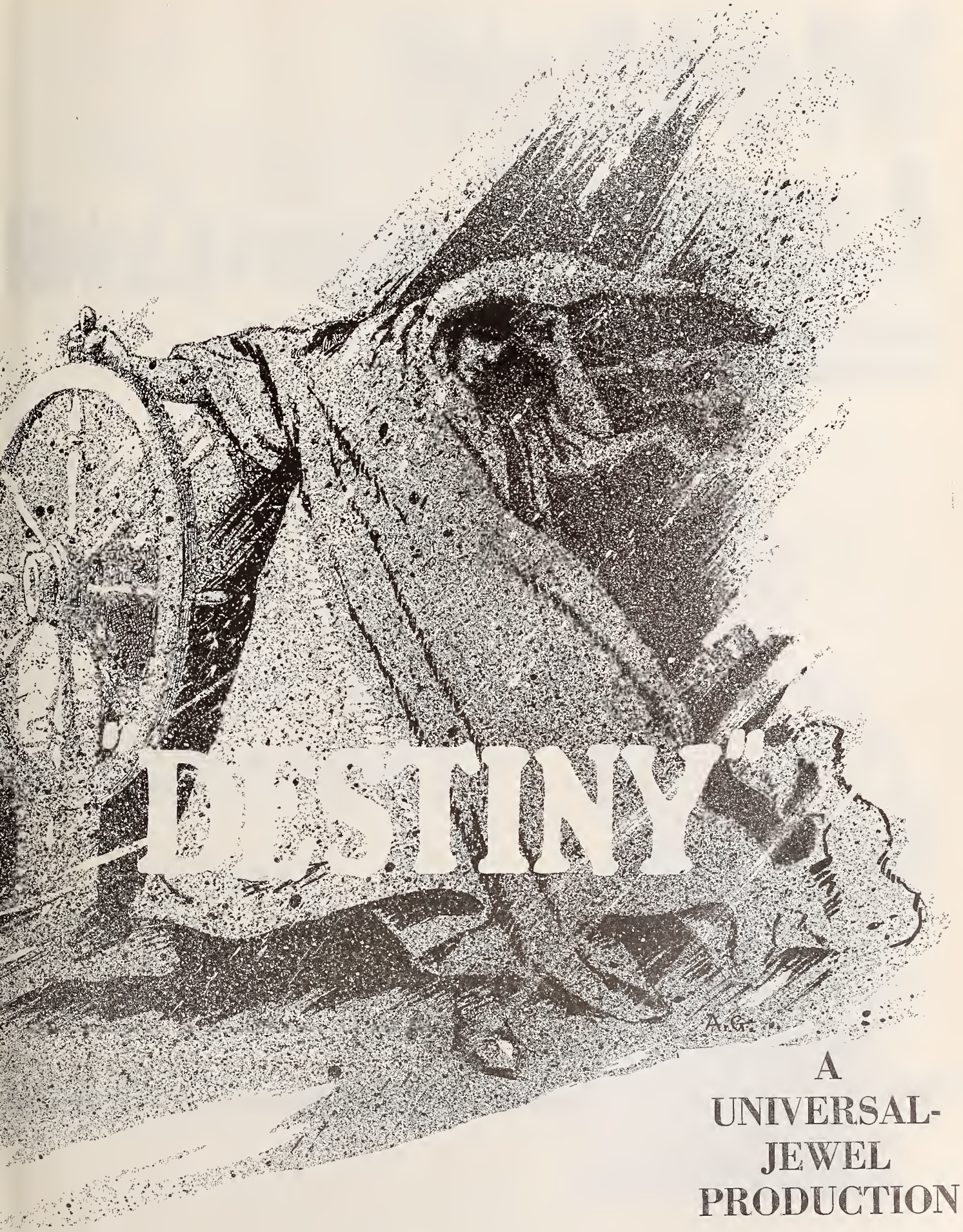
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PRODUCTION

Mother Love makes it still

IS it a "war picture"—"The Heart of Humanity"? No—a picture of something bigger than war—more lasting than war—something that will yet **stop** wars—the biggest thing in life—**Mother Love!** That's why "The Heart of Humanity" is the one picture that will live forever. That's why people who are sick and tired of the word "war" go in crowds and shoals to see it—because they know they'll see a picture of **Love.** And that's why this great drama will prove an absolutely certain money-maker for you, whether you play it now or ten years from now. But we know of nothing that we would recommend you to play a **moment sooner.**

JEWEL Productions INC
1600 Broadway New York City

Biggest Success the Country's

CARL LAEMMLE
OFFERS

Dorothy Phillips
in

"THE HEART OF HUMANITY"

Allen Holubar's
Super-production

The Picture
that will live
forever—

He's here!

NIGHT FINAL With Wall Street Prices

The Evening Sun.

NIGHT FINAL With Wall Street Prices

EX-CROWN PRINCE FLEES TO GERMANY

WN PRINCE ESCAPES;

LATEST EXTRA

The Evening World.

Arriving Today

The World's Greatest Comedian "HIDING

From EUROPE—

The World's Greatest Comedian

THE CROWN PRINCE OF GERMANY

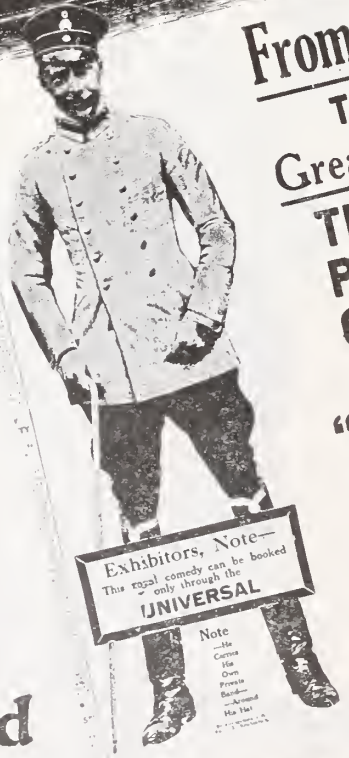
HIMSELF

IN

"HIDING IN HOLLAND"

Staged in Holland by Himself for his Own Benefit

Another Big Scoop in the Comedy Field for the Universal Film Mf'g Company



The Ad that packed the Strand

Today at the STRAND THEATRE

BROADWAY AT 47TH ST.

COME EARLY AND AVOID THE CROWD

HE couldn't stay away from it! When he couldn't get into Verdun he went into the movies. And even then he had to sneak in—he made believe he didn't mean to do it—and then he did it—and he made Papa pay for it. And yet he didn't let Papa in on the direction at all—he staged it all by his little self right there on the Island of Wieringen—and it's a scream—just the kind of bone-headed comic stuff that sends you into fits of laughter. Buh-lieve us, if this bird keeps on making comics like this he'll have the laugh on us yet. He's a kind of human Joe Martin. Get this for the home folks and give 'em the laugh of their lives. It's a regular, old-fashioned Universal comedy scoop. Go to it **today.**

The Crown Prince

CROWN PRINCE DIDN'T ESCAPE

The Evening World. LATEST EXTRA

Evening Sun. NIGHT FINAL With Wall Street Prices

UN IS STILL IN HOLLAND,

in a Royal Comedy staged by Himself for His Own Benefit on the Island of Wieringen

IN HOLLAND"

The New York Times is All Wrong —We'll Leave it to Ollie Pecord

After the big night at the Strand, June 30th, the New York Times said: "The Crown Prince has succeeded Charlie Chaplin at the Strand. **But he is not nearly so good as Chaplin."**

Now—We Ask You

Is that any way to treat a **Great General?** Is that a nice thing to say about that Gigantic Intellect that burned London, captured New York, reversed the Gulf Stream—and then made this comedy? We asked Luke McLuke and that well-known critic said: "If he makes any more I'll shoot him—I might just as well do that as die laughing. **Chaplin?** Say—Charlie's is sob-stuff compared to this."

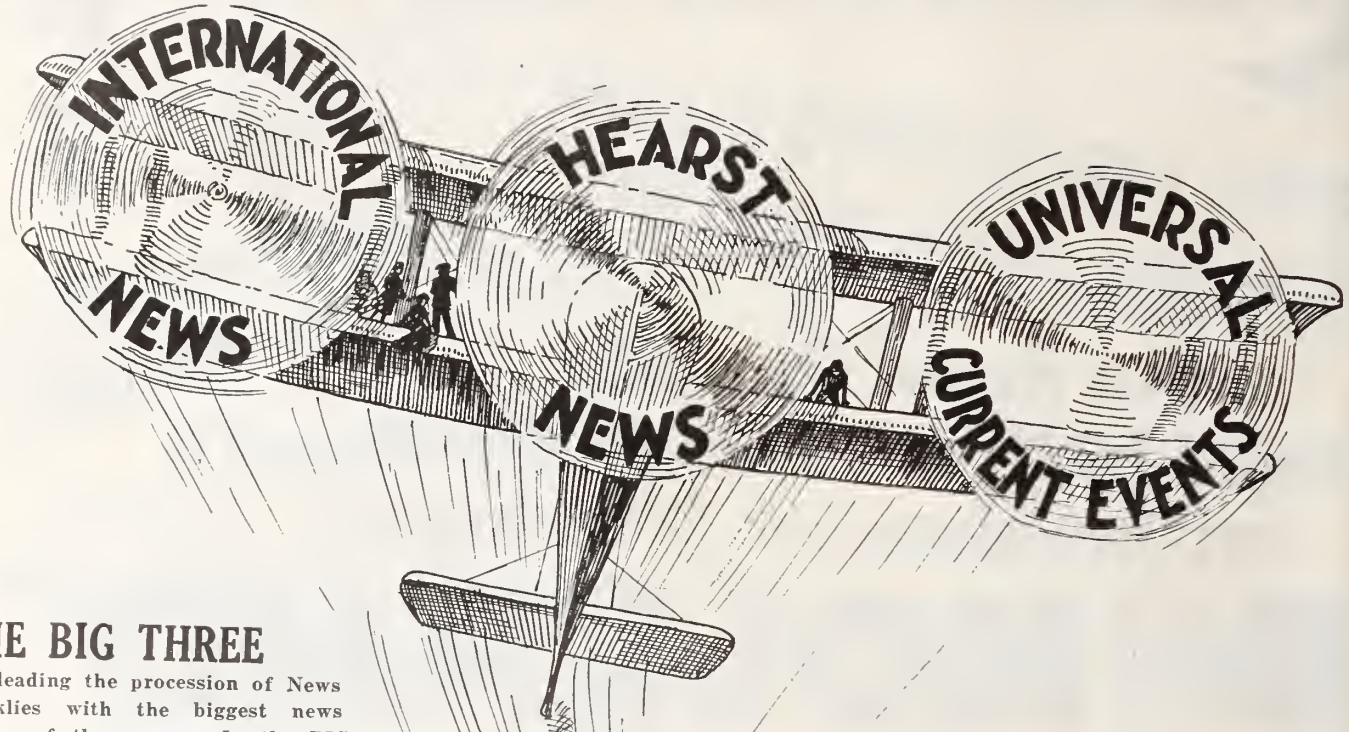
Read What Joe Martin Says

Interviewed at Universal City between visits of the Life Insurance Agents, Joe Martin came down out of his eucalyptus tree and said: **"I'm sore!** He's stealing all my monkey stuff. Here I give up my whole life to showing what a naturalized American chimpanzee can do and this bush-league bone-head pulls an imitation that ought to get him thirty days in the lock-up. I'm through with a business that puts a perfectly good monkey into competition with the Crown Prince. Ain't they got no **heart?"**

WIRE FOR IT NOW—TODAY

Book thru your nearest Universal Exchange or communicate with the Universal Film Mn'fg. Co., Largest Film Mn'fg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

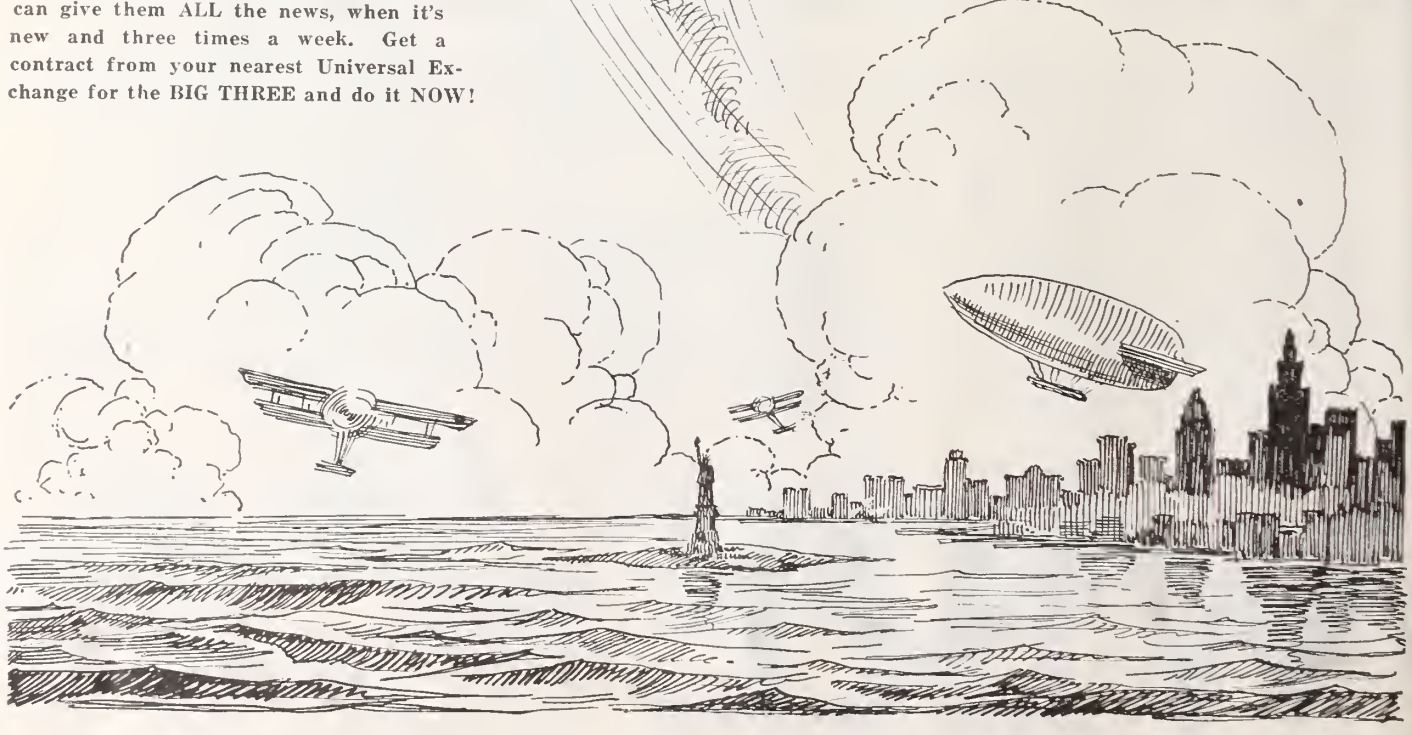
ABOVE THEM ALL



THE BIG THREE

are leading the procession of News Weeklies with the biggest news scoops of the season. In the BIG THREE you not alone get the biggest news in pictures from every corner of the earth but you get ALL the important happenings. People are demanding ALL the world's news in pictures. You can give them ALL the news, when it's new and three times a week. Get a contract from your nearest Universal Exchange for the BIG THREE and do it NOW!

Produced by International
Booking Thru All Universal Exchanges



Thos. H. Ince
presents

Wm S. HART
in
"Wagon Tracks"

An ARTCRAFT Picture

Romance

A STORY of the great plains in a time when a man's worth was measured in the twinkling of an eye and the blood of his veins ran red.

The sort of story no one can tell so well as William S. Hart.

Astoundingly beautiful scenes surrounding an enthralling story of love and revenge.

The sort of picture one playgoer recommends to another.

By C. Gardner Sullivan
Photographed by Joe August

Directed by Lambert Hillyer
Supervised by Thomas H. Ince

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

TRADE MARK
Paramount
Pictures

Jesse L. Lasky *Presents*

"FIRES OF FAITH"

WITH

Catherine Calvert, Eugene O'Brien *and* Ruby de Remer

A Paramount Picture

So she stepped forth

—into a world she had never dreamed existed. From the peaceful life of the farm, she ventured forth on an unknown way, till finally, an outcast, she found redemption in a great love.

"Fires of Faith" is a human story about human beings told in a straightforward, human way. It becomes in this fine production, a drama of extraordinary power and appeal. It has the quality of story, production and acting that makes it a real money-picture.

The press book will show you innumerable ways for exploiting "Fires of Faith." Get it now and cash in on it.

Catherine Calvert, Eugene O'Brien and Ruby de Remer head a cast of fine distinction. Get the song "Fires of Faith." It will help you in your exploitation.

Story by Charles Whittaker

Directed by Edward Jose

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Jesse L. Lasky presents
Marguerite

CLARK

"GIRLS"

A Paramount Picture

A Comedy Success

THE brilliant American dramatist Clyde Fitch wrote this charming comedy. Adapted from a great stage success it is another Marguerite Clark picture of assured box-office value.

"Clean, wholesome, skillfully handled, altogether delightful, graceful, thoroughly enjoyable, pleasant, humorous, joyful, entertaining," say the New York daily paper reviewers.

The service section in this issue of the Moving Picture World will help you in your exploitation.

Scenario by Clara Beranger and Alice Eyton
By Clyde Fitch *Directed by Walter Edwards*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Paramount Pictures

3 Sheet
Jesse L. Lasky Presents
MARGUERITE CLARK
in "GIRLS"
A Paramount Picture
4 Col.
3 Col.
JESSE L. LASKY Presents
MARGUERITE CLARK
"GIRLS"
By CLYDE FITCH
1 Col.
Marguerite Clark in "Girls"
A Paramount Picture
2 Col.
6 Sheet
MARGUERITE CLARK "Girls"
JESSE L. LASKY Presents
MARGUERITE CLARK
"GIRLS"
By CLYDE FITCH
A PARAMOUNT PICTURE
24 Sheet
2 Col.
MARGUERITE CLARK "Girls"
1 Col's.

Cosmopolitan Productions

"The DARK STAR"

By ROBERT W. CHAMBERS
With MARION DAVIES.

A Melodramatic Comet

A STORY OF INTRIGUE, of suspense and of thrilling drama is "THE DARK STAR". A melodrama of vital action, throughout its absorbing five reels.

The sort of picture that holds each spectator spell-bound from beginning to end and sends audiences away talking about the story. The plot begins to get hot in the first fifty feet and punch follows punch in rapid succession.

Marion Davies was never more beautiful nor ever in a part to which she was better suited. Mystery, romance and beauty are all in "THE DARK STAR".

The story by Robert W. Chambers is known to many thousands. The possibilities for exploitation are numerous. Exhibitors will find in "THE DARK STAR" a subject of great popular appeal, a photoplay melodrama they can feature big and on which they can collect big profits.

Press books, special broadside, posters, ad layouts, cuts, pictures and a trade magazine special service section will show you how to make "The Dark Star" pay big returns.

Presented by Famous Players—Lasky Corporation
Directed by Allan Dwan

A PARAMOUNT—ARTCRAFT SPECIAL

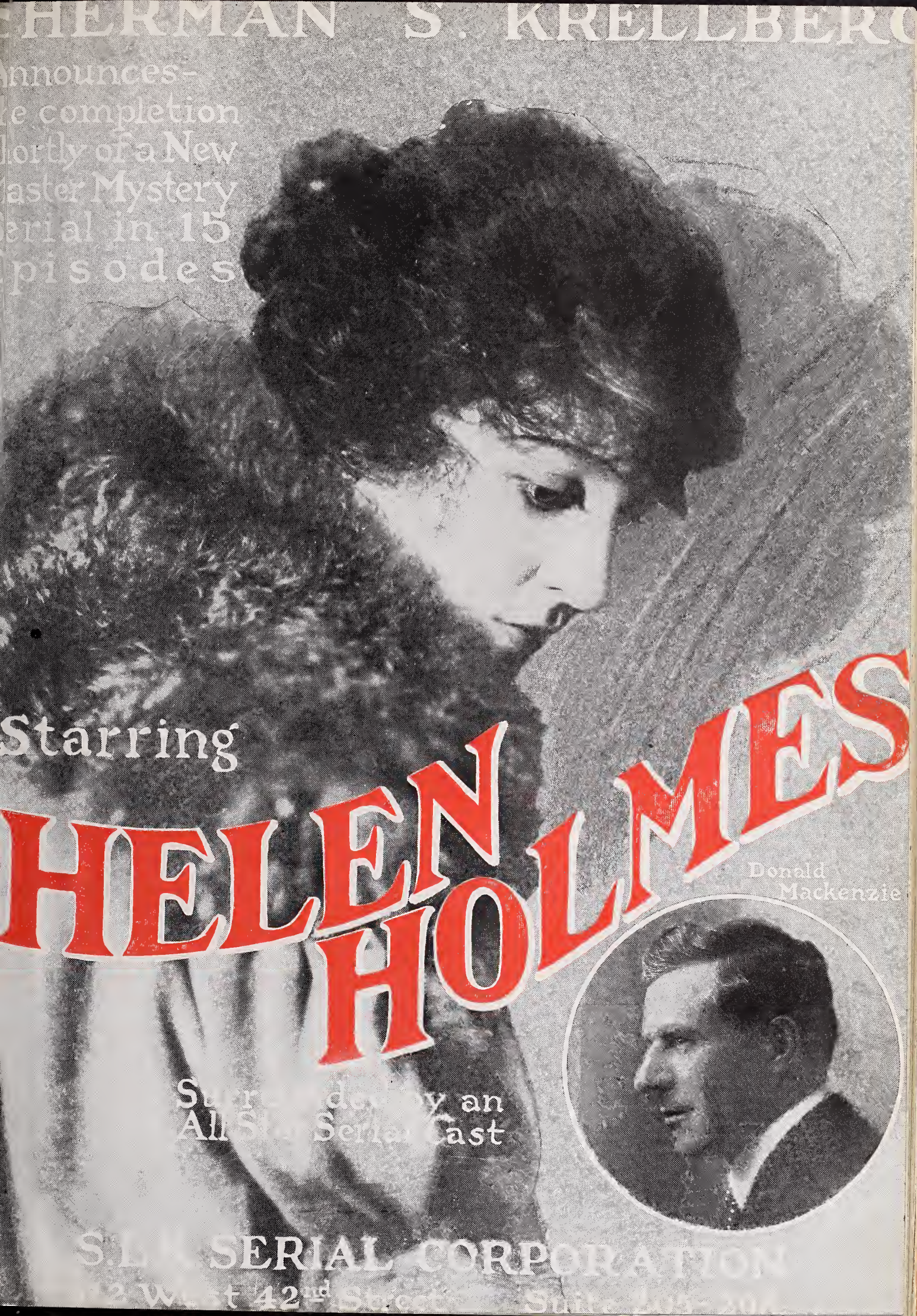
Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

HERMAN S. KRELLBERG

nnounces-
e completion
lortly of a New
laster Mystery
erial in 15
pisodes



Starring

HELEN HOLMES

Donald Mackenzie

Supported by an All Star Serial Cast

S.L. SERIAL CORPORATION

[illegible] West 42nd Street [illegible]

HELEN HOLMES

Supported by an All Star Cast
Including:

Lieut. Jack Levering
Leslie King
Bill Black
Frank Wunderlee
Floyd Buckley
Sidney Dalbrook
Nellie Lindrith

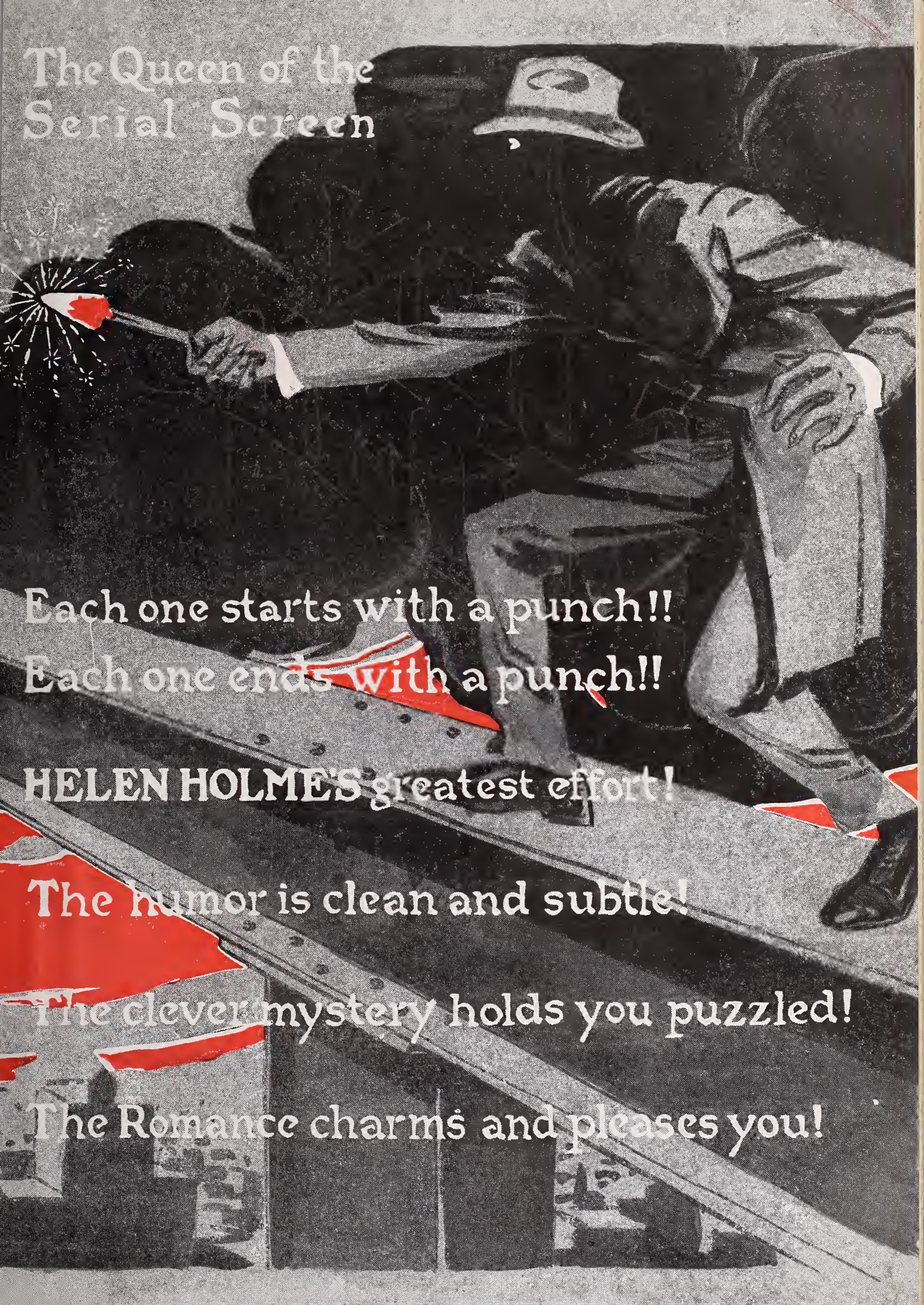
Directed by DONALD MACKENZIE

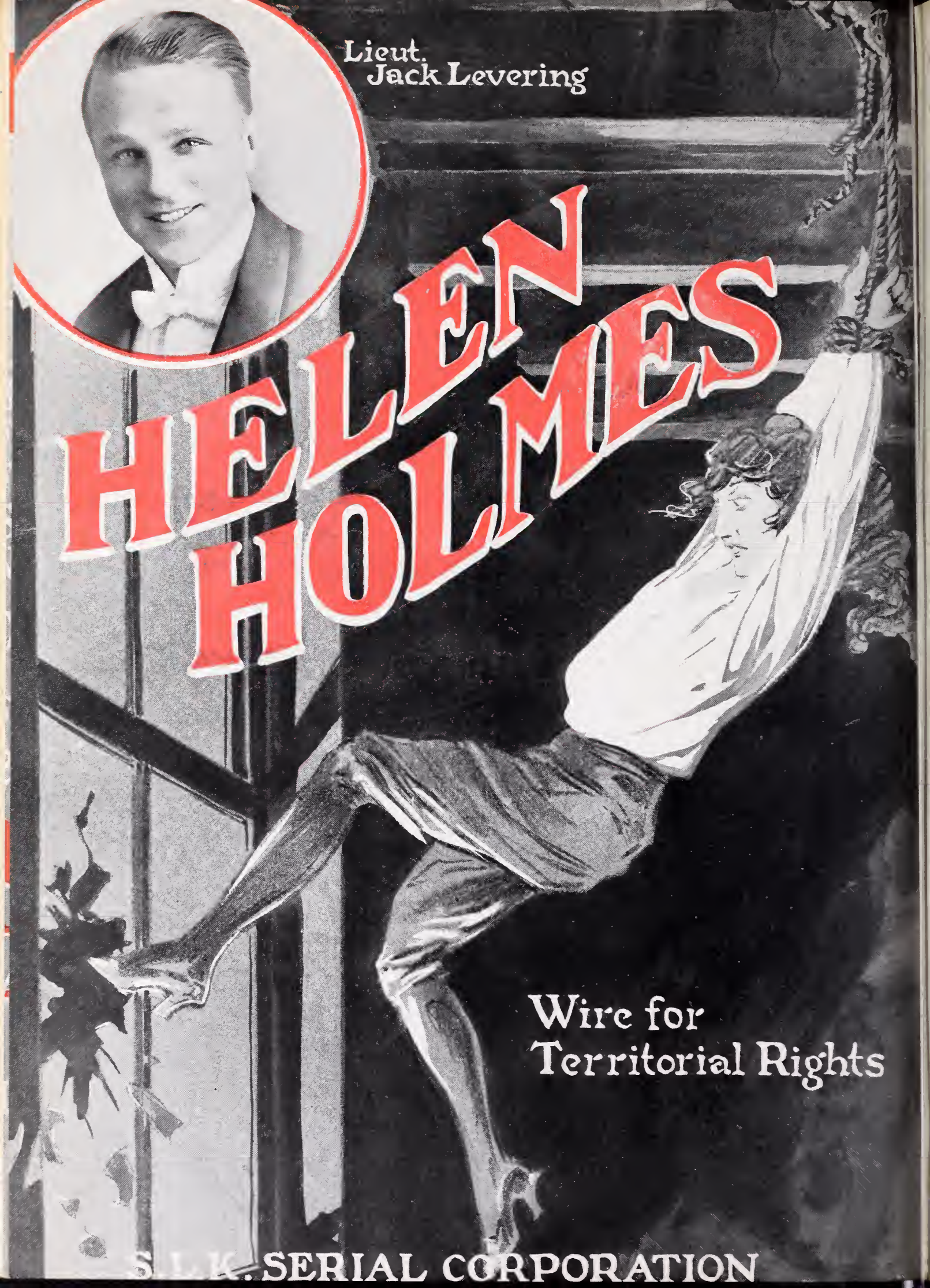
Fifteen Towering, Crashing, Death defying, Breath-taking Episodes!!

A Whirlwind of Mystery and Romance!

The wild stunts make you gasp!!

S.L.K. SERIAL CORPORATION
112 West 42nd Street Suite 205-208


The Queen of the
Serial Screen
Each one starts with a punch!!
Each one ends with a punch!!
HELEN HOLMES' greatest effort!
The humor is clean and subtle!
The clever mystery holds you puzzled!
The Romance charms and pleases you!


Lieut.
Jack Levering
HELEN HOLMES
Wire for
Territorial Rights
S. L. K. SERIAL CORPORATION

Thousands of Words and not a Spark in all of Them.

W. W. HODKINSON CORPORATION'S policy of distribution was made clear to the exhibitors of America in less than seventy-five words of plain English.

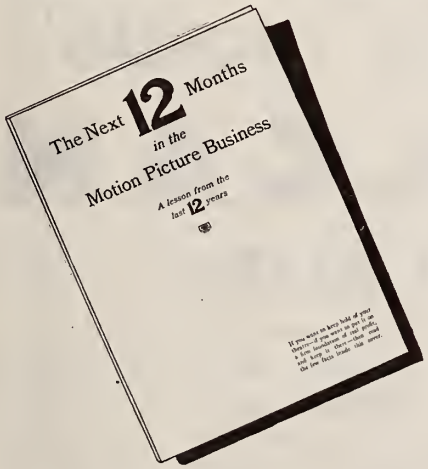
Not an exhibitor misunderstood the meaning of our announcement. Our policy was put into effect in April to benefit exhibitors immediately. We did not wait for September.

Six or more companies have followed us claiming *to book pictures singly on the basis of individual merit*, not so much because they actually favor it as because they *have been driven into following W. W. Hodkinson.*

We do not require special inserts ranging up to thirty-odd pages to drive an idea into the heads of exhibitors.

There is on foot in the motion picture industry *a tremendous plot to mash those exhibitors who refuse to sacrifice their independence and give up the control of the businesses they have built by their own efforts.*

W. W. Hodkinson said in his announcement in the trade journals dated May 24:



"The next year will see new consolidations, alignments and affiliations, particularly on the part of the smaller Producer-Distributor concerns if they are to compete successfully with the larger concerns.

"Such re-organization will no doubt mean that these affiliated concerns will, by the issuing of stock and securities place their own values on their 'assets' on the basis of what they think they ought to get out of it, and you, the exhibitor, will be called upon to shoulder the burden of their enormous capitalizations.

"When certain concerns find they can no longer go it alone, when they have pooled their interests in an effort to escape approaching financial storms, you may at that time find that they have in their possession a stream of quality product *without which your theatre cannot live.* Through controlling *the life blood of your business* such an organization aided by economic conditions and modern merchandising methods will then gradually force you into a scheme of *national operation of theatres* instead of individual operation and you will have to pay for the product they supply you *with the virtual ownership of your theatre.*"

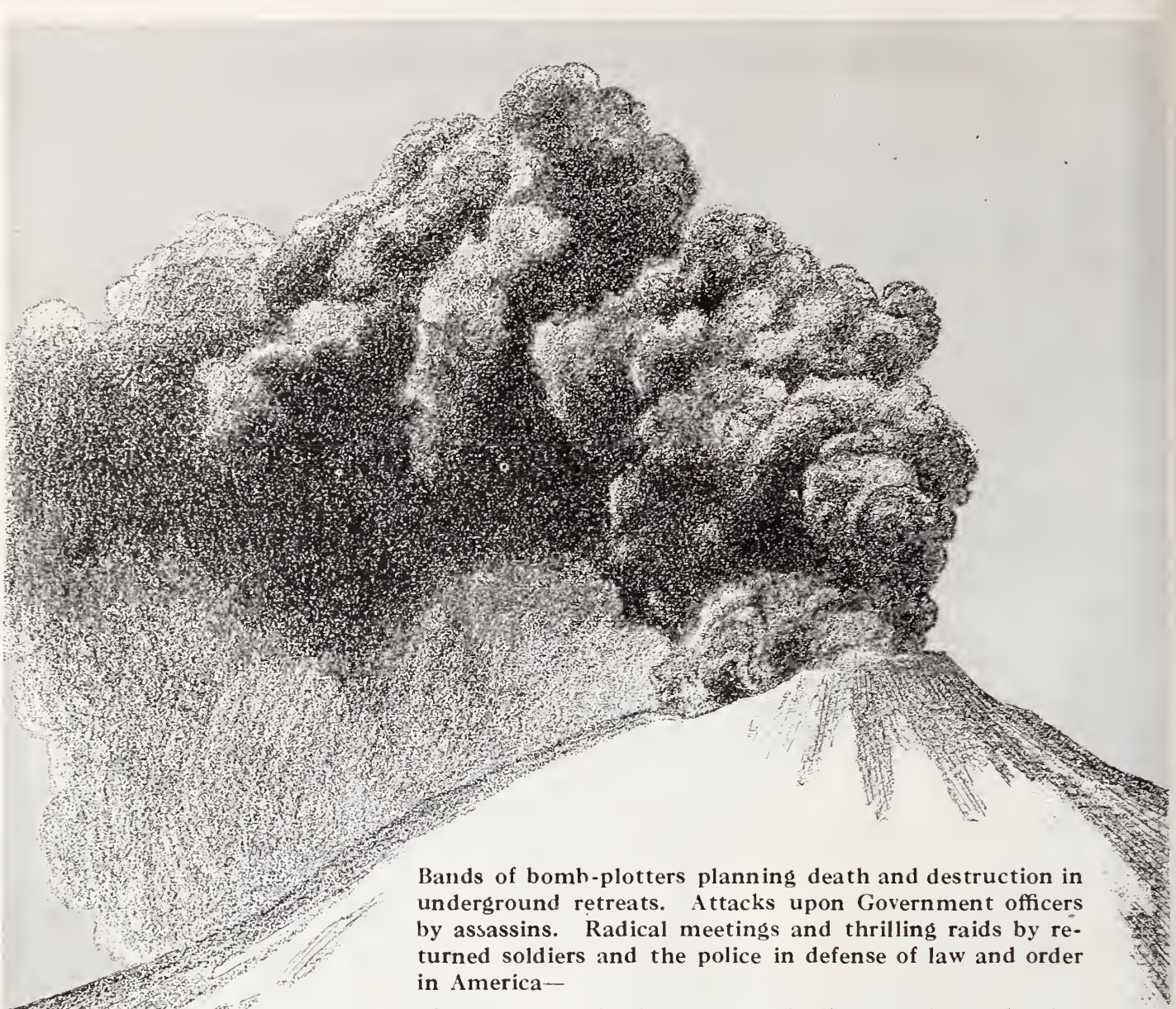
Two months ago this was predicted by W. W. Hodkinson. It is now happening before your very eyes. Who can be blind enough to overlook this warning or overlook the means of self-protection and escape?

Have you read the Hodkinson booklet, "The Next 12 Months in the Motion Picture Business?" *Write for a copy.*

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*



Bands of bomb-plotters planning death and destruction in underground retreats. Attacks upon Government officers by assassins. Radical meetings and thrilling raids by returned soldiers and the police in defense of law and order in America—

We are ready to book at once a thrilling special production that mirrors the stamping out of disorder and revolution in America—

Harry Raver's
presentation of
AUGUSTUS THOMAS'
inspiring and challenging drama

THE VOLCANO

starring
LEAH BAIRD
and a cast of 2000 persons including
Gov. Alfred E. Smith of New York
Directed by GEORGE IRVING

Every newspaper in America has paved the way for an exhibitor clean-up with this big Four Star special production. You will get more publicity for this picture than any one you have played in a year.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

TWO FIRST RUNS IN LOS ANGELES

Moving the Pacific Coast critics to the utmost limit of enthusiasm at the *Kinema Theatre*, "The Westerners" at once went into *Quinn's Rialto* for a continuous first run.

This production is now available for first run pre-release engagements only in those cities and theatres that want and will pay for a production of huge earning power for extra playing time.

Benjamin B. Hampton's
first notable
Great Authors Picture

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE
Magnificently directed by EDWARD SLOMAN
with an all-star cast:
ROY STEWART, MILDRED MANNING, WILFRED LUCAS, ROBERT McKIM,
MARY JANE IRVING, GRAHAM PETTIE, FRANKIE LEE.

Guy Price, Los Angeles Herald:
"The Westerners" throbs with thrills. I believe it is a couple of laps ahead of anything our screen has shown in many months. This story has few competitors.

Florence Lawrence, Los Angeles Examiner:
A whirlwind from start to finish. A splendid plot, subtle, virile and fascinating. Cast is splendidly balanced.

Edwin Schallert, Los Angeles Times:
Flows with impelling smoothness and sweep. Effectively told, fascinating story emphasized with humanness and thrills.

Monroe Lathrop, Los Angeles Express:
Kinema audiences found keen pleasure in a narrative of virility and romantic appeal. The play vibrates with action.

[redacted]

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

[redacted]

J. Parker Read Jr's. *luxurious production starring*

LOUISE GLAUM

IN

SAHARA

Written by C. GARDNER SULLIVAN

Supervised by ALLAN DWAN

"The eagerness of theatre-owners throughout the United States to present '*Sahara*' to their patrons is no longer a mere rush for a popular production—*it is a stampede.*"

These are the words of The Brooklyn *Standard Union*, a newspaper that pays little attention to the average pictures, but honors the makers of the few big productions by following and proclaiming their success.

"'Sahara' is sure to be one of the screen's most talked-about pictures," says the Chicago Herald-Examiner. "If you have the time I know of no better place to go than the Pantheon," says the Chicago Tribune.

The great and outstanding success of the year in motion pictures. Three times have we had to increase our prints to take care of impatiently eager exhibitors.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange Incorporated*

COMING

The WORLD Aflame

THE real showmen of this country, men with big ideas and clear vision, realize that Essanay-Chaplin comedies are classics—and like books of exceptional merit, are enjoyed a second or third time as much or more than the first. The Essanay-Chaplin revivals have demonstrated this beyond question. There are **real showmen** in towns of 500 to 5,000,000. Are you one of them? Ask the World Film Exchanges for testimonials on the profits in playing "A Night in the Show," "Police," "The Bank," "Shanghaied" or "Triple Trouble."

ESSANAY

GEORGE K. SPOOR, PRESIDENT

George Kleine System

Distributors

MARY MILES MINTER

IN

"YVONNE FROM PARIS"

AMERICAN FLYING "A" PICTURES
MADE BY AMERICAN FILM CO. INC.

By JOSEPH FRANKLIN POLAND

Directed by EMMET J. FLYNN

A cast of exceptional excellence.

A story of unusual appeal—one of interest to men, women and children.

Lavish stage settings—crystal-clear photography—good direction.

Other Minter Successes Now Booking:

"A Bachelor's Wife"
"The Intrusion of Isabel"
"The Amazing Impostor"
"Wives and Other Wives"
"Rosemary Climbs the Heights"
"The Eyes of Julia Deep"

Produced by
AMERICAN FILM COMPANY, *Inc.*
Samuel S. Hutchinson, *President*

Distributed by
PATHÉ

"THE WRITTEN WORD"

MOVING PICTURE WORLD—"Merely to mention the name of director **Maurice Tourneur** should be guarantee sufficient . . . **Mr. Tourneur** has never yet produced a 'bloomer.'"

CLIPPER—"**Tourneur's** work is characterized by refinement and strength; it is dramatic, logical and imaginative."

WID'S—"**M. Tourneur** has given us the greatest offering to date . . . places him definitely as a supreme master of the art of film production."

DRAMATIC MIRROR—"**Maurice Tourneur** has again proven that he deserves ranking among the best screen producers."

DRAMATIC MIRROR—"All in all, **Maurice Tourneur** has written and directed a masterpiece."

EXHIBITORS' TRADE REVIEW—"To the many triumphs achieved by the master hand of **Maurice Tourneur** is hereby added another."

BILLBOARD—"**Mr. Tourneur** stands in a class by himself."

MOTION PICTURE NEWS—"Let **Mr. Tourneur's** name and the source of the play suffice . . . you can boost and boost."

MAURICE TOURNEUR

MAURICE TOURNEUR PRODUCTIONS

H.B. WARNER'S RETURN TO SCREEN IN SUPERIOR PICTURES

BRINGS HIGHEST TRIBUTE FROM CRITICS OF LEADING METROPOLITAN PAPERS

"BEST EVER SHOWN AT BROADWAY" SAYS – NEW YORK SUN

The Man Who Turned White

Presented by
JESSE D. HAMPTON

THE TRIBUNE *says:*

"We have always considered that Mr. Warner had more dignity and more repression than any other male star on the screen so it was with keen anticipation that we stood in line in front of the Broadway, for it seemed that everyone else had shared our eagerness to see 'The Man Who Turned White.'"

THE TIMES *says:*

"In his double role he has the grace and dramatic presence for which he is known. Barbara Castleton meets the requirements of her part as leading woman."

MAE TINEE *in* CHICAGO TRIBUNE *says:*

"One never can answer for the man, but be sure that Mr. Warner in 'The Man Who Turned White' is 'What Every Woman Wants.'"

THE MORNING SUN *says:*

"It has stir and color, some striking night scenes, and altogether is an agreeable improvement over the aggravating war drama that opened B. S. Moss's management of the Broadway."

THE TELEGRAM *says:*

"H. B. Warner is duplicating the success he won on the legitimate stage. As the hero in 'The Man Who Turned White' Mr. Warner has an ideal motion picture role. Go to the Broadway and see how he wins the girl. It's worth while."

THE MAIL *says:*

"'The Man Who Turned White' is conclusive endorsement of the program policy announced by B. S. Moss several weeks ago. He said that he was going to make the Broadway the home of unusual photoplays. Let fans wend their way to the Broadway —and bless Mr. Moss for the bait that has brought them."

ROB REEL *in* CHICAGO AMERICAN *says:*

"H. B. Warner, the longest, lankiest, leanest of those for whom the sub-debs are wafted softly screenward, has come back. He really has. 'The Man Who Turned White' is his come back picture."

THE GLOBE *says:*

"H. B. Warner is fatally handsome in his Bedouin disguise and still more handsome as a smooth-shaven Englishman. The picture is well directed and acted."

Distributed by
Exhibitors Mutual

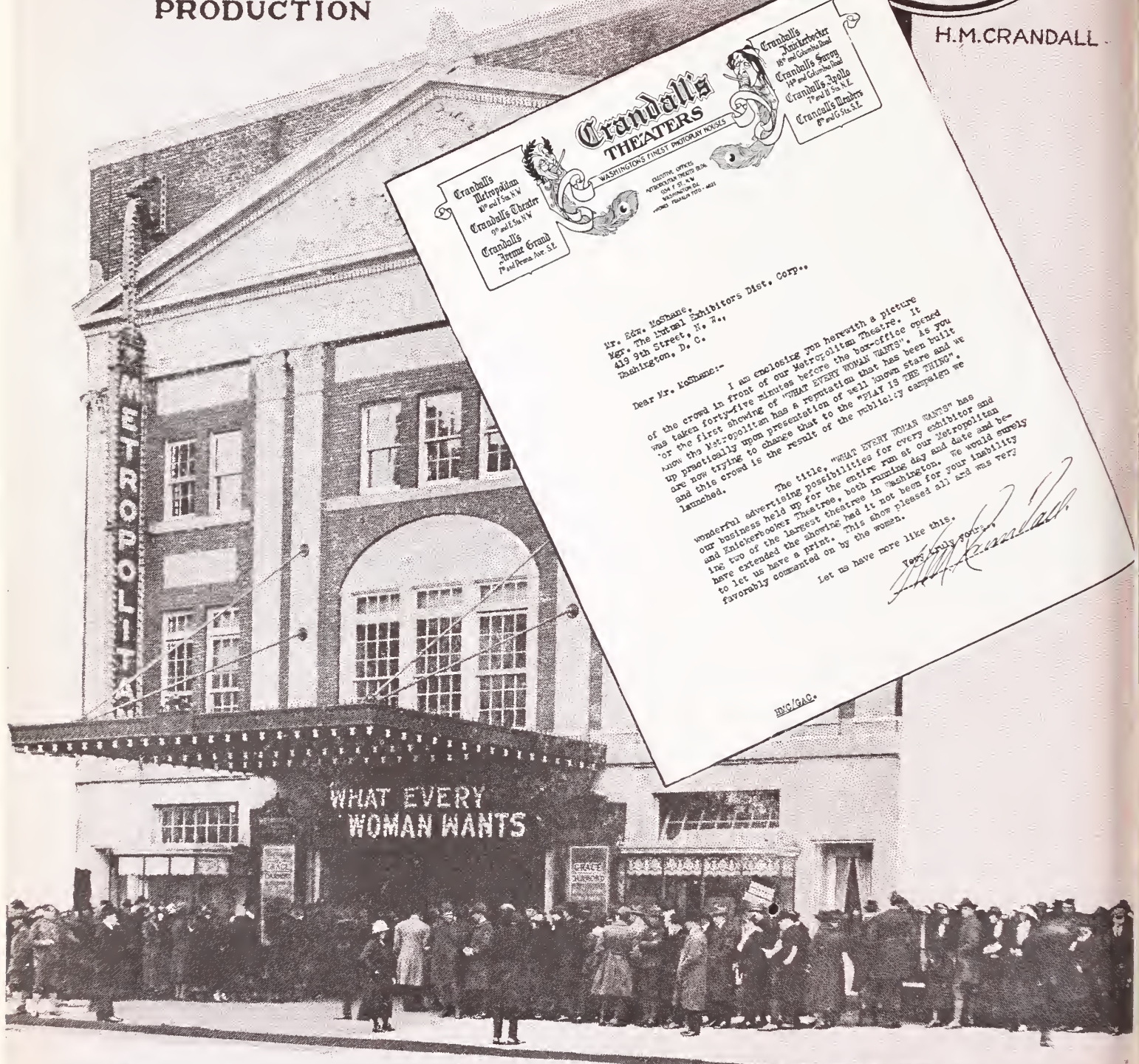
Robertson-Cole Company
Controlling World's Rights

CRANDALL CROWDS 'EM IN WITH

WHAT EVERY WOMAN WANTS

A JESSE D. HAMPTON PRODUCTION

H.M. CRANDALL



Crandall's THEATERS
WASHINGTON'S FINEST PHOTOPLAY HOUSES

Crandall's Metropolitan 15th and F Sts. N.W.
Crandall's Chester 9th and F Sts. N.W.
Crandall's Arcme Grand 7th and Pennsa. Ave. S.E.
Crandall's Knickerbocker 18th and Columbia Road
Crandall's Savoy 14th and Columbia Road
Crandall's Apollo 7th and H Sts. N.E.
Crandall's Strand 6th and G Sts. S.E.

Mr. Edw. McShane,
Mgr. The Natnal Exhibitors Dist. Corp.,
419 9th Street, N. W.,
Washington, D. C.

Dear Mr. McShane:-

I am enclosing you herewith a picture of the crowd in front of our Metropolitan Theatre. It was taken forty-five minutes before the box-office opened for the first showing of "WHAT EVERY WOMAN WANTS". As you know the Metropolitan has a reputation that has been built up practically upon presentation of well known stars and we are now trying to change that to the PLAY IS THE THING", and this crowd is the result of the publicity campaign we launched.

The title, "WHAT EVERY WOMAN WANTS" has wonderful advertising possibilities for every exhibitor and our business held up for the entire run at our Metropolitan and Knickerbocker Theatres, both running day and date and because of the largest theatres in Washington, we would surely have extended the showing had it not been for your inability to let us have a print. This show pleased all and was very favorably commented on by the women.

Let us have more like this.

Very truly yours,

HMC/GAC.

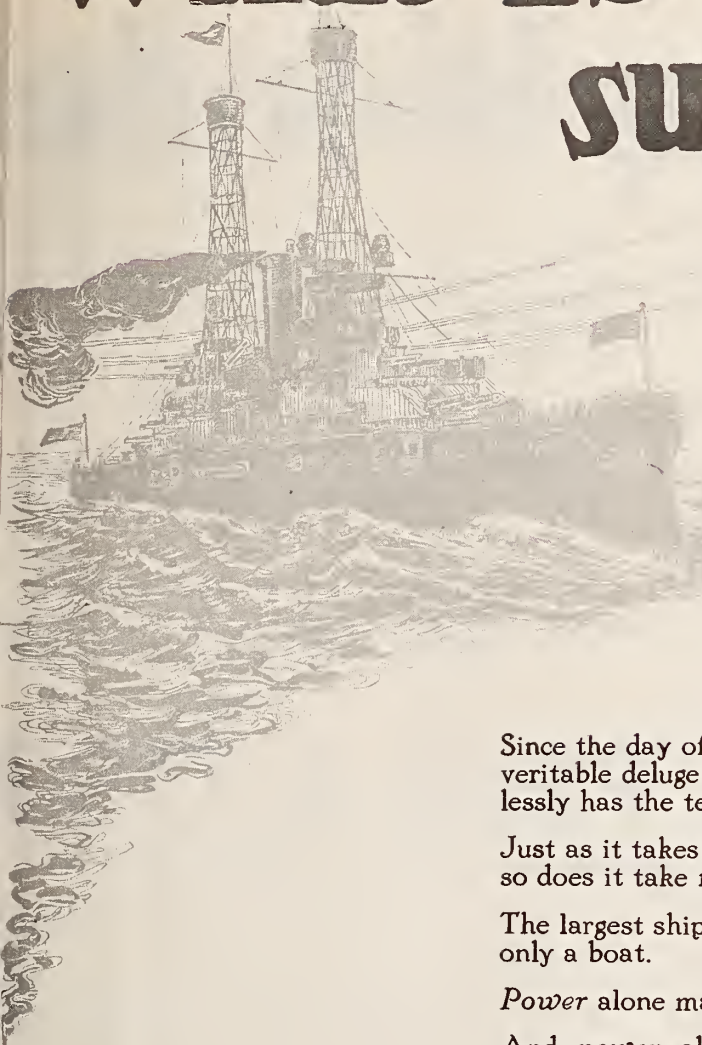
Distributed by

Exhibitors Mutual

Robertson-Cole Company

Controlling World's Rights

What *is* a super-picture?



Since the day of the super-dreadnought, the screen has had a veritable deluge of so-called super-pictures, but how thoughtlessly has the term been used!

Just as it takes more than size to make a super-dreadnought, so does it take more than size to make a super-picture.

The largest ship in the world, without adequate armament, is only a boat.

Power alone makes the super-dreadnought.

And *power* alone—*box-office power*—makes the super-picture.

Whether a picture be long or short, if it has the power to bring the avalanche of business to the box-office it is a super-picture among pictures. But super-box-office power it must have.

By every test and experience, by constant demonstrations of unrivalled box-office power, the productions of

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
and D. W. GRIFFITH

are super-pictures. And United Artists Corporation will rent these super-pictures as they deserve to be rented—singly, each on its individual merits.

UNITED ARTISTS CORPORATION
Oscar A. Price, President
Hiram Abrams, General Manager
729 Seventh Avenue, New York City

First Release September 1st
A DOUGLAS FAIRBANKS PICTURE
Mail and telegraph applications now being accepted

What the Wonder

I have seen the stirring account of the heroic conduct of the Lost Battalion. It is an epic which ought to be and will be told and retold as one of the striking acts of heroism and endurance in the great war. My hearty and grateful congratulations go to you and your associates.

NEWTON D. BAKER, Secretary of War.

The idea of presenting by motion pictures reproductions of the striking episodes of the war in which the Seventy-seventh Division participated is fine. I understand these pictures will include Major General Alexander and his staff and also Lieutenant Colonel Whittlesey of the Lost Battalion, and the picture should prove a great success.

GENERAL P. C. MARCH, Chief of Staff, U. S. Army.

Wish you every success with your picture of the Lost Battalion and of Major General Robert Alexander and the other distinguished officers and men of the 77th Division which did such heroic work in France.

MILES POINDEXTER.

Americans will take everlasting pride in the exploits of the Lost Battalion. They will therefore view with interest the motion picture that presents the famous Major General Robert Alexander and Lieutenant Colonel Whittlesey and the other heroes of the Argonne in a reproduction of their famous deeds. Col. Whittlesey's remark is truly American.

COLEMAN DUPONT.

The Lost Battalion added a glorious chapter to the history of American arms. Success to you in your project in reproducing their exploits on the screen.

J. W. WADSWORTH, Jr., U. S. Senator from New York.

What American heart will not thrill with pride when Lieut. Colonel Whittlesey appears on the screen in actual person reading the insolent demand of the Germans to surrender and when he is seen making his now historic reply, telling the Huns to "Go to H."

JACOB H. SCHIFF.

I wish all success to "The Lost Battalion." Can imagine no more thrilling production than the motion picture accurately presenting General Robert Alexander, Colonel Whittlesey and the heroic doughboys in action in the Argonne.

CHAS. S. WHITMAN.

It is fitting that the heroic action of the Lost Battalion should be preserved on the screen.

A. MITCHELL PALMER, Attorney General.

Lost Battalion is unexcelled in human interest. In the annals of bravery the refusal of Lieutenant Colonel Whittlesey to surrender is well worthy of preservation on the screen. I wish you every success.

ROBERT LANSING, Secretary of State.

A Motion picture which presents in person the military leaders and scores of the survivors of the Argonne in the true scenes of their adventures is an event of special interest in film production. "The Lost Battalion" will no doubt win high appreciation.

WILLIAM C. REDFIELD, Secretary of Commerce.

The people of my commonwealth are ever ready to pay tribute to real American heroes. I therefore look forward with interest to the motion picture which gives a faithful record of the immortal deeds in the Argonne and which presents in person the brave officer and men of "The Lost Battalion."

CHAMP CLARK.

Any American whose heart will not swell with patriotic pride at sight of the motion picture that shows the deeds of the Lost Battalion must be lacking in the character that true Americans have.

REED SMOOT, U. S. Senator from Utah.

The people of this country should hail with delight any picture that brings before our eyes the actual heroes of "The Lost Battalion" reenacting the actual scenes of their famous exploit in the Argonne.

C. M. SCHWAB.

It will be a real pleasure to see the screen dramatization of the Lost Battalion. A well thought out film of this kind should not only keep alive the actions of these men but should serve also as a constant inspiration of the proper kind to those who see it.

THEODORE ROOSEVELT, Jr.

THE LOST

American Motion Pictures are likely to Americanize the world. We need such pictures as "The Lost Battalion" to hasten that result.

R. C. CABELL, Major General, U. S. Army.

I will welcome opportunity to see a true film of the Lost Battalion just as I would welcome the chance of seeing those heroes in real life.

JOHN SHARP WILLIAMS, U. S. Senator from Mississippi.

When you bring the Argonne Forest and its embattled heroes before our eyes you are doing a great work. I wish success to your picture, "The Lost Battalion." I naturally feel a deep interest in your picture as I was the first woman to go through the Argonne Forest after the fighting was over. I have just returned after spending the whole winter with our boys of the A. E. F. who know me as the little Mother.

MRS. BALLINGTON BOOTH, Volunteers of America and Y. M. C. A.

Every audience in America should have opportunity to witness your film of "The Lost Battalion." It will serve to put new patriotism and reverence for our heroes into the hearts of our people.

W. P. HOBBY, Governor of Texas.

I wish to extend my thanks to Major General Alexander and Lieut. Colonel Whittlesey of the 77th for contributing their services in the production of a film of the Lost Battalion.

GEO. E. CHAMBERLAIN, United States Senate.

And one hundred more famous Americans have wired or written us proclaiming it a great achievement—Anyone can see the original communications at

The Proving Ground, 2 West 47th St., New York

ul Jury Said!

vish all good things to you and Major General Alexander d his heroes who appear in the picture, "The Lost Bat-ion." This film should have everlasting life.

ATLEE POMERENE, U. S. Senator from Ohio.

ıe exploit of the Lost Battalion was a splendid victory. An thentic film of that event should be an equally great vic-ry in film science for its producer.

JOHN WALTER SMITH, U. S. Senator from Maryland.

ıe motion picture has played a great part in recording the ır and preserving for future generations authentic re-oductions of actual historic episodes, but this is the first ne I have heard of a General and his staff and hundreds his men reenacting their roles before the camera. Con-atulations on the success of the "Lost Battalion."

P. J. McCUMBER, U. S. Senator from North Dakota.

ston would certainly be interested in having the oppor-nity of seeing the motion pictures in which Major General exander and Lt. Col. Whittlesey personally appear.

ANDREW J. PETERS, Mayor of Boston.

BATTALION

wish General Alexander and Lieut. Colonel Whittlesey all od luck in the pictured preservation of their war experi-ces.

EDILL McCORMICK, Chairman Demoeratie National Com.

'he Lost Battalion" is a picture among pictures. It heads e list of inspirational films.

GROTE HUTCHESON, Major General, U. S. Army.

ıe people of the State of New York are proud of the heroes the 77th Division and undoubtedly will flock to see on e screen an authoritative pictorial account of "The Lost ıttalion," in which I am informed Major General Robert exander and Lt. Colonel Whittlesey personally appear, d reenact their historie achievements in the Argonne. It indeed, a notable feat to preserve in the films a living page history.

ALFRED E. SMITH, Governor of the State of New York.

hen Lieutenant Colonel Whittlesey told the Huns who ked him to surrender to "Go to Hell," he reached the plane John Paul Jones. I congratulate you on your film of "The st Battalion."

D. W. DAVIS, Governor of Idaho.

ere is hoping that the Standing Room Only sign will be ng out when The Lost Battalion plays in New Orleans.

MARTIN BEHRMAN, Mayor of New Orleans.

The great Northwest awaits "The Lost Battalion" and may its success be as high as an Oregon pine tree.

BEN W. OLCOTT, Governor of Oregon.

"The Lost Battalion" has lifted the motion picture from a form of entertainment to the altitude of a historical record.

C. S. FARNSWORTH, Major General, U. S. A.

Every man who answered the call to the colors will appreciate the big patriotic purpose behind "The Lost Battalion." Lt. Colonel Whittlesey's reply to the Germans will go echoing down the corridors of time as typically representative of the Do or Die American spirit.

WILLIAM SIBERT, Major General, U. S. Army.

I am glad to add my voice to those of the other United States Senators who appreciate the great worth of "The Lost Battalion." I regard this picture as a leader among big films.

DUNCAN U. FLETCHER, U. S. Senator.

Lieutenant Colonel Whittlesey has written as bright a page of history as Marshal Ney, Farragut, John Paul Jones or Nathan Hale. Your motion picture should be as endurable as the fame of the Lost Battalion.

THEO. G. BILBO, Governor of Mississippi.

"The Lost Battalion" is a wonderful idea. It appeals to me greatly. Should attract more patronage than any picture ever shown.

JOSEPH E. RAMSDELL, U. S. Senator.

The public of my State I am sure will gratefully appreciate such a soul stirring photo-drama as the "Lost Battalion."

C. B. HENDERSON, U. S. Senator.

I consider the "Lost Battalion" a picture of the highest patriotic as well as entertainment value. I wish it all success.

M. A. SMITH, U. S. Senator.

As a national legislator, I take pleasure in commending a picture that will serve to inspire the youth of the nation as I am sure "The Lost Battalion" will.

GEORGE P. McLAIN, U. S. Senator.

New Haven presents the key of the city to "The Lost Battalion."

DAVID E. FITZGERALD, Mayor of New Haven, Conn.

The bravery of the members of the famous Lost Battalion in the face of a military situation demanding courage to a degree unusual even on the battlefield, is an inspiration to American manhood. We cannot too highly honor them. They are splendid examples of true heroism. As a Senator from the State from which these men came, I am indeed proud of their service.

WILLIAM M. CALDER, U. S. Senator.

Future American soldiers will be inspired to high deeds by "The Lost Battalion." It is the most remarkable screen feat I have ever heard of.

G. W. READ, Major General, U. S. Army.

As a soldier, I am glad to pay homage to the survivors of The Lost Battalion. It will be a pleasure to see the film in which these brave men appear.

WILLIAM S. McNAIR, Major General, U. S. Army.

e knew we had a great production but such praise nearly over-elms us. Every exhibitor now knows "The Lost Battalion" is e greatest picture of the year.

Edward A. MacManus

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STATE RIGHT PICTURES

NEW YORK
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LOS ANGELES
SAN DIEGO

WORLD'S GREATEST LAUGHS
FABLES IN SLANG

WRITTEN SPECIALLY FOR THE SCREEN BY

George Ade

AMERICA'S GREATEST HUMORIST

RIOT OF FUN IN EVERY SCENE
EVERY TITLE IS A SCREAM

They touch a vital HUMAN spark. That's why they grip every audience.

Here's just once comment among thousands:
"George Ade at his best is shown in these one reelers. oBth sub-titles and situations are funny enough to make the worst cynic laugh."—Dramatic Mirror.

Released August 4—10 subjects
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C.L. CHESTER PRODUCTIONS

Outing-Chester Pictures

120 West 41st St., New York

July 3, 1919.

To Exhibitors:

You are offered here the opportunity so often desired--to talk to brother exhibitors about an important release.

These are voluntary statements from managers of theatres large and small, in big cities and in villages.

Such far-sighted exhibitors are abreast of the times. They are adding to the attendance-producing power of their programs by increasing the feature element. They are working toward an all-feature program.

They say that each Outing-Chester Picture is a one-reel feature, which makes hosts of friends, and brings them back every week.

Yours for results,

C. L. Chester

"They are undoubtedly the most interesting short subjects we have ever presented to an audience. Give us more short subjects of this caliber and we will be delighted."—*Mr. H. J. Schad, Carr & Schad, Inc., Reading, Pa.*

□

"We have had more favorable comments on these pictures than on any other short subjects, and, in fact, they bring us steady business on the nights they are shown.
"For consistently excellent photography, apt titles, and interesting subjects they cannot be equalled."—*Mr. E. L. Franck, Oasis Theatre, Ajo, Ariz.*

□

"These are easily the most wonderful one-reelers or featurettes I have ever run."—*Mr. Theodore Hayes, New Garrick, St. Paul.*

□

"They are by all odds the best scenics I have ever shown, in fact are more than scenics because of the human interest introduced. I have had many inquiries and words of praise regarding them from my patrons."—*Mr. D. H. Schuhmann, Florence Theatre, Pasadena, Cal.*

□

"Your Outing-Chester Pictures are certainly great from every standpoint. Personally, I thought them wonderful and was most pleased to find that they are a splendid box-office attraction.
"They are growing in popularity every week. This little note will doubtless surprise you, for I so seldom enthuse."—*Harriette Ohming, Starland Theatre, Michigan City, Ind.*

□

"I have yet to see a single reel which, in the estimation of both myself and my patrons, can compare with the Outing-Chester series of pictures. They are just great."—*Mr. Reeves, Strand Theatre, Portland, Me.*

□

"Would not be without an Outing-Chester while they are in the market. It is the biggest single reel that I ever saw."—*Mr. Stanley Sumner, Manager Allston Theatre, Allston, Mass.*

□

"I attribute much of the success of the theatre to the surrounding show, and therefore devote really more time to the selecting of short subjects than I do to my feature productions, and for consistently good short subject attractions I feel that Outing-Chester is the best buy in the film market."—*Mr. Harry H. Rush, 56th Street Theatre, Philadelphia, Pa.*

THE AUDITORIUM

Saginaw, Michigan

May 29th, 1919.

Your last Outing-Chester we showed here was one of the big features of our show. Our patrons commented as much on that particular subject as they did on the main feature, if not more. I am pleased to say that as long as we can get those features every week I will boost them in my advertising, as I think they are bringing money into the box office.

J. P. WALTERS.

"I have had more favorable comment from my patrons regarding the above subjects than anything that I have ever had in the house."—*Mr. Rollins, Star Theatre, Boston, Mass.*

□

"The most interesting short subject we know of."—*Mr. J. P. Cox, Cox Theatres, Cape May, N. J.*

□

"I don't know of a single reel being put out that can even compare with the Outing-Chesters."—*Mr. Thos. P. Ronan, Palace Theatre, Danville, Ill.*

□

"I have used all of your Outing-Chester Pictures in all my theatres, starting with number one, and have just finished number nine, and wish to congratulate you on the class of release that you are giving us. To my mind, Outing-Chesters are the best single-reel pictures on the market today of their kind, and we want you to continue supplying us each and every week for as long as you get them."—*Mr. Spyros P. Skouras, Pageant, Olympia and Lyric Theatres, St. Louis, Mo.*

□

"They certainly are a beautiful clean subject. It is refreshing to know that an exhibitor can secure this kind of a picture for his patrons each week.—*Mr. James J. McGuinness, General Manager Gordon Olympia Theatres, New England.*

□

"Don't forget my Outing-Chester. My patrons certainly enjoy them."—*Mr. Frank Campbell, Rex Theatre, Waltham, Mass.*

□

"I can't say too much about your series of Outing-Chester Travel Pictures. They are just wonderful. Would not be without them."—*Mr. Jos. Coyle, Codman Square Theatre, Dorchester, Mass.*

□

"Each time I run one, they want to know when they can see the next."—*Mr. Rosen, Lyric Theatre, Minneapolis.*

□

"Your pictures unmistakingly possess quality, and give satisfaction—quite above the average of any other similar feature—and they have so impressed our patrons that even the hardest to please have commented upon them to us."—*Mr. Charles H. Braun, Miller Theatre, Milwaukee.*

PIONEER FILM CORPORATION
The Girl From Nowhere
WITH
CLEO MADISON
AND
WILFRED LUCAS
STATE RIGHT BUYERS
This is one of the best propositions ever offered to you. INVESTIGATE.
WRITTEN & DIRECTED by
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RAVISHED ARMENIA
The True Story Behind the Photo Play
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The Story of
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The Christian Girl Who Survived The Great Massacres

This Book Will Sell Theatre Tickets

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"AUCTION OF SOULS"

That $10.00 Per Seat Picture

HAS A STUPENDOUS HUMAN STORY BEHIND IT

It has truly been called "The Uncle Tom's Cabin" of the Armenian Race.

People flock to see it because it is Big and Human, which means Profits to Exhibitors.

PRODUCED BY W. N. SELIG
DIRECTED BY OSCAR APFEL

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

"MACISTE"-Money Maker

The earning capacity of "MACISTE" is limited only by Theatre Capacity. His two previous productions, "Cabiria" and "The Warrior," have established new records for Big Box Office Returns.

THE LIBERATOR

His new Serial in 12 Episodes is literally Cleaning Up wherever shown, many theatres giving the film Top Position in the billing, using only an average five-reeler to round out the program. No other serial has ever met this test.

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CLEVELAND
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CINCINNATI
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PITTSBURGH
Quality Pictures
414 Ferry St.

MILWAUKEE
Bee Hive Exchange
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Write for Descriptive Booklet

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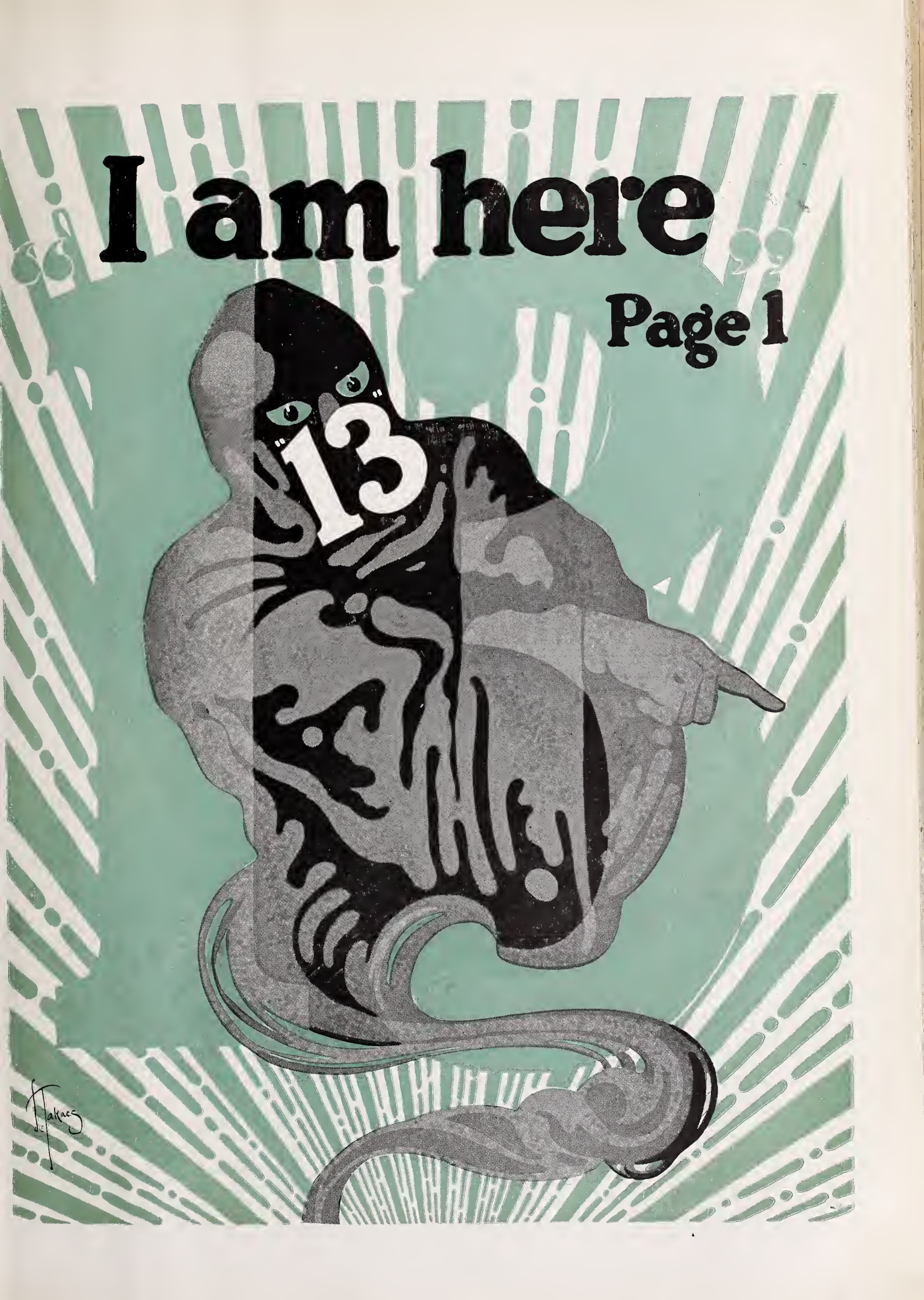
Harry Pulos
Midway Theatre

HARRY RAVER, Inc.

1400 BROADWAY NEW YORK

I am here...

Page 1



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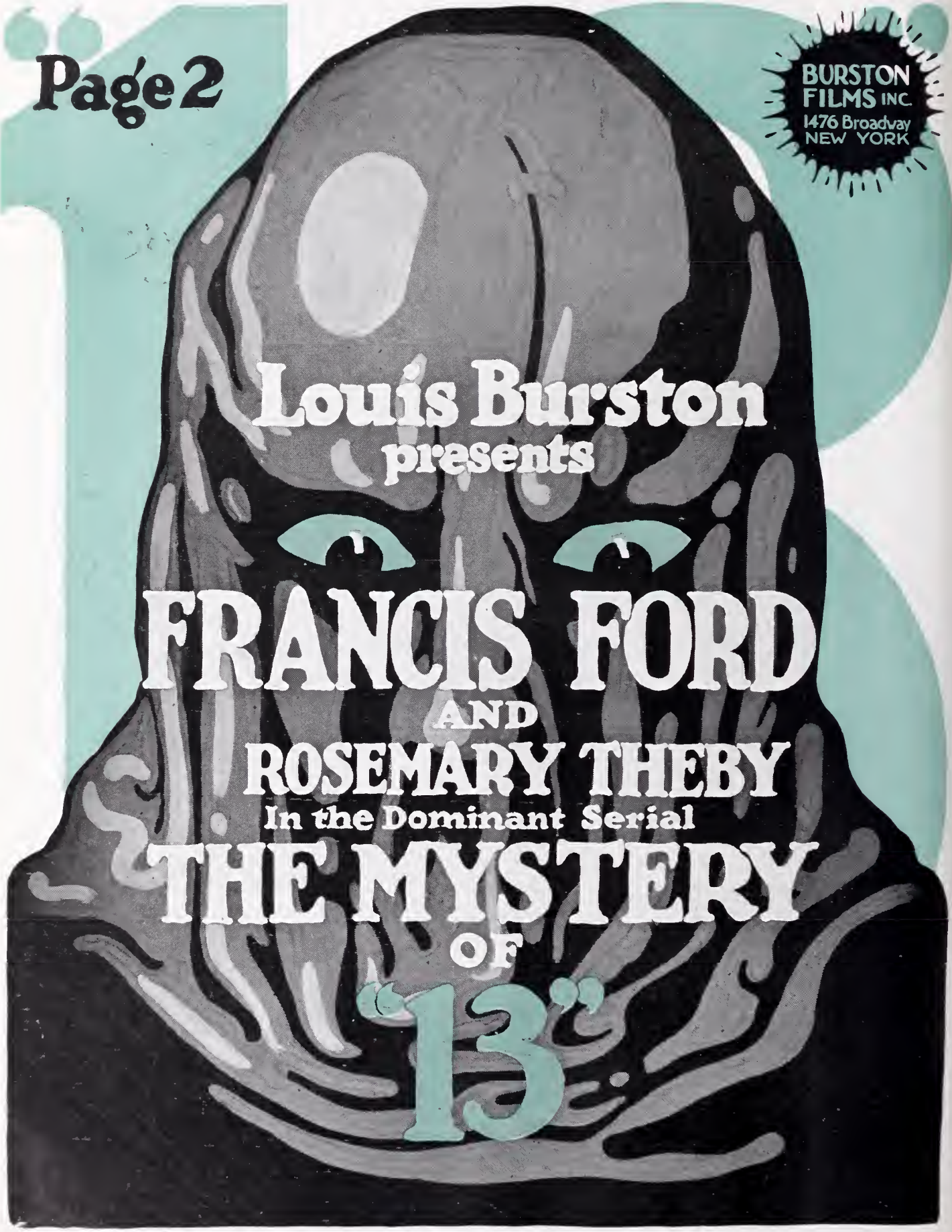

BURSTON
FILMS INC.
1476 Broadway
NEW YORK
Louis Burston
presents
FRANCIS FORD
AND
ROSEMARY THEBY
In the Dominant Serial
THE MYSTERY
OF
"13"

13 In this Big Family.-Producer and Principals in "The MYSTERY of 13"

Page 4

BURSTON FILMS INC.
1476 Broadway
NEW YORK

I Am a Business Man!

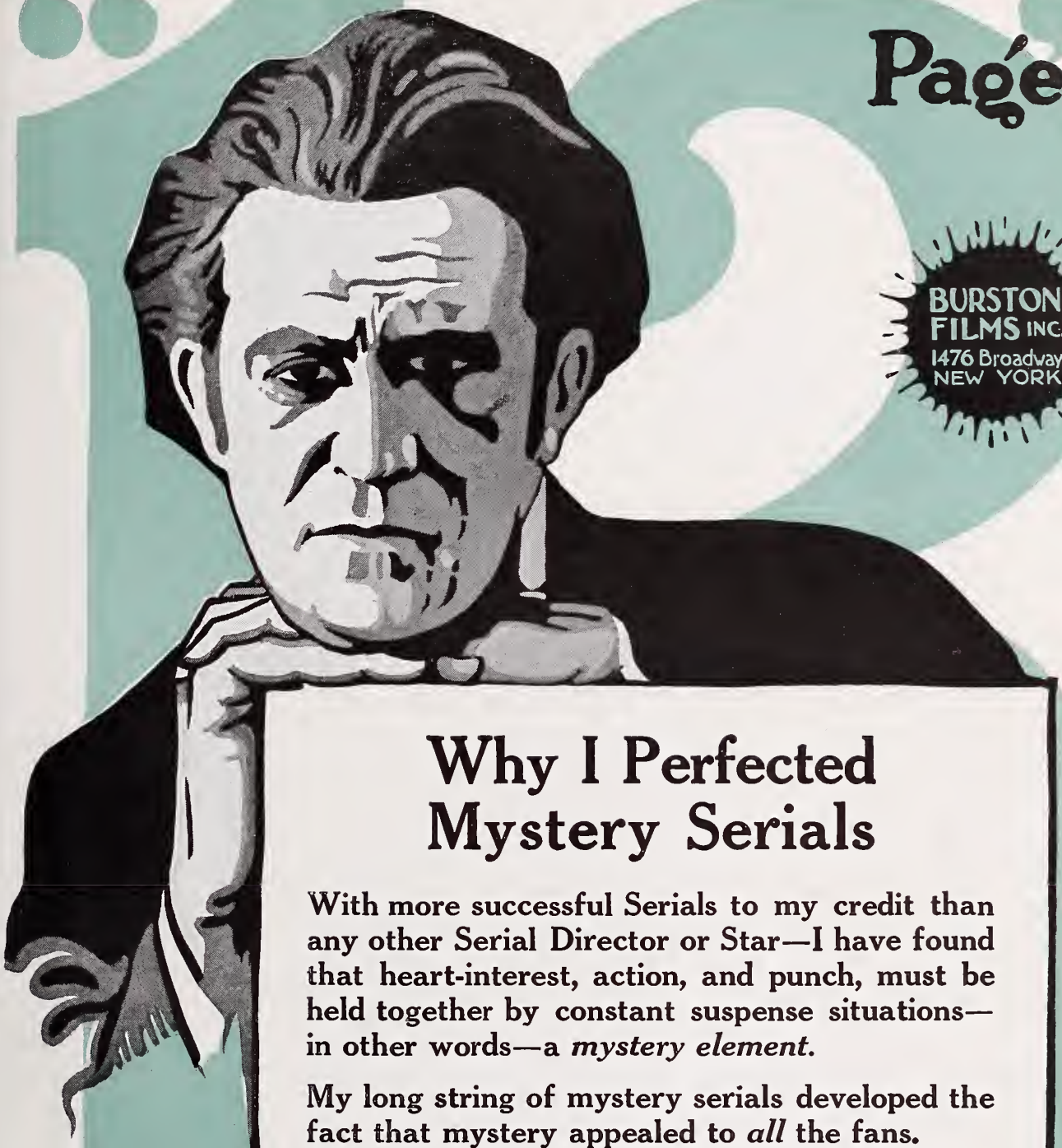
My business is to produce Serials that will make money for the Distributor and the Exhibitor — and give the fans their money's worth.

I do this so that I can stay on good terms with *my market* — and make a fair profit for myself.

I gave you "The Silent Mystery" and you cleaned up. Now I give you my word that The MYSTERY of "13" has *even more* of that punch and pulling power that registers in the Box-Office.

As a business man of the Theatre I know that to be true. As business men let us get together.

LOUIS BURSTON, *President, Burston Films (Inc.)*



BURSTON FILMS INC.
1476 Broadway
NEW YORK

Why I Perfected Mystery Serials

With more successful Serials to my credit than any other Serial Director or Star—I have found that heart-interest, action, and punch, must be held together by constant suspense situations—in other words—a *mystery element.*

My long string of mystery serials developed the fact that mystery appealed to *all* the fans.

Therefore, to do my duty to the Producer, the Distributor, the Exhibitor and the Fans, I have given seven of my most active years to the perfection of Mystery Serials.

FRANCIS FORD

Lucky ?

Page 6

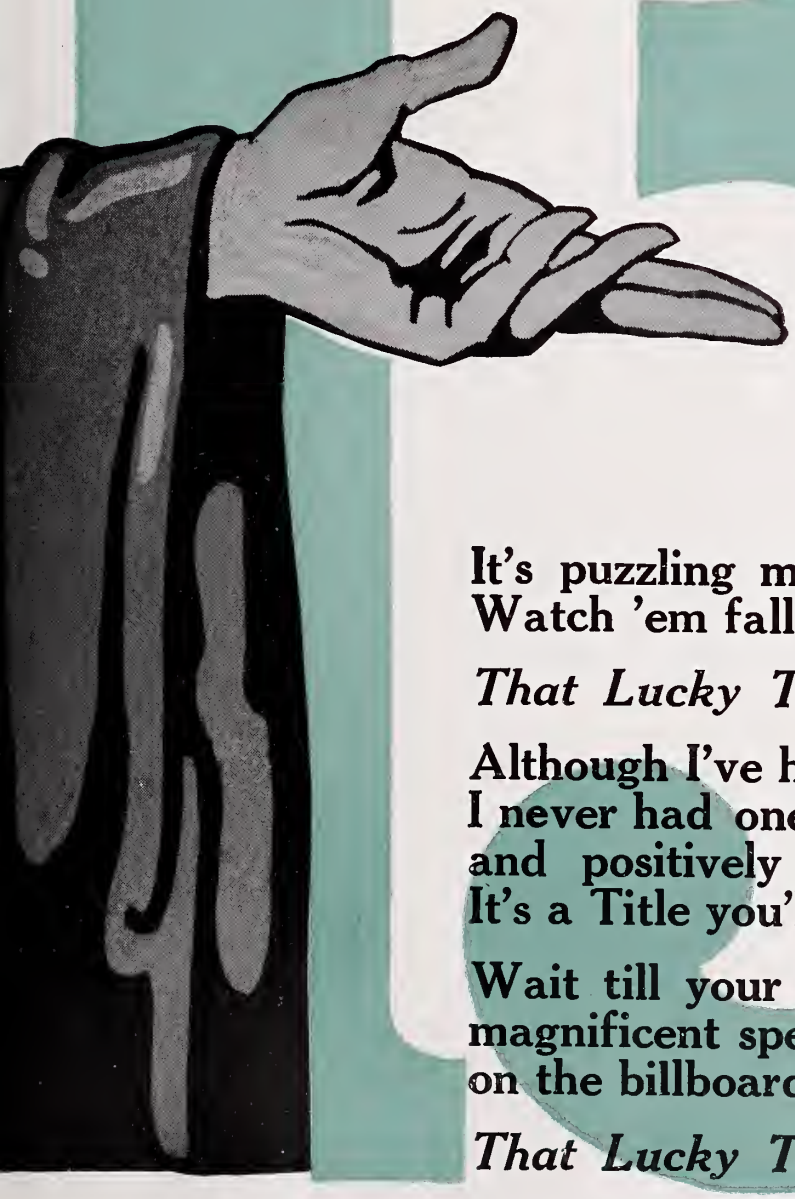
That Lucky Title!

I knew it was a Mascot Title the minute it came to me.

It's got mystery, thrills, speed, and advertising and stunt possibilities galore—and that weird and enticing allure that will jam your house to the doors.

That Lucky Title!

I've kept it a secret—hidden it—taken it out and looked at it—and thought and dreamed of what could be done with it to last for "13" weeks. Now it's ripe.



That Lucky Title!

A "13" time winner, as the old saying is. It grows on you. It's a find! The MYSTERY of "13"—What *is the mystery* of "13"? It has puzzled the wise men of the ages.

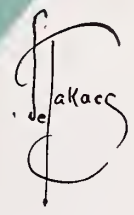
It's puzzling millions of fans right now. Watch 'em fall for it.

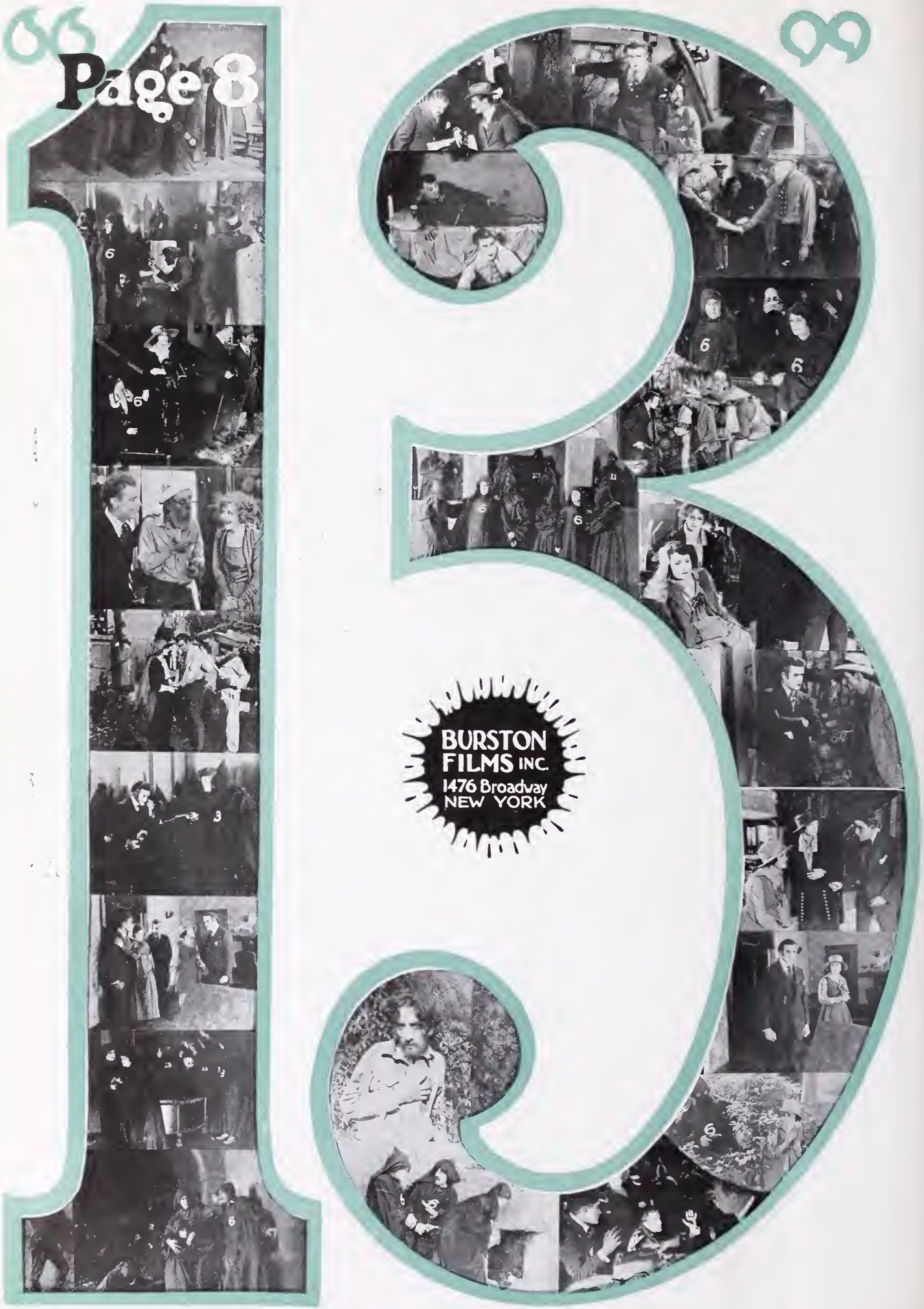
That Lucky Title!

Although I've handled thousands of titles I never had one before that I absolutely and positively KNEW was PERFECT. It's a Title you'll never forget.

Wait till your patrons see the magnificent special "13" paper on the billboards—Oh, Boy!

That Lucky Title!

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BURSTON
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1476 Broadway
NEW YORK

The Touch of a Masterhand

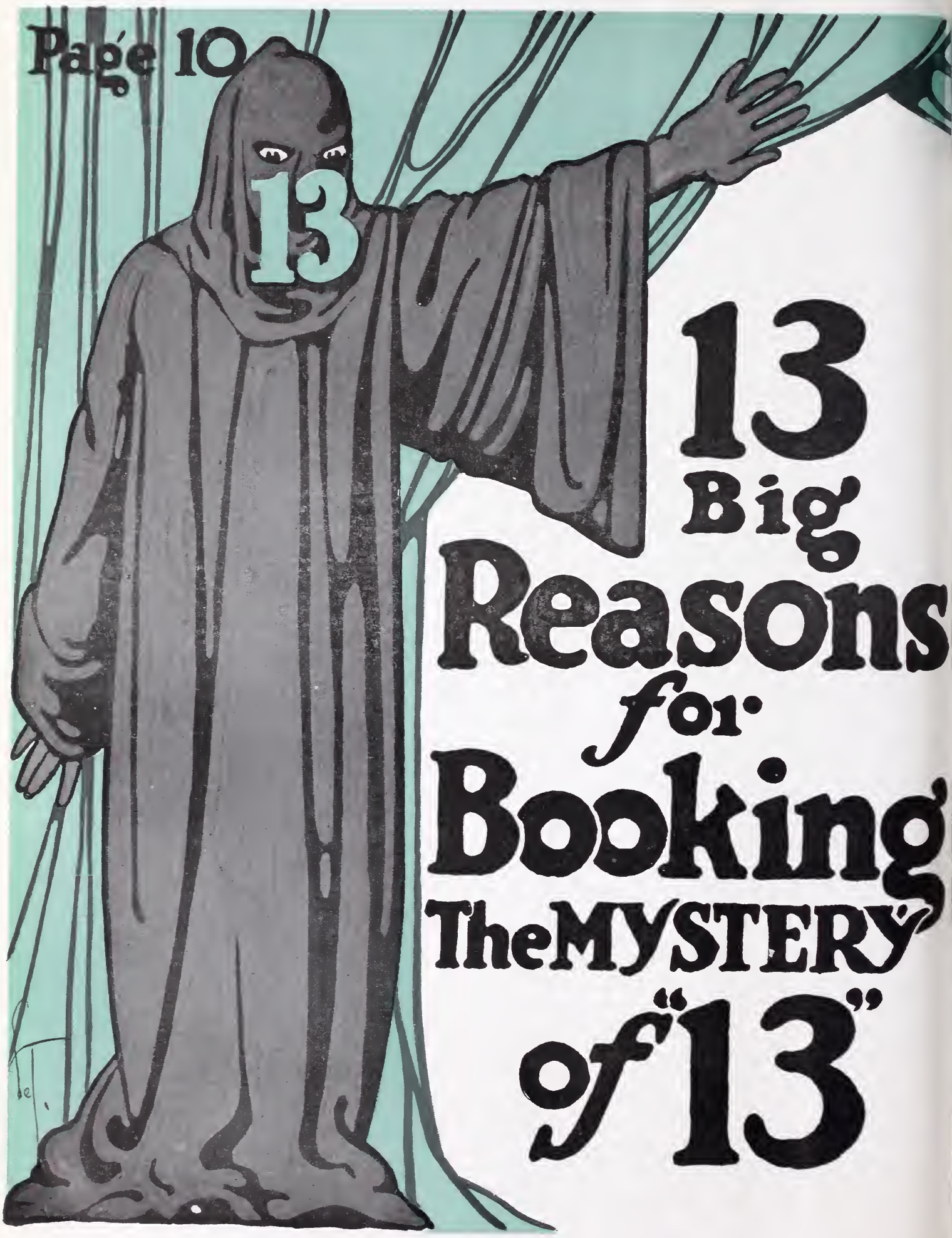
Page 9

BURSTON FILMS INC.
1476 Broadway
NEW YORK

Infuses throbbing, pulsating life into the greatest mystery story of the screen

The Mystery of "13"

The Dominant Serial



13 Big Reasons for Booking The MYSTERY of "13"

1. Louis Burston—who gave you "The Silent Mystery"—produced "13."

2. Francis Ford—"The Silent Mystery's" Star and Director—directed "13."

3. Rosemary Theby—Beautiful Star of "The Silent Mystery"—Star of "13."

4. That Lucky Title!—see the next two pages.

5. A million fans want Western Serials—a million others want Mystery Serials—The Mystery of "13" is a Western Mystery Serial.

6. "13" cost real money. This "13" page insert is an example.

7. "13" is founded on fact—the uncanniest and most mysterious happenings that ever puzzled a Metropolitan Detective Force.

8. The Mystery of "13" remains a mystery—a growing mystery—to the end of the last episode.

9. "13" is the one Serial that actually "pyramids" its punches right up to the final wallop. Holds 'em to the end.

10. I've "pyramided" the Special paper and advertising props, too. They'll get the crowds.

11. Title, Story, Stars and Mystery give it the greatest "stunt" advertising possibilities of any or all Serials. This book proves it.

12. All new and original stuff—jammed, crammed and packed with novelties—different—exceptional—inimitable—odd—strange—clever—fascinating and exciting.

13. Money!

BURSTON FILMS INC.
1476 Broadway
NEW YORK

You begin with ?

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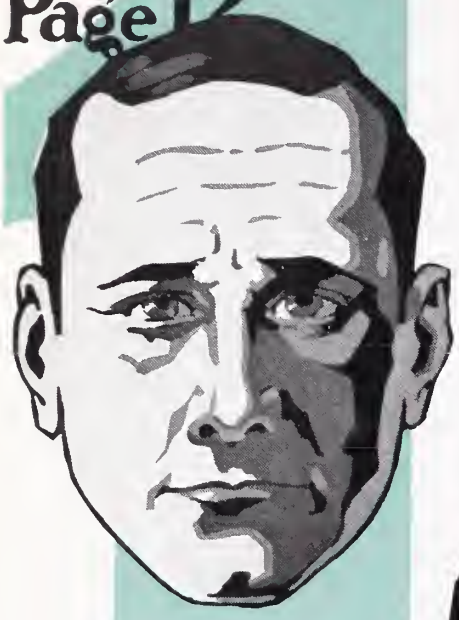

BURSTON FILMS INC.
1476 Broadway
NEW YORK

and you finish with !

This is the only page insert ever printed. It cost times as much as most Serial Producers would be willing to spend on a single advertisement.

The Mystery of is heavily backed because it is a times winner... There are Choice Territories awaiting shrewd State Rights Buyers right now

No matter which you choose you will get the Lucky

The Dominant Serial

THE

MYSTERY

of

Louis Burston President.

Burston Films, (Inc.)

Longacre Bldg 42nd & Broadway New York

Now Ready

This Superb Screen Drama from Forrest Halsey's Famous Novel

JAMES K. HACKETT

And an ALL STAR cast including Ormi Hawley & Irving Cummings

— in —

The Greater Sinner

Story big with human interest, based upon Heredity and the part it played in a woman's life.

?

Was it The Woman or The Man

For STATE RIGHTS apply Lieut. Jim P. Anderson
FOREIGN RIGHTS, David P. Howells
both at 729 - 7th Ave, New York.

JUST LIKE OWNING ABSOLUTELY THE BIGGEST

FRED L. WILKE'S BIG SMASHING PRODUCTION

JESS WILLARD IN THE CHALLENGE OF CHANCE

Directed by HARRY REVIER
Story by WILLIAM H. HAMBY
Scenario by ROY SOMERVILLE

Every Penny of the $200,000 Expended in Production Shows on The Screen

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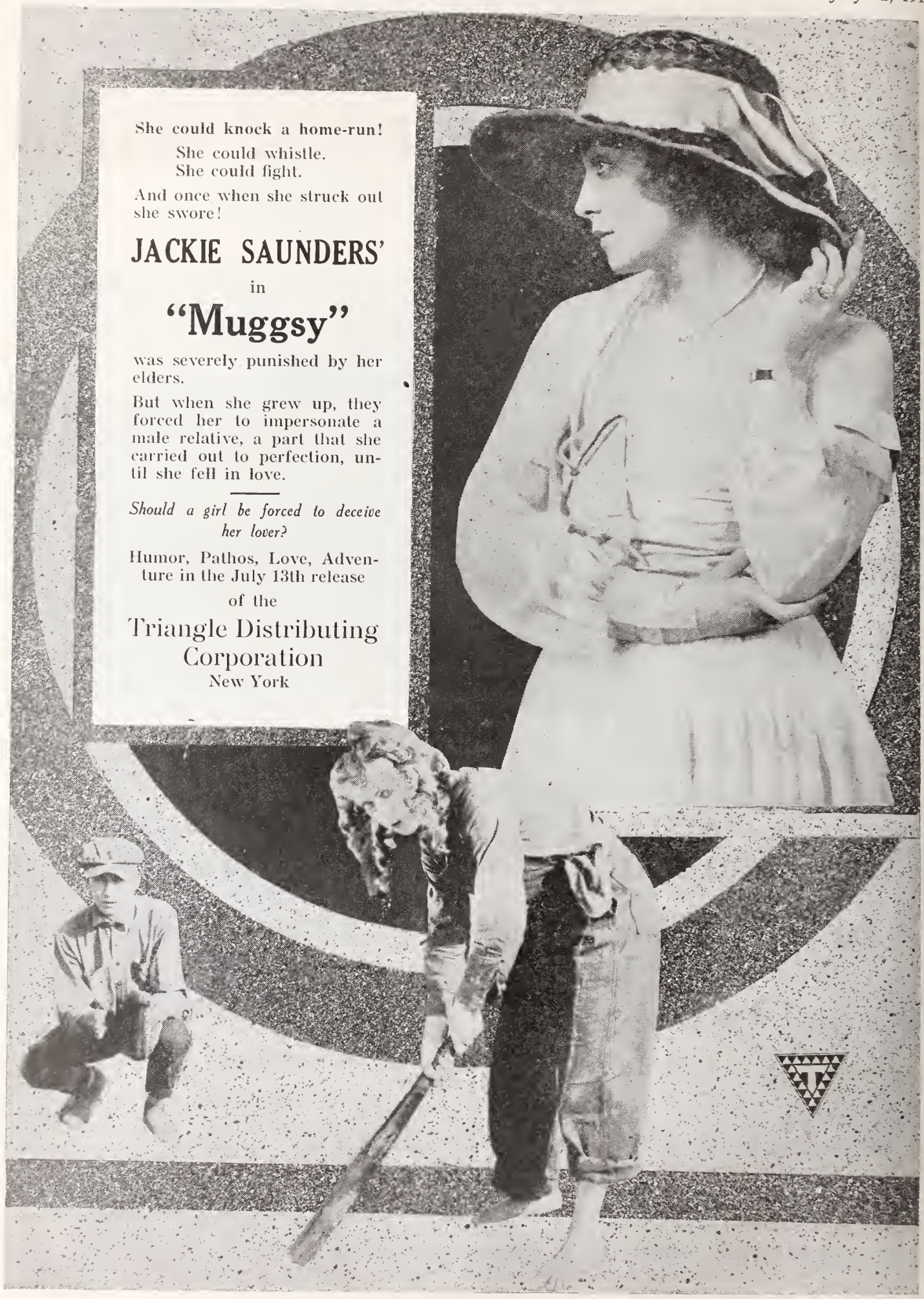
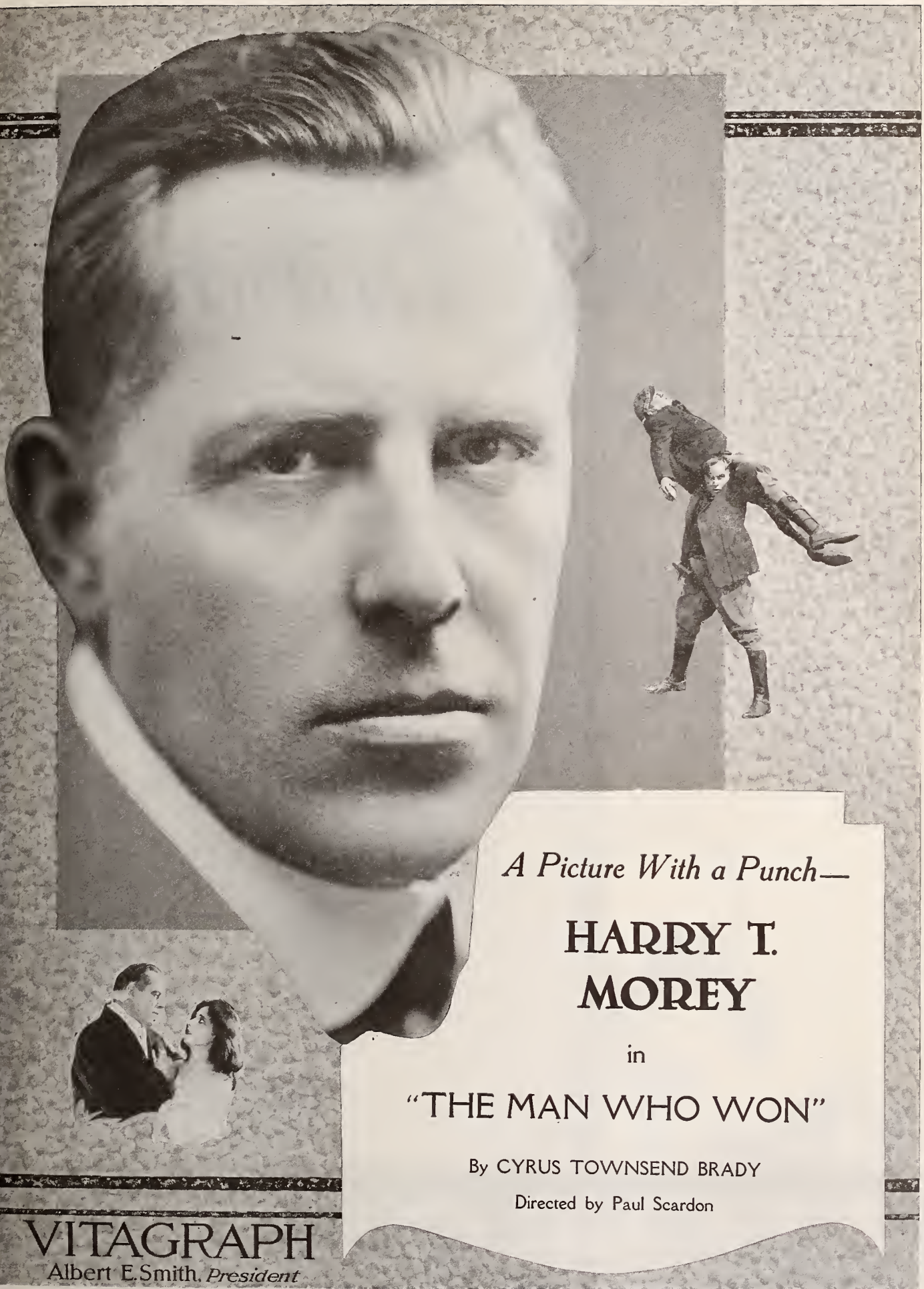
Tom Hamlin in Motion Picture News
Louis Reeves Harrison in Moving Picture World
They Tell the Story

To Get Their Share
lars—You Must Act Now

FRANK G. HALL

FILM CLEARING HOUSE, Inc.


She could knock a home-run!
She could whistle.
She could fight.
And once when she struck out she swore!
JACKIE SAUNDERS'
in
"Muggsy"
was severely punished by her elders.
But when she grew up, they forced her to impersonate a male relative, a part that she carried out to perfection, until she fell in love.
Should a girl be forced to deceive her lover?
Humor, Pathos, Love, Adventure in the July 13th release
of the
Triangle Distributing Corporation
New York



A Picture With a Punch—

HARRY T. MOREY

in

"THE MAN WHO WON"

By CYRUS TOWNSEND BRADY

Directed by Paul Scardon

VITAGRAPH

Albert E. Smith, *President*

Fewer and Better Pictures

Exhibitors

METRO invites a critical comparison of its announced de luxe pictures based on Broadways greatest stage successes- *with all others.*

All our energies, and all our experience, and all our showmanship will be concentrated on these productions.

They will raise standards, and *bring rich reward* to the Exhibitors of the World.

Maxwell Karger
Director General

METRO PICTURES CORPORATION

Will Solve Your Problems

Remember-
Sept. 1st
Keep
Your Schedule Open

METRO- PICTURES CORPORATION

Some people know, some think they know, & some are wondering

WHY GERMANY MUST PAY

Story by Maxwell Karger. Scenario by June Mathis & A. S. Le Vino. Directed by Chas. Miller.

The answer is in Metro's big, timely, thrilling super picture which is sweeping the country on a tide of success.

See Your Nearest Exchange, and

CASH IN ON IT - with other Exhibitors!

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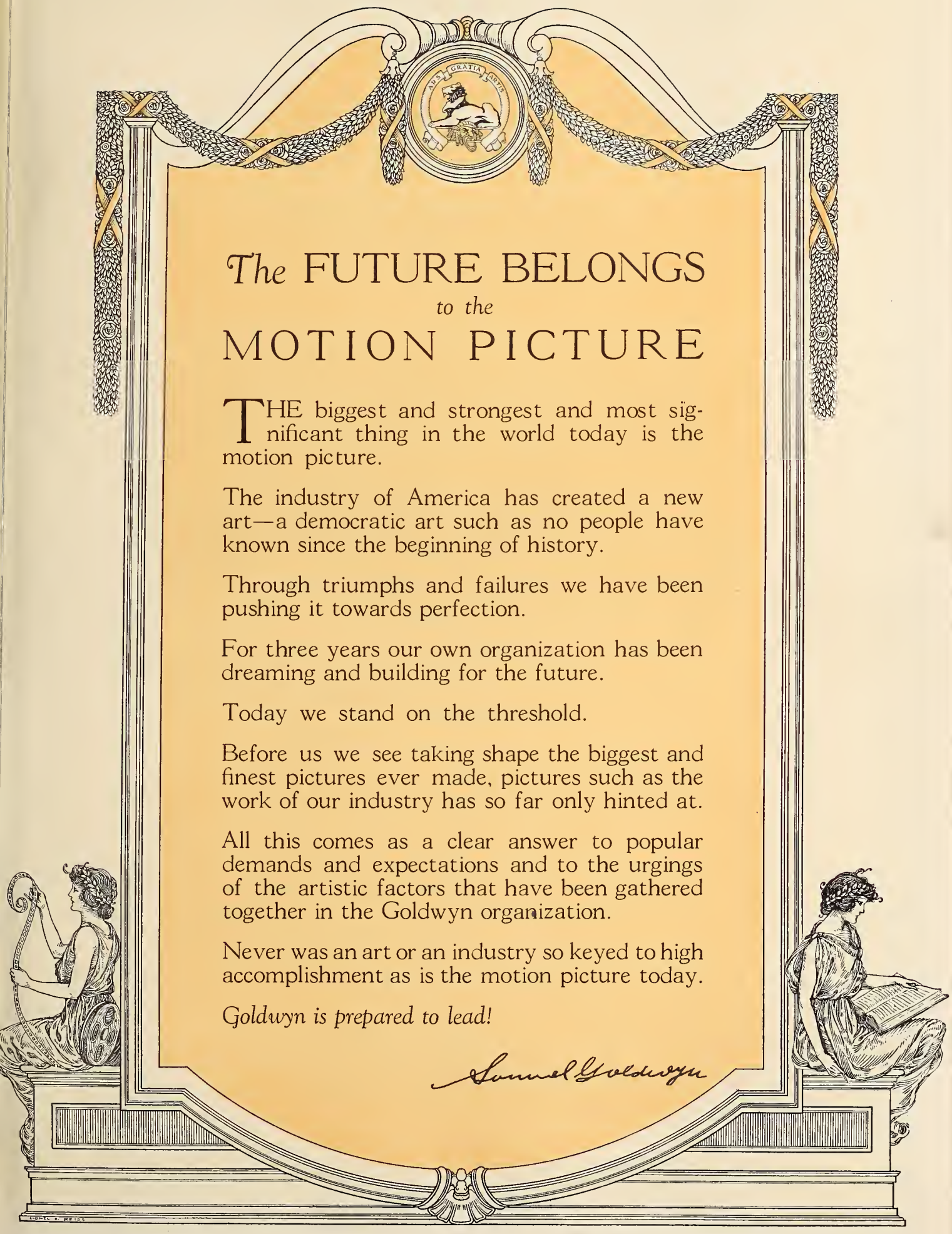
SCREEN CLASSICS INC



The FUTURE BELONGS
to the
MOTION PICTURE

THE biggest and strongest and most significant thing in the world today is the motion picture.

The industry of America has created a new art—a democratic art such as no people have known since the beginning of history.

Through triumphs and failures we have been pushing it towards perfection.

For three years our own organization has been dreaming and building for the future.

Today we stand on the threshold.

Before us we see taking shape the biggest and finest pictures ever made, pictures such as the work of our industry has so far only hinted at.

All this comes as a clear answer to popular demands and expectations and to the urgings of the artistic factors that have been gathered together in the Goldwyn organization.

Never was an art or an industry so keyed to high accomplishment as is the motion picture today.

Goldwyn is prepared to lead!

Samuel Goldwyn

THE YARDSTICK OF THE INDUSTRY

MONTHS in advance, Goldwyn prepared for the new season and its new demands. It saw the calibre of picture that would be demanded—the only kind that could live. It began to build such pictures.

Six months before possible release it had its production forces working on more elaborate, more powerful, and more vivid pictures than any it or any other company had ever consistently produced. It had the stars. It sought and secured the greatest authors, the greatest directors, and the finest supporting casts. It put into production stories calling for technical mass and detail such as had gone hitherto into very few pictures.

Goldwyn did this to provide pictures that would meet the public's demands, the exhibitor's demands and the demands of the new era in sales which it saw coming.

Four such pictures will be released each month.

Six months ago Goldwyn began in the same way to create a systematic organization of advertising and exploitation suited to the distinction and individuality of these big pictures. This included a national campaign of poster and newspaper advertising, the creation of exploitation units for exhibitor-service in every Goldwyn exchange, and a trebling of the service force in the central office. Only such organization, Goldwyn knew, could meet the new season's conditions.

That was pre-vision.

Goldwyn credits that same ability and necessity of seeing

things before they happen, to the exhibitor who is far-sighted enough to do business with this company.

Goldwyn has therefore evolved a sales plan which will permit the exhibitor to exercise the same careful foresight and consideration that go into the making of the pictures—to book productions months in advance.

The exhibitor will book each production only, however, after he has actually seen it on the screen.

Goldwyn will be prepared to display all productions far in advance of release in the projection rooms of its exchanges. The resident manager will invite the exhibitors of his district in to see what he has for sale.

If the exhibitor finds that *in his opinion,* Goldwyn has made the sort of splendid, special drawing productions that it has promised, then he may book—one or all, two, three or four, as he thinks wise.

The exhibitor is the yardstick of the industry.

The issue is simple and unescapable.

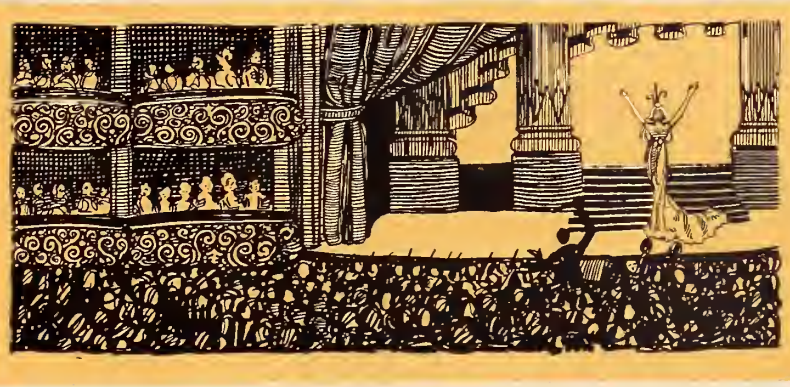
Quality pictures are made individually — *on their merits.*

They must and will be sold individually — *on their merits.*

That is the 1919-20 policy for Goldwyn Pictures.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN, President

Geraldine
FARRAR



GERALDINE FARRAR

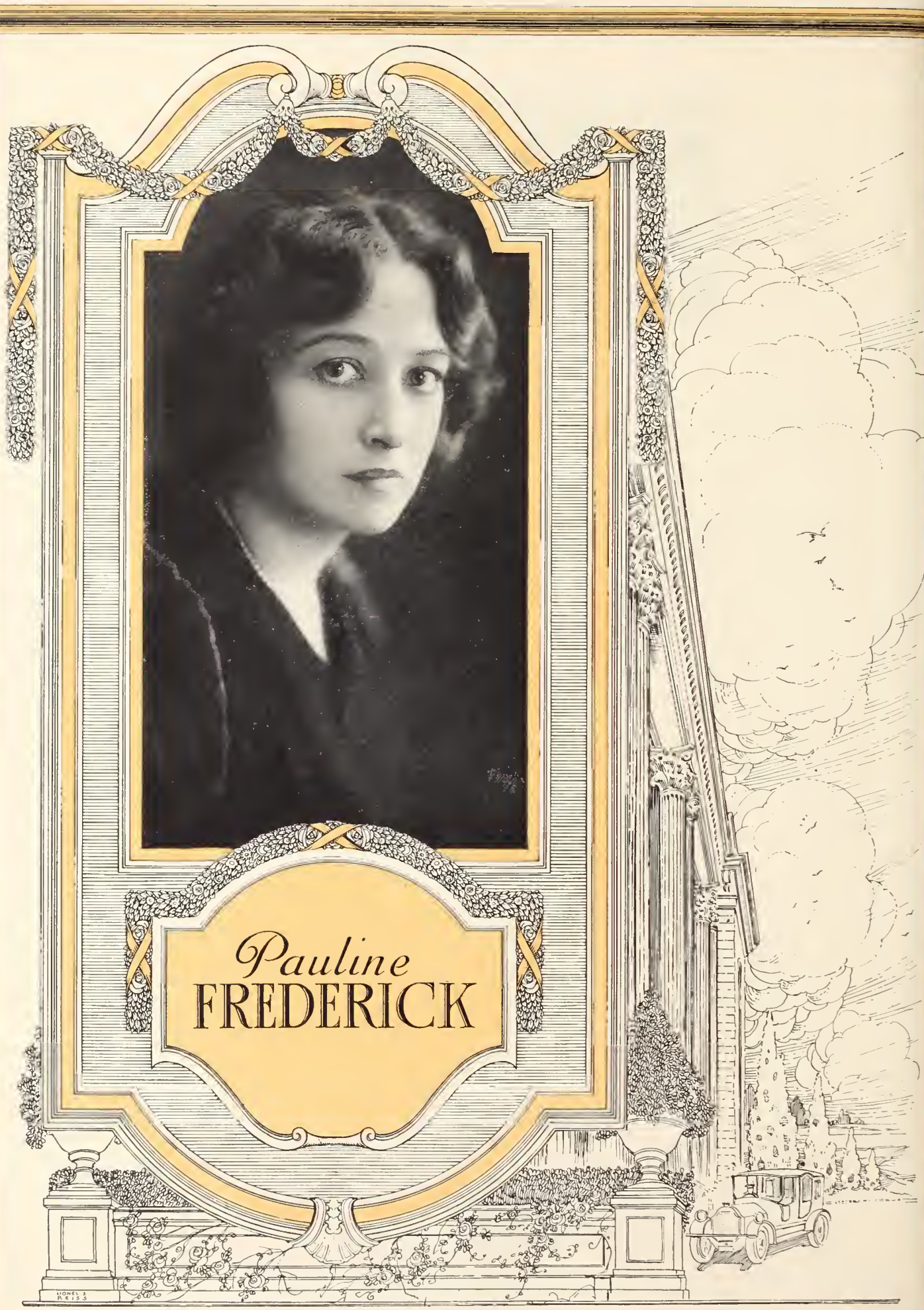
HERE is a woman who has scaled the heights of art and fame. She has won the applause of audiences frantic with joy, the praise of the severest critics, the adulation of whole peoples. Her beauty, her art, her voice, and the magic of her acting have made her the most famous woman in the world. In her newest picture,

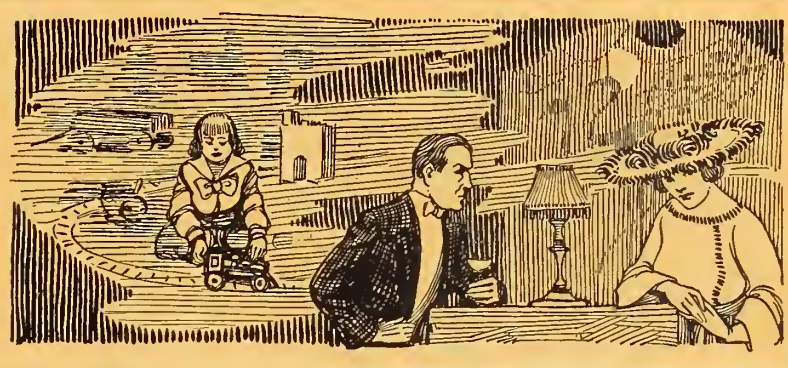
"The Golden Song"

she soars above every pinnacle of her past career. She outdistances in power of beauty and action everything she has ever done on the screen.

Supported by Lou-Tellegen and a powerful cast, she will be seen in a production that excels in picturesqueness, variety and spectacular display anything that she has hitherto done. Its appeal is as universal as the human desire for vivid, soul-stirring action and the love of beauty and romance.

It is a story that matches Farrar's matchless acting. It will be the sensation of 1919-1920.


Pauline
FREDERICK



PAULINE FREDERICK

THE power and appeal of this unique emotional actress will be immeasurably enhanced in the first of her new pictures released under Goldwyn's new booking plan—

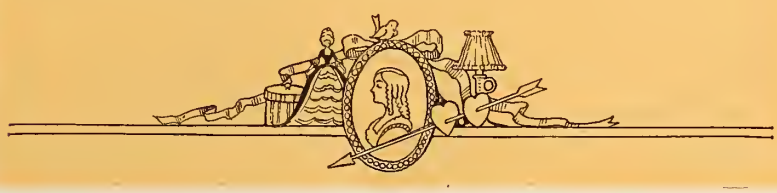
"The Stronger Love"

You want Miss Frederick in all the wonderful gowns that she knows so well just how to wear. You want her in the rich setting of social life. You want her facing great crises, fighting a woman's battles, triumphing over the world and all its pitfalls.

"The Stronger Love" is a story that gives you *that Pauline Frederick.*

In "The Stronger Love," Miss Frederick *absolutely dominates her field.* No emotional actress of the screen possesses her clear-cut and polished power. No other actress has such fullness of beauty and poise and distinction.

Miss Frederick's *personal appeal* backed by high histrionic talent, is the secret of her exceptional popularity with the motion picture lovers of the world.



Mabel NORMAND

MABEL NORMAND

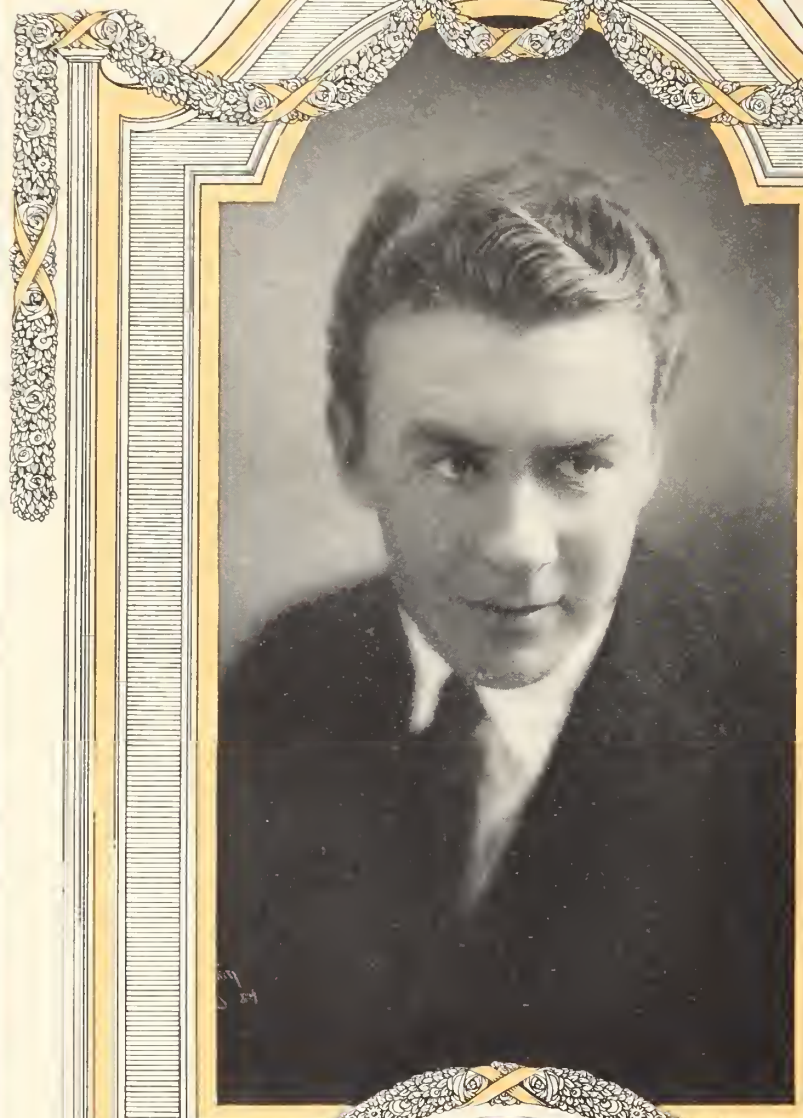
THE exhibitors of America have good reason to know and praise Mabel Normand. She has brought them success after success. The millions of admirers of the most popular feminine fun-maker in America's history will flock to see

"An Empty Paradise"

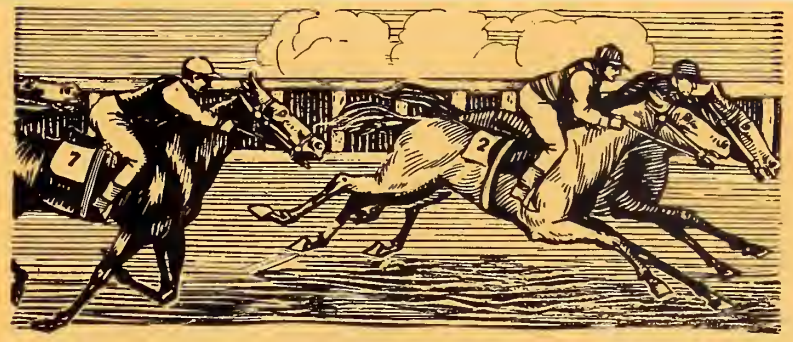
Her first picture of the new season will reveal in her again—as the Chicago Tribune said of her last picture—"The old Mabel, to the delight of everybody."

This production is the supreme achievement of Mabel Normand's career. It is spectacular. It has taken months — not weeks — to make. A great circus forms a small part of the elaborate variety of setting and atmosphere that you will see when you view this picture at the nearest Goldwyn exchange.

You know the entertainment qualities of the last six Normand pictures. Multiply them by ten. That is "An Empty Paradise."



Tom MOORE



TOM MOORE

THE Man with the Irish Smile has won more fans to his support in the past year than any other star in pictures. His triumphant progress in "Thirty a Week," "One of the Finest" and "The City of Comrades" will be left far behind by the popular response to his first picture of the fall,

"Lord and Lady Algy"

It is one of those stories that naturally draw crowds, mixing in the sporting instincts of English society with the eternal romance of true love. This has been amply proved by the country-wide tour of William Faversham's all-star revival of R. C. Carton's famous play.

"Lord and Lady Algy" is a big colorful production filled with enough spectacle and excitement to make three ordinary pictures. A fox hunt, with a score of mounts in the field, the Derby faithfully reproduced, a great and beautiful costume ball in a marvelous London town-house. These are mere details in the splendid design of this exceptional production—the most elaborate Tom Moore has ever had.

Madge KENNEDY

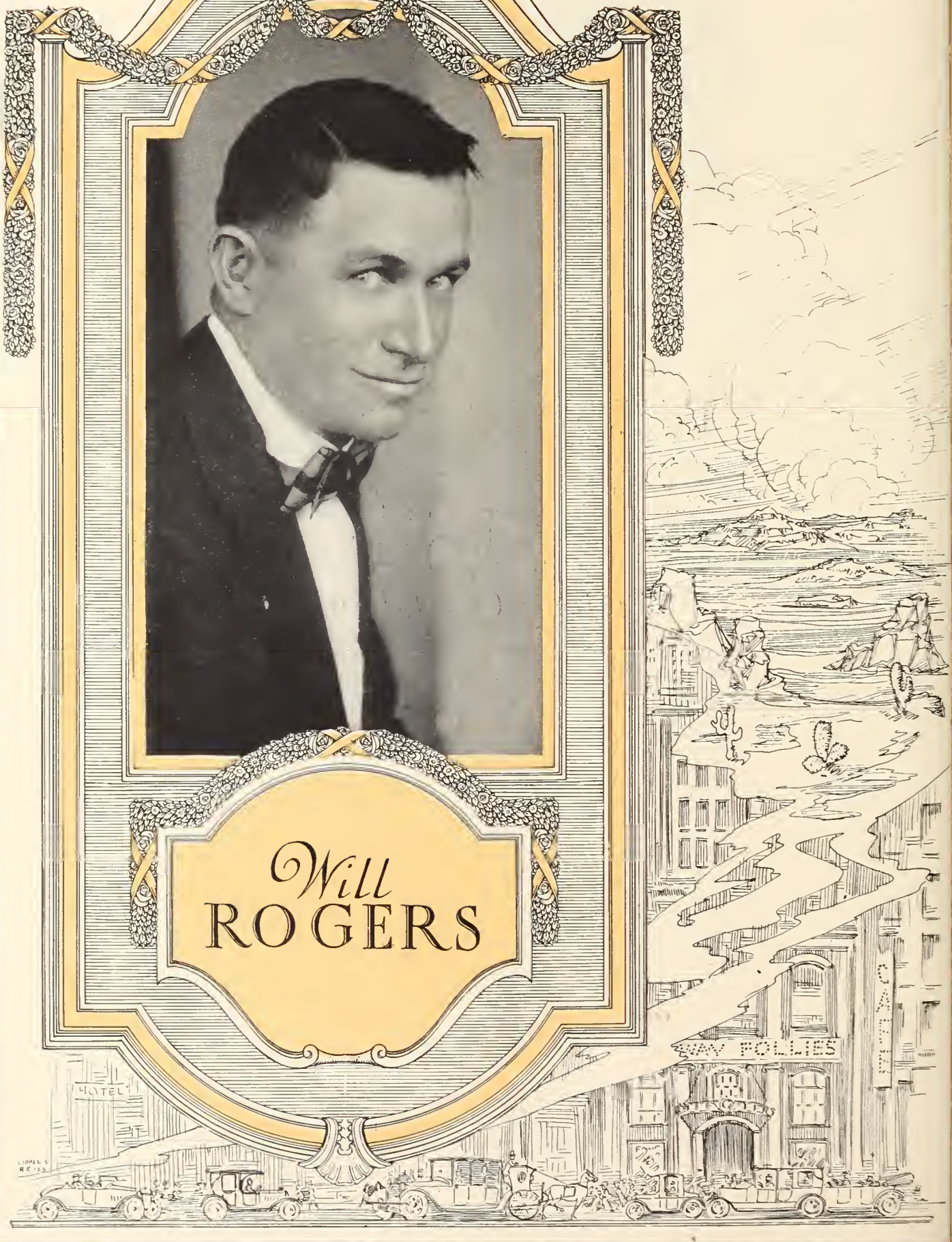
MADGE KENNEDY

"THE First Lady of the Screen" is the phrase that the New York Morning Telegraph has coined for Madge Kennedy. It describes exactly her supremacy as a comedienne. It pictures accurately the quality that has made her a national favorite in barely two years. In her first picture of the new season—

"*Strictly Confidential*"

Miss Kennedy again displays the fresh and overwhelming sense of fun which has conquered America. This picturization of Jerome K. Jerome's famous play, "Fanny and the Servant Problem," will prove the most popular production in which she has yet appeared. The author has devised an ingenious plot which shows her as the bride of an English nobleman whose houseful of servants all turn out to be her uncles and her cousins and her aunts.

Madge Kennedy has justified every prophecy made when Goldwyn first introduced "her eyes and her smile" to the motion picture world. From "Baby Mine" to "Leave It to Susan" runs the record of her triumphs. It will culminate in "Strictly Confidential."


Will
ROGERS
FOLLIES

WILL ROGERS

"WILL ROGERS just naturally walked right on and made a hit at his debut in 'Laughing Bill Hyde.' He is the most refreshing personality on the screen."

—*New York Telegraph.*

"Rogers' work is the most delightful and natural yet seen in pictures."—*Moving Picture World.*

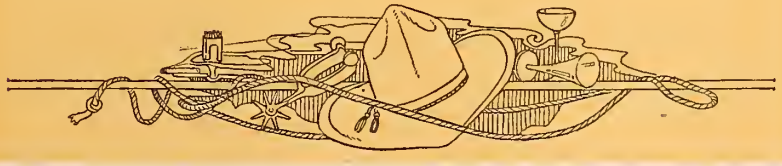
"If David Belasco doesn't try Rogers out, he may be losing another David Warfield."

—*New York Evening Mail.*

That was the way the critical world of the trade papers and the great dailies hailed the advent of Will Rogers. The verdict will be as unanimous and even more enthusiastic when they see

"*Almost a Husband*"

Famous Opie Read's story is a perfect vehicle for Rogers' unique talents as an actor. It gives him every chance to show his wonderful comedy method. As the town butt who gets accidentally married during a forfeit game, he has a part that carries emotion and sympathy as well as the best humor of three seasons.



ANNOUNCING EMINENT

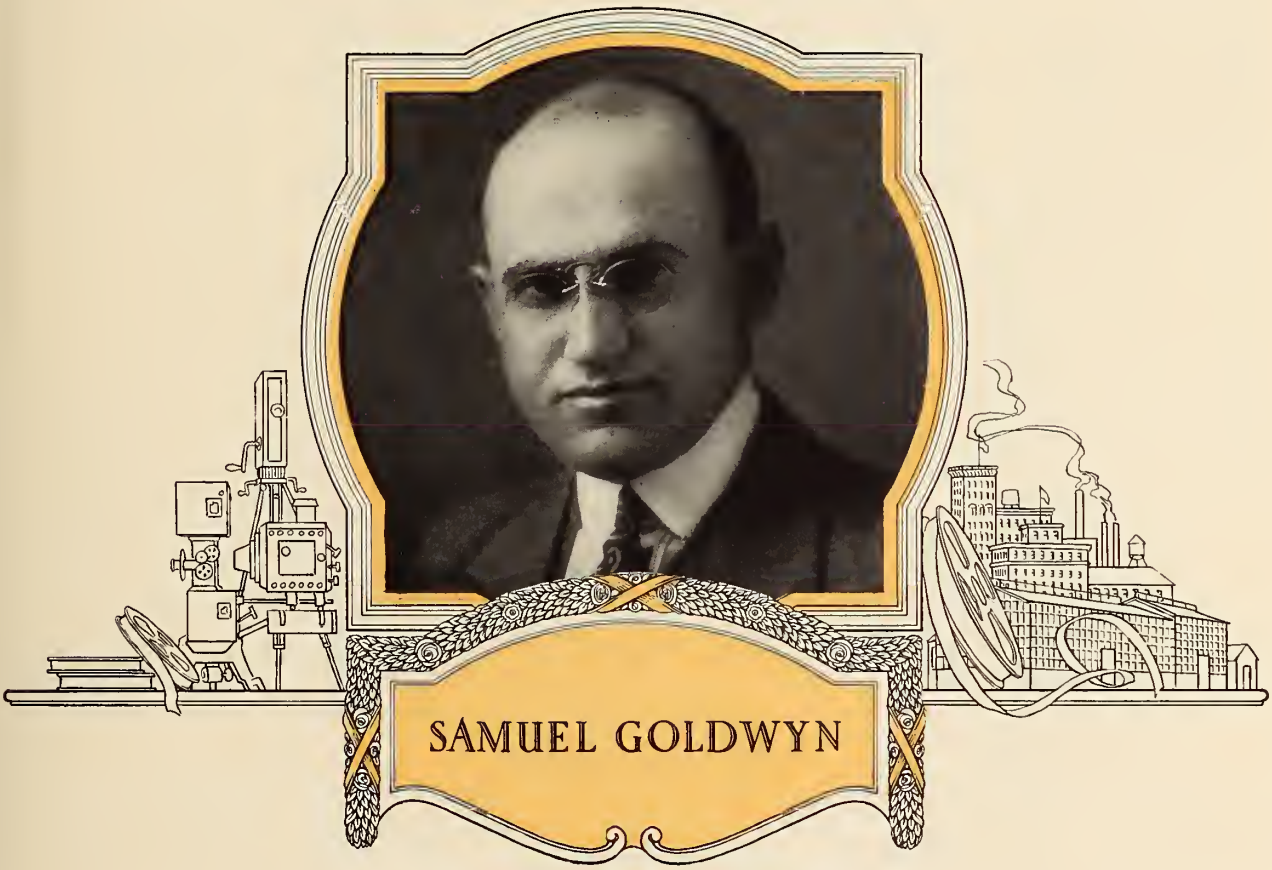
EMINENT Authors' Pictures, Inc., organized by Rex Beach and Samuel Goldwyn, unites in one producing organization the greatest American novelists of today. It insures the exclusive presentation of their stories on the screen and each author's cooperation in production. These authors are:—

Rex Beach	Gertrude Atherton	Mary Roberts Rinehart
Rupert Hughes	Gouverneur Morris	Basil King
	Leroy Scott	

The creation of Eminent Authors' Pictures, Inc., is the natural outgrowth of the association of Mr. Beach and Mr. Goldwyn in the making of such successes as "The Crimson Gardenia," "The Brand," "The Auction Block."

It is safe to say that the authors in Eminent Authors' Pictures, Inc., are known to every reading individual.

Their popularity in the motion picture theatres can be no less than their popularity in the newspapers, magazines, and books. If anything, it must be greater.



AUTHORS' PICTURES

Editors and magazines vie with one another to secure the manuscripts of these writers. They pay large sums for the exclusive rights to their works. Every word of these men and women is contracted for, both for serial and book publication, months in advance.

Every picture will be as popular an achievement for the motion picture world as the story has been in literature. It will not be offered for release until the author has given his personal approval to it. The picture must first pass the severest critic that it will ever meet—the author of the story.

During the year each author of the corporation will be represented by at least two stories. These splendid productions will be sold *only in the projection rooms* of the Goldwyn exchanges one at a time—on merit.

The stories are right. That is settled by the approval of the millions. The casts will be models of excellence. Every part of the production will have the quality that is always the hallmark of Goldwyn.

The formation of Eminent Authors' Pictures is a great step forward in the betterment of the industry.

REX BEACH

YOU know Rex Beach. You know the power and popularity of his great pictures, "The Brand," "The Crimson Gardenia," "The Auction Block," clear back to "The Spoilers."

Now comes another—more powerful, more elaborate, more gripping—

"The Girl From Outside"

The same raw elemental strength surges through it. Like all the Beach pictures, it is a story of men that love and hate and fight on the hair-trigger, and of women that do their part. Great action, great thrills, pack every foot of it. A superb cast, masterful direction, elaborate settings and great, endless crowds, give the picture a physical size that matches the sweep and the grip of its story. And now in preparation is

"The Silver Horde"

another great novel from the magic story-mine of Rex Beach. It has the same strength—strength in story and strength in popular fame and appeal.

To the best of my ability I have tried to learn and solve the problems of the screen. It is the intention of the men and women associated together in Eminent Authors' Pictures to give the same personal cooperation to the picturizing of their stories.

Rex Beach

RUPERT HUGHES

TEN out of the last twelve novels by Rupert Hughes led all the "best sellers" for six months on end. The great American public recognized instantly the tremendous appeal of his vivid stories of city life, his lightning flashes at the social struggle, his powerful portraits of the female of the species in all her grandeur and frivolity. Millions of American readers followed breathlessly Mr. Hughes'

"The Cup of Fury"

when it appeared in the Red Book and are reading this novel of the year in book form. This gripping story will be the first of his works to be produced by Eminent Authors' Pictures.

Its heroine is a remarkable character. In six months all filmdom will be talking about her. For in this beautiful body there are two girls —no, three, four—or more. The discontented village girl, the runaway, the vaudeville actress, the adopted daughter of wealth, the society butterfly, the stenographer, the shipbuilder. Which is the real girl? It is a question that will rival that famous publicity-crammed problem of a generation ago: The Lady or the Tiger?

A great revolutionary step has been taken in the motion picture domain. The author has at last been given the franchise. It carries with it a heavy responsibility but the opportunity is glorious.

Rupert Hughes

GERTRUDE ATHERTON

THE reputation of America's greatest woman novelist is international. Her books—old and new—are in greater demand at the libraries than those of any writer of the past thirty years. This is because great characters and great dramas fill her pages. She peoples Newport, Paris, the Adirondacks or San Francisco, with men and women that grip your deepest interest. She holds the life of half of the world in her palm.

"Perch of the Devil"

the first of Mrs. Atherton's novels to be filmed by Eminent Authors' Pictures, is crammed with the "man's sized" life of Butte, "the richest hill in the world"—and the hardest. It is a story of mountains full of copper and gold and of men and women bruised and broken, but never beaten, in their struggles with this earth and with themselves.

Life runs strong in "Perch of the Devil"—this bold study of a girl who rose from clothes baskets and bad grammar to a commanding position among the nobility of two continents.

I have always believed in the future of the motion picture.
I am delighted at the opportunity to reach new millions.

Gertrude Atherton

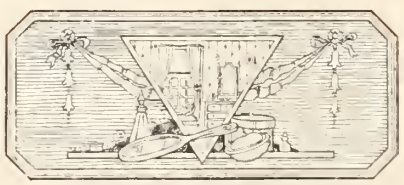
MARY ROBERTS RINEHART

MYSTERY and mother love—romance in the village streets—laughter and sport—emotion that touches the heart—fine young men and their sweethearts in the joys and quarrels of life.

It is such vivid insight into modern America that has made Mary Roberts Rinehart a tremendous asset to the Saturday Evening Post—where story after story of hers regularly appears. It will make her just as great an asset in motion pictures.

"The Amazing Interlude"

The first Rinehart story to be made by Eminent Authors' Pictures is filled with excitement, youth, romance, enthusiasm, courage and devotion. The pen that made "Tish," a friend in millions of American homes, has found another favorite in the heroine of "The Amazing Interlude." The author gives us the heart of a girl from a Middle Western town who is thrust out into the great world of today, to face consequences we all know too well. Mrs. Rinehart has filled her story with situations that keep the attention at the topmost notch.



I believe thoroughly in the moving picture, present and future. It is the most democratic of the arts—a new art compound of the cooperative effort of author, director and actor.

Mary Roberts Rinehart

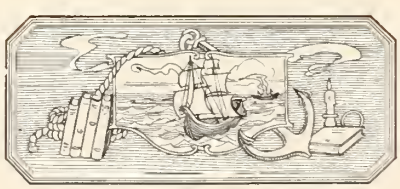
BASIL KING

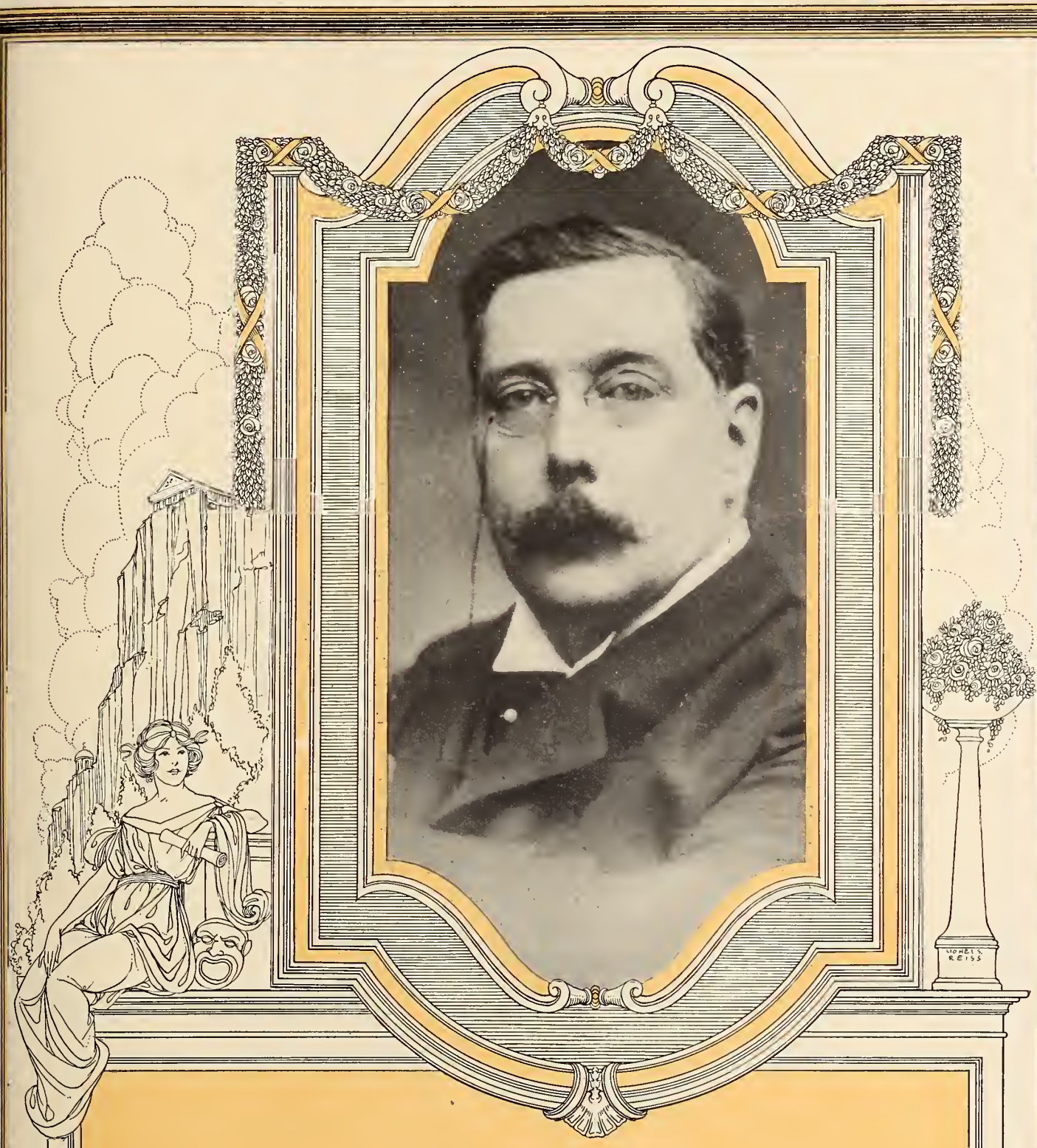
BASIL KING is no stranger to the screen. In "The City of Comrades" Goldwyn has already shown American exhibitors the gripping quality of Mr. King's plots. No author has so visualized vivid dramas of hope and ambition. No author has made so *picture-clear* the fight of love and despair.

"The Street Called Straight"

is the first story by Basil King to be made under the direction of Eminent Authors' Pictures. It vibrates with great action and it touches the heights of human sacrifice. Seldom has the "hunger for life"—and the power to take and give it—been so vividly pictured.

No American author has so varied a following as Basil King. There is hardly a great magazine from the Saturday Evening Post to Harper's in which Mr. King has not appeared. Consequently his name brings to the theatre every type of new patron that a forward-looking exhibitor is anxious to attract. Mr. King has already built new business for the theatre-owner. His new pictures will build much more.





I once thought that nothing could induce me to write for the screen directly. Mr. Beach's work has made me feel that cooperation with the screen is highly desirable. I intend to give my best to the motion picture.

Basil King

LEROY SCOTT

THE swiftest of rapid-fire crook stories, tenement house tales, dramas of politics, poverty and the labor of life—these have made Leroy Scott the most popular novelist in the pages of the great Metropolitan Magazine and other dominating periodicals.

"Partners of the Night"

will be his first production with Eminent Authors' Pictures. The editors of the Metropolitan say it was the most successful novel published in that magazine in four years. It will get the same reaction on the screen, for it is *picture stuff.*

Scott's heroine is no story-book girl. She is *real*—real as the crooks with whom he surrounds her. The pulsing life of the city sweeps through the tale with a force that will lift theatregoers from their seats.

Producers have sought his works because they saw the wonderful picture possibilities in them. But Mr. Scott has kept his best for the moment when he could be sure they would reach his big eager public just as they want to see them.

Producers have been after practically everything that I have written, but I have tried to hold out until the motion picture was adequate for presentation. I felt that the only way in which it could be adequate was to have supervision by the author of the story selected for production.

Leroy Scott

GOUVERNEUR MORRIS

ALL the circulation-power of the biggest magazines is behind the stories of Gouverneur Morris. The ten million readers of the Cosmopolitan, the Saturday Evening Post, McClure's, Collier's, Hearst's, Harper's Bazar know and love his strange and colorful stories and his vivid pictures of the eddying whirlpools of life. When his first story to be made by Eminent Authors' Pictures,

"The Wild Goose"

is shown on the screen, it will be known to more than a million eager readers through its serialization in Hearst's Magazine and its publication in book form. These will be the nucleus of other millions that will want to see *in flesh and blood* this story of the Bohemian art circles of New York. They will want to thrill over the *actual sight* of this wonder-woman torn between love for her husband, a rich and famous artist, and a poor man, for whom she must make the big sacrifice.

The development of this situation in *physical terms* will make one of the most-talked-of productions in the history of the screen.

I look forward with the utmost enthusiasm to my work of cooperation with Mr. Beach, Mr. Goldwyn and their associates in the making of a newer and finer type of motion picture.

Carl Laemmle

"SMILING BILL" PARSONS

IN a little over a year, "Smiling Bill" Parsons has put a new type of comedy on the motion picture map.

It is clean. It is intelligent. Yet it sets a riotous pace in laugh-getting that is rare indeed on the screen.

Comic genius and creative brains of the first water go into the thirteen Capitol Comedies issued each year starring "Smiling Bill."

The constructive ability that put over "Tarzan" and other big landmarks in Parsons' career as a producer has made his two-reel comedies the biggest buys in the comedy market today.

In 1919-20, they will grow in humor, ingenuity and popularity. For "Smiling Bill" has set himself a program and a pace that win.

Your theatre needs that wonderful face on the screen. It is a sure sign of prosperity.

COMEDIES
A YEAR

Mr. & Mrs. CARTER DEHAVEN

THE new stars that "Smiling Bill" Parsons has introduced to the patrons of Capitol Comedies occupy a unique position in the entertainment world.

No young couple ever attained such popularity in that great popular testing ground of the people who really count—vaudeville.

No young couple ever registered so quickly a clean-cut hit in two-reel comedies.

This is because no "team" ever put over such snappy, speedy, well-dressed fun as these famous musical comedy stars.

There is a peculiar drawing power in the type of story they are making. Their comedies of domestic life—of the trials and tribulations of the newlyweds—appeal directly to the largest class of motion picture devotees, the young married couples.

THE FORD RECORD

HENRY FORD, when a young man, dreamed the dream of city streets and country roads almost horseless through cheap transportation.

Henry Ford, with his cheap transportation dream a reality, had, later in life, a new vision. It was to tell to the public some of life's secrets, some of life's unusual stories, through the new-born power, motion pictures. As Henry Ford always thinks large—thinks in world figures—he thought large and in world figures about motion pictures.

So Ford's only instructions were to search for the best. He told his laboratory to throw through the shutter on into the hearts and minds of the public only those facts which fascinate, interest, instruct and uplift.

The fact that the Ford Educational Weekly is being shown 6,000 days per week in the United States is the best possible evidence of its genuine merit and of the foresight of its founder. Plans are under way which will meet any and every on-coming condition of the motion picture in the United States and the world.

To meet this assured development the Ford Weekly will move forward in exactly the same spirit, ever increasing and expanding. It will keep leadership perpetually as it has kept it from the start.

This leadership is assured, chiefly because the spirit and the will of the mind which made the Ford Motor Company great through Service, is back of and directing the Weekly.

FITZPATRICK and McELROY, Chicago, Sole Representatives FORD MOTOR CO.
Distributed by GOLDWYN

HENRY FORD

Founder of the

Ford Educational Weekly

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MOVING PICTURE WORLD

Found by J. P. CHALMERS 1907

ROCHESTER POLICE SEIZE MUCH FILM

Obtain Warrant for Arrest of Eugene Westcott After Taking Twenty-two Reels to Headquarters

Rochester, N. Y., July 2.

TWENTY-TWO reels of film were seized by the Rochester police on Tuesday afternoon after a warrant of search and seizure had been issued against the Rochester Film Exchange at the request of Irving I. Brown, representative of the National Association.

Following a trail across the state, evidence indicated that a Wallace Reid picture was in the possession of the exchange. Detectives who raided the place did not find the film in question, but did find twenty-two reels of other film which had been sought for. These were seized and taken to police headquarters.

Eugene A. Wescott, who conducts the exchange, claimed that the film had come into his possession in a proper manner, while Mr. Brown asserted that it was the property of the World, Vitagraph, Exhibitors Mutual, Pathe, Universal and Triangle companies. Westcott said that he had purchased some of it through a New York agent and some from the World Film Corporation some time ago.

McInerney Promises Many Arrests.

When the case was called in city court on Wednesday, Westcott was represented by an attorney. A warrant was issued for his arrest, but search by the police failed to reveal his whereabouts. John J. McInerney, counsel for the National Association, said in court that the seizure of this film was only one link in a chain of arrests and seizures which would follow in many places in the central part of the state.

Interesting developments are forecasted in the great drive which has been launched in an effort to break up the organized traffic in stolen films. Mr. McInerney stated Wednesday evening that reports were coming into his office from numerous localities indicating that much evidence had been unearthed.

Film has been seized and warrants issued in several cities. Some of these have been served and others will be made public as soon as the men implicated are located and placed in the toils. Criminal proceedings have been started at Rochester, Syracuse, Saugurties and Saranac. Others will be under way within a few days. SKEFFINGTON.

Washington Approves "Lost Battalion."

No verdict could be more unanimous than that which the National Press Club and official Washington rendered July 1 when perfect approval was accorded the first showing of the screen reproduction of "The Lost Battalion" by Edward A. MacManus.

Major General Robert Alexander the night following gave a reception at the Ritz-Carlton and showed the film to military chiefs and subordinates, and a large sprinkling of society folk, as well as the survivors of the Lost Battalion, including Lieut.-Col. Charles W. Whittlesey, Major McMurtry, Captain Cullen, and Lieutenant McKeogh, the quartet of officers who led and sustained the men in the forest of the Argonne.

"Big Four" Chicago Office Open.

Cresson E. Smith has opened United Artists Corporation's Chicago distributing depot at 1202 Consumers Building, 220 South State street, and it is reported that the "Big Four" Chicago office has already been put "on the map" of the Lake metropolis.

Miami Valley Heads Deny They Like Exchange Rules

Dayton, O., June 30, 1919.

Moving Picture World.

Enter emphatic denial in your columns of story published in Motion Picture News last week's issue that exhibitors of this territory are pleased with new rulings put into effect June 15 by Associated Film Exchanges of Cincinnati. We consider the new rules the most outrageous ever foisted upon the exhibitor, and whoever authorized the story that exhibitors were pleased with the rulings did not state the facts.

We are working against these rules and would appreciate your denying story. The World Film Corporation of Cincinnati resigned from Managers' Association last week, and we are seeing to it that it gets more than its share of business in this territory.

Miami Valley Exhibitors League now has 116 members and will soon take in states of Indiana, Kentucky and West Virginia.

MIAMI VALLEY EXHIBITORS' LEAGUE.
A. F. Kinzeler, secretary.
John Siefert, president.

No Selections Made Yet in Censorship Committee

Albany, June 30.

UP to the present time, Mayor Walter Stone, of Syracuse, who was designated at the recent State Conference of Mayors, to name a committee which should be empowered to draft suggestions for next year's legislature as to what should be done in this State along censorship lines, has not made his selections. A representative of the Moving Picture World, in Syracuse a few days ago, asked Mayor Stone if anything had materialized thus far in the way of a committee. Mayor Stone at that time said that he expected to see W. P. Capes, secretary of the Mayor's Conference, during the next ten days and the personnel of the committee would be announced later on.

Mayor Stone, himself, did not care to make any comment on the need of film censorship in New York State, nor did he outline to what extent the coming committee would delve into the matter.

Kaplan Heads Local 306 for Third Straight Term

LOCAL 306 of I. A. T. S. E. held its election of officers for the coming year on Wednesday, July 2, at Mansion Hall, 57 St. Mark's Place, New York. The polls were opened from 10 a. m. to 1 p. m., and when the ballots had been cleared away Sam Kaplan was found to have captured his third straight presidential term.

Abe Branner was elected vice-president, M. J. Rotker was re-elected recording and coresponding secretary. For the fourth time Henry I. Sherman secured the post of financial secretary. Joe Hornstein was re-elected treasurer, while Sergeant Daniel J. Donohue, just back from France, was given the post of sergeant-at-arms.

The business agents for the local for the coming year will be Sam Goldfarb, New York, and Jack S. Winnick, Brooklyn. The trustees are D. Engel, S. Innerfield, and Charles N. Jawitz.

The executive board will consist of D. J. Sheehan, Edgar T. Stewart, Fred M. Stuffigan, and Edward J. Wilson.

League Has Taxable Music Purged from Player Rolls

ALTHOUGH there is still an attempt being made to collect a tax on music being played in the film houses by the Publishers' Association, John Siefert, president of the Miami Valley Exhibitor's League believes that the ruling has been hit a hard blow by the news that he recently received from the Q. R. S. company, manufacturers of music rolls for organs.

Mr. Seifert visited the offices of the Q. R. S. company at Chicago and succeeded in having them agree to make rolls which contained only non-taxable music. A letter received several days ago stated that a number of these rolls were ready at the present time. Mr. Seifert also visited the Wurlitzer company at Cincinnati and this firm will also make rolls containing only non-taxable numbers.

No Railway, But Three Movies.

Desdemona, Texas, which a year ago had seventy-five persons and which now has a floating population of between four and five thousand, claims to be the only town in the United States seventeen miles from a railroad that has three picture shows. Desdemona has three picture shows under construction. The shows temporarily are operating in tents. The reason is oil.

New Atlantic Garden Opens as Motion Picture House

OPENING of the New Atlantic Garden, 50 Bowery, New York, took place June 28. This marked the changing to a motion picture house of one of the oldest theatres in the city where old-time favorites such as Booth and the elder Sothern once acted.

There were no special ceremonies at the opening. The first feature to be shown was the "Red Lantern."

Extensive alterations were made to the building. The lobby is decorated in a Greek frieze design, and the interior has been completely renovated. Decorating was done by Maraghotti & Battisti, which firm also did the decorating for the Brooklyn Strand and Rivoli.

The theatre is owned and operated by the New Atlantic Garden, Inc., under the management of Albert S. Goldberg. It has a seating capacity of 850, popularly priced at 10 and 15 cents. Music is furnished by a $17,000 Hope-Jones Unit Orchestra, under the direction of Prof. Zorn.

Very good projection is accomplished over a 150-foot throw by two Simplex machines of the latest model. The management is conducting a neighborhood beauty contest. One hundred closeups of the best looking young ladies in the neighborhood are shown on the screen, and the audience will be asked to judge who is the fairest of these on July 7.

Asked as to the policy of the house, a member of the management said:

"We aim to make this downtown's leading motion picture theatre. No children are admitted except when accompanied with a qualified adult. We will show the best pictures for the first time below Fourteenth street. This house will be the most refined and orderly on the East Side."

Will Soon Begin Erection of 4000-Seat House in St. Louis

THE Missouri Theatre Company, of St. Louis, will begin the erection soon of a first-class motion picture house with a seating capacity of 4,000 at the southeast corner of Grand and Lucas avenues in that city. The site was formerly occupied by a Catholic high school. The theatre will be conducted with a fifty-piece symphony orchestra and will contain one of the largest pipe organs in America.

The lot which has just been purchased has a frontage of 129 feet on Grand avenue and 130 feet on Lucas avenue. The realty transfer gave the price as $140,000 and the seller as the St. Vincent's Free School of St. Louis. Exclusive of the ground cost the improvements will cost about $600,000. It is expected the new house will be open late in the fall.

The name of the theatre has not been selected. The building will have a two-story front with facilities for stores on the ground floor and offices on the second floor.

Ben Turpin Signs Up with Sennett for Two Years More

BEN TURPIN, the comedian with the eccentric eyes, has signed a contract for another two years with Mack Sennett and will continue to appear in Paramount-Mack Sennett comedies.

Turpin's experience has been unique. After a career of many years of comparative obscruity on the screen, he has suddenly become famous in a year. When he came to the Sennett company, an attempt was made for the first time to specially adapt parts to his personality. The success of this attempt is shown by the fact that Turpin is now acknowledged as one of the biggest drawing cards on the screen.

Althought not well known until lately, Turpin was one of the pioneers of screen comedy.

Famous Players Acquires the Frohman Interests

EXPANSION of Charles Frohman, Inc., the organization which has perpetuated the play-producing ideals of the late Charles Frohman, is the promise contained in a statement that the control of the company has been acquired by the Famous Players-Lasky Corporation.

Arrangements in the transaction were completed by Alf. Hayman, treasurer and general manager of Charles Frohman, Inc., who will continue in the capacity of executive head of the Charles Frohman theatrical enterprises, and Adolph Zukor, president of the Famous Players-Lasky Corporation.

Elaborate seasons of dramatic entertainment are being planned for both the Empire and Lyceum theatres, in New York, which are controlled by Charles Frohman, Inc., and the presentation of plays on tour. The relations between Charles Frohman, Inc., and the Klaw & Erlanger circuit throughout the United States as well as the foreign connections of Charles Frohman, Inc., will be fortified and expanded under the new arrangement. It is extremely probable that new theatres devoted essentially to the legitimate drama will be erected.

Paramount-Artcraft picture will draw upon Charles Frohman, Inc., for screen material.

Mr. Zukor will be elected president of Charles Frohman, Inc. Mr. Hayman will be managing director. Daniel Frohman will be vice-president, and Elek John Ludvigh will be secretary.

While on Foreign Service, His Wardrobe Is Raided

BUDDIE" STUART, manager of the Old Mill Theatre, bronzed by the suns of France and looking hard as nails, swung through the Dallas streets heading the 359th Infantry's Headquarters detachment last week. Now he has been "demobbed" and is collecting war indemnities.

"Buddie"—if you had ever seen him with that army automatic strapped on his hip, you would banish any matinee idol idea—was noted "befo' de wah" for his flamboyant silk shirts. Green, yellow and azure they flashed like beacon lights of good cheer in the Old Mill lobby.

No sooner had "Bud" joined the colors than his brothers Floyd and Herschel conducted a raid on his wardrobe. Every single shirt, all hats, all suits, had vanished when Sergeant Stuart returned home. Herschel and Floyd are now being made to replace the finery at war time prices and throw in a couple of suits and shy pieces for good measure.

Lubliner & Trinz to Build a Modern Picture Palace

LUBLINER AND TRINZ, who own a string of fine, modern picture theatres in Chicago, has succeeded in securing a tract of valuable property for the site of a new theatre, which many big men in the city have vainly tried to secure for a business structure, for many years past. This property is on the northeast corner of Madison street and Kedzie avenue, with a frontage of 317 feet on Madison and 125 feet on Kedzie.

On this well situated corner a bank building and a new Lubliner & Trinz theatre will be built, the theatre alone to cost between $500,000 and $1,000,000. Walter W. Ahlschlager, the architect of the Lubliner & Trinz Pantheon, is now engaged in drawing the plans for a house of 4,500 seats. In these plans provision will be made for a large nursery and a playroom for children, where nurses will take charge of the youngsters while their mothers are forgetting their cares by looking at the pictures.

Construction on the new house will start at once, as it is planned to open around New Years, 1920. The location of this great modern picture palace is such that it will draw patrons from an extended area, in which well-to-do people reside, and it is believed by competent judges that Lubliner & Trinz will have in this house the greatest of all their money makers.

Lubliner & Trinz have announced that they will provide for the new house the largest orchestra engaged by any picture theatre in America; also that it is their intention to engage leading opera stars occasionally to add to the prestige of their musical programs. A great pipe organ costing $50,000 will also be installed.

Court Decision Permits Laughter at Comedy Films

ALBERT LAVINE and Charles Lamber have been awarded a verdict of $75 each in their suit against the Family Theatre for assault. The management claimed that the young men made themselves objectionable, disturbing the audience. The plaintiffs, however, insisted that they merely laughed heartily at the antics of the performers on the screen for which reason they were forcibly ejected.

To illustrate their point the young men emitted some hearty "Haw haws" for the benefit of the court. The counsel for the defense claimed that such noisy laughter was undignified and jarred upon the sensitive feelings of the refined and decorous theatregoer. The plaintiffs frankly told the court that they could not see things that way; that they paid real money to see a show, and being agreeably surprised to find the show to their liking they merely set about to enjoy it without restrictions. The jury pondered over the evidence for five long hours on a hot day.

The Other Nineteen Will Be in S. R. O. Line Up

FIGURING that everyone in town ought to see his show, J. W. Williamson, of Kirkland, Texas, has built the new Williamson Theatre with a seating capacity of 350 persons. The population of Kirkland is 369. Mr. Williamson went to Kirkland from Childress.

Exhibitors at St. Louis Convention Elect Black as National President

Horstmann and Rembusch Re-elected as Treasurer and Secretary—New Yorkers Withdrawn from Sessions Following Failure of Body to Accept Plan of District Representation—Indorsement Given to Cleveland Dues Idea and Also to Group Insurance

THE convention of the Motion Picture Exhibitors of America, which held its first session at the Hotel Statler in St. Louis on June 25, came to a close Friday afternoon, June 27. It had been intended to hold sessions on Saturday, but it was decided by the officers to close up affairs on Friday so that the delegates might make an early getaway.

The sessions were devoid of the dramatic interest that obtained at the Chicago gathering of two years ago. Practically the only approach to a tense situation followed the vote of the delegates at the session held on the river steamer on Thursday, when the meeting had decided not to acquiesce in the plan of representation urged by the New York delegates. Everybody seemed to feel that when Samuel Berman took the floor he would announce the decision of New York to withdraw. The New Yorker had made a strong speech. He had ably presented the position of his associates, but his arguments failed to change the minds of his hearers.

The announcement of withdrawal was received in good humor. The meeting seemingly did not believe New York would go so far in its adherence to its position that it would continue to remain out of the national body. Nor was there any disposition personally to blame Mr. Berman. The New Yorker was invited to remain in attendance at the rest of the sessions.

There was considerable talk during the opening days of the convention as to the availability of various candidates for the presidency. The name of Frank Newman, of Kansas City, frequently was heard. There was talk of Marcus Loew and of Jake Wells; also there was, on Wednesday, a gradual centering on Alfred S. Black, of Maine, and Frank J. Rembusch, of Indiana. Thursday morning the World man was told by one of the friends of Mr. Black that if the convention should vote at that time the latter would receive practically the unanimous vote of the executive committee. The election of Mr. Black the following morning proved the truth of the statement.

Mr. Black should make one of the best, if not the best, of the chief executives the exhibitors have had. He has had wide experience as an exhibitor, and in a theatre way he has large interests. The man from Maine did not make any promises as to what he proposed to do, rather contenting himself with saying that was a matter that would have to take care of itself. He did assure the delegates that he came to the office untied by any affiliations in the industry.

Ernest H. Horstmann, of Massachusetts, was re-elected as treasurer, and Frank J. Rembusch, of Indiana, as secretary. Four vice-presidents were chosen instead of one as formerly. These were Messrs. Loew, Schaefer, Wells and Nolan.

Loew's Address a Feature.

One of the most interesting half hours of the convention was that in which Marcus Loew, of New York, addressed the session. The talk followed the election of officers on Friday. As a matter of fact the last session bulked bigger with interest than did any of its predecessors. There was an absence throughout the three days of "open covenants openly arrived at." Most of the decisions seemingly were reached behind doors closed or otherwise, with the result that the open sessions were marked by smoothness—the New York incident excepted.

The weather ran true to form—St. Louis form. Tuesday and Wednesday the heat was such as to cause men from the Northeast to complain and also to remain indoors. Wednesday the official temperature was 92, with high humidity. A street thermometer at 8:30 on Wednesday evening recorded 90. On the evenings of Tuesday and Wednesday, however, a breeze came up and materially contributed to the comfort of the delegates.

The visitors were entertained by a committee headed by Hector M. E. Pasmezoglu. A large number remained on Friday for the festival at the Mission Inn, one of the larger suburban restaurants. The committee had gone to considerable expense to make the closing feature of the entertainment one that would afford pleasure to the visitors.

Another one of the features of the convention was the sail on the river on Thursday. There was dancing on the main deck, and there was card playing on the lower deck. Then, too, there was on the latter deck a crap game that caused some of the non-gamblers to open their eyes. It was all reminiscent of what they had read—reminiscent in a minor key, perhaps—of old river days. And all the while the members of the executive committee, accompanied by quite a number of visiting exhibitors, were holding a most interesting session on the upper deck.

The number of prominent exhibitors in attendance was unusual. It was an evidence of the gradual reaching out of the men who have succeeded in their efforts to please the public.

As to the plans for financing the organization, it may be said the officers bank strongly on the income to be derived from the operation or extension of the Cleveland-Pittsburgh plan of dues collecting and the working out of the group insurance idea.

THURSDAY'S SESSIONS.

Discussion of ways and means of financing the Motion Picture Exhibitors of America was held at a business session on board the excursion steamer St. Paul, which took the delegates for a six-hour trip on the Mississippi River Thursday. Nearly all of the delegates made the trip and enjoyed the breeze on the water, which was a great relief from the terrific heat the exhibitors had suffered since the convention opened. A colored jazz band entertained the delegates, and there was some lively dancing part of the time.

President Peter J. Schaefer, of the national organization, called the first business session to order shortly before noon. The men were assembled on the upper deck and plunged into a spirited debate on whether a new constitution and a new set of by-laws should be drawn up allowing only one representative for each state. This proposition was regarded favorably by the majority of the exhibitors. The chief opposition to the plan was put forth by Samuel Berman, of the New York State exhibitors. Mr. Berman told the meeting that his associates desired representation based upon the number of congressional districts in each state.

Berman Makes Strong Speech.

It was explained that the larger states having a great many exhibitors organized would benefit in any action taken in reference to a national problem just the same as the smaller states having a smaller number of exhibitors organized.

Mr. Berman, in the course of a forceful speech, said that New York had organized 900 of the 1,400 exhibitors of the state. All of the work had been done on Senate and Assembly district lines. There were fifty-one Senate districts, he said, and if the system had worked well in New York he believed a plan giving to each state the same representation as that commonwealth enjoyed in the national house also would work to the advantage of the organization. The speaker declared that the Empire State contained 15 per cent. of the exhibitors of the country.

Lustig Compliments New Yorkers.

Mr. Hayman, of Buffalo, Mr. Berman's co-delegate, also tried to convince the meeting that the New York plan was more equitable to all concerned. There were lengthy discussions, which continued after the delegates had adjourned

for sandwiches and coffee, participated in by Jake Wells, President Schaefer, Frank Rembusch, Herman Brown, Maurice Choyinski, Thomas Goldberg and Sam Bullock.

Mr. Rembusch said the exhibitors had got together at least $150,000, of which not a cent had gone to the work of the national organization. He said there must be a national membership and national representation.

President Lustig, of Cleveland, said he bowed down to the exhibitors of New York State. "They must have some good form of government to get away with Sunday opening," he declared. "New York, Ohio and Pennsylvania have good organizations. In Cleveland for eight years the small exhibitors have maintained an organization, and were able to get in the big ones only when the rope was around their necks. Exhibitors, we have found in Cleveland, will let you work for them so long as they don't have to do some of it themselves."

New York Withdraws from Body.

Insisting that the backbone of any organization was money, Mr. Lustig told of the successful efforts in Cleveland to create a treasury. He referred to the charge that producers were taking money from national advertisers. "We are entitled to get a percentage of that money," he said.

When the question came to a vote all the members of the committee, with the exception of the New Yorkers, voted to retain the present system of representation.

All eyes were turned on Berman. The New York delegate stood up. "I am forced to withdraw from this convention on behalf of the New York body," he said, "as I am here committed to a definite mission, and under the circumstances I have no alternative."

There was no following display of heat on the part of the delegates. Some expressed the hope that Mr. Berman would continue to attend the sessions, and others suggested that New York would reconsider its action when it learned the unanimity with which the convention had acted.

Bullock Presents Cleveland Plan.

When the meeting of the delegates was continued later at the hotel Samuel Bullock, Cleveland's representative, proposed a plan whereby the national organization would control the screen of each exhibitor for the showing of advertising slides. The proceeds derived from this would go to the league, Bullock said. He stated that the plan had been worked out in several of the larger cities with success and he believed it could be carried out in every city.

The speaker caused a stir in the assembly by saying that millions of dollars were paid annually to producers for the advertising inserts, which he explained as the mentioning in a feature film of the name of some national product or concern. He explained that whenever such an insert was put over the producer of the film was compensated with large sums.

It was decided to hold up consideration of the advertising slide proposition until some means of building an organization could first be devised.

Treasurer's Reports Show Deficit.

The report of the treasurer was then read. It showed that the national organization had not received one penny in the past year toward its support, with the exception of $500, which is part of the proceeds from the "movie" ball held in Boston last summer. According to the secretary's report there had been two applications for membership during the year.

Both reports showed deficits amounting to several thousand dollars, covering money belonging to different individuals who had advanced funds.

Jake Wells, of Virginia, realizing that the league would not get anywhere unless funds were raised in some manner, proposed the appointment of a committee to discuss and devise ways and means of raising enough money to employ a paid staff to conduct organization work.

A committee was then appointed by President Schaefer, consisting of Messrs. Wells, Loew, Chamberlain, Black and Lustig. This committee was instructed to report to the convention Friday morning.

FRIDAY'S SESSION.

The report of the committee appointed on Thursday by Jake Wells, of Virginia, to discuss ways and means of raising money to employ a paid staff to conduct organization work was read at the opening of the business session on Friday. After President Peter J. Schaefer finished the reading, a motion was passed that the exhibitor must give the organization the benefit of screen advertising or pay cash. The committee, under the resolution, would handle all advertising for financing the body.

Herman Brown, of Idaho, made a motion that a request be made to the United States Congress eliminating the 10 per cent. admission tax. He pleaded that the moving picture show was the poor man's friend and that the 10 per cent. tax was too heavy. Brown's motion was referred to the legislative committee. An amendment to the admission tax bill eliminating the seating tax was proposed by Alfred S. Black, of Maine. The motion was seconded and passed.

Association Asked to Pay Bills.

The following motion was passed:

"Whereas, the Boston Exposition of

Alfred S. Black

Not Tied in Any Way, Shape or Manner, Says Black in Accepting the Presidency

I KEENLY appreciate the vote of confidence you have given me by electing me to this position. The presidency of this association is not only a hard job but a big job. It is hard because our organization is not perfected at the present time, and especially hard because at the moment we have practically no funds with which to conduct the organization. It is big because of the possibilities of the office.

To accomplish results during the coming year it is going to be necessary to have not only the active co-operation of every person in this room, but the active co-operation of every exhibitor in the United States who has the welfare of his business at heart.

I don't propose at this time to announce any stated plans of operation. As I see the situation, the first thing to do is to endeavor to perfect the organization and to raise funds with which to work and then to handle the problems as they present themselves.

I accept this office, not tied in any way, shape or manner, in the motion picture industry, and I can assure you, gentlemen, that I will give you the best that is in me.

1918 having been called off after the exhibitors of Massachusetts had expended several thousand dollars and a considerable number of bills contracted for in good faith still remaining unpaid; the National Association of the Motion Picture Industry having appointed a committee of three of its members to pass on the merits of the case and the said committee having brought in a unanimous report that the Boston Exposition accounts be paid; a year having elapsed and no action taken, therefore be it resolved, that this convention goes on record as requesting that the National Association of the Motion Picture Industry fulfill its obligations and pay the bills in full."

It was decided that in future the league should have four vice presidents, selected so far as possible from widely different points of the compass.

On motion of the Cleveland delegation it was decided that the slide system of dues collection be extended nationally and that a permanent committee be appointed with full power to act. On this committee were named Messrs. Lustig, Black, Loew, Chamberlain, Horstmann and Rembusch.

Black Unanimously Elected.

When President Schaefer called for nominations for president, Treasurer Hortsmann took the floor. "I desire to present for your consideration," he said, "the name of an exhibitor in four states, who belongs to the organization in three states, and who paid a pro rata amount in New York to help along the Sunday fight; a man who has always been at the beck and call of the exhibitor, who has got out of bed at 12 o'clock at night and ten minutes later has taken a train for Washington to make a fight for the exhibitor; a man who has paid all his expenses out of his own pocket and who has never submitted a bill for his disbursements in behalf of this organization—Alfred S. Black, of Maine."

Mr. Heller, of Indiana, seconded the nomination. There being no other names presented the election of Mr. Black was made unanimous.

Frank Rembusch and Ernest Horstmann were chosen secretary and treasurer, respectively.

Choose Four Vice Presidents.

Dan Chamberlain nominated and the convention elected as vice presidents Messrs. Loew, Schaefer, Wells and Harry Nolan, of Denver. Mr. Brown, of Boise, Idaho, was chosen sergeant at arms.

On motion of Mr. Pettijohn the delegates voted to hold the 1920 convention in Ocean View, Va., the time to be selected later by the executive committee.

"Sitting among you I notice one of the finest men in the United States," said President Schaefer, "one of the largest theatre owners in the country, a man who came to St. Louis to attend the convention. I know you all would like to hear from him, this man I call my friend, my pal—Marcus M. Loew.

Hearty Greeting for Loew.

"Fellow-exhibitors, you have heard what the august president says," said Mr. Loew, when the prolonged handclapping had ceased. "Now, if I were a pal of anybody I would respect his wishes. However, I am here, as the president says, for the sole purpose of attending the convention. I had the pleasure of being at the convention two years ago and addressing the exhibitors, but did not attend the business end of the convention, and I am rather sorry I did not.

"I attended this convention and was somewhat surprised to see the chaotic situation of your organization. At the convention yesterday [on the steamer], I understand some of the delegates were playing craps and others were fighting. Now we have not a social club here, but a great business institution. You don't know it, but you have. You have got the nucleus of another Standard Oil, but you don't know it. You have got the greatest weapon at all times, more powerful than the newspapers.

New York Took Bull by the Horns.

"You wouldn't see legislation all over the country going into effect without the newspapers being consulted. The legislators do not consult us because they know we are not properly organized. In New York State last year the exhibitors passed the Sunday bill only for one reason—that they had made up their minds they were going to win or die, going to sacrifice all. They canvassed all the various candidates and told them that if they didn't hear from them they would take it for granted they were in favor of Sunday movies. They wanted them on record.

"The result you all know. They took the bull by the horns. Legislators like a man who will fight for what he wants. They don't want you to be nice to them.

"If you perfect your organization you can leave your business not for weeks, but for months. The big men need the small men and the small men need the big men. The exhibitor needs the manufacturer and the manufacturer needs the exhibitor. Now, if you had an organization that was run on sound business principles, if you went to the manufacturer and said, 'Mr. Manufacturer,

Horstmann Pleads for a Real Bank Account

Mr. President, there is a clause in the By-Laws which says the treasurer on the first of every month shall render a full financial statement of the receipts and disbursements to each member of the executive committee. My reports for the past seven months have been zero.

Let us hope that the first report, as of August, will show receipts of five zeros and at least a one or a two in front of them. I hope when I leave here I can take the money with me and open a substantial bank account.

The Convention Paused Only Momentarily in Its Session at the Statler—to Have Its Picture Taken.
Judging from this group, the Motion Picture Exhibitors of America, Inc., went on record as favoring shirt sleeves.

your business is not conducted properly, you are charging us with a teriffic overhead which you should not charge, don't you think he would listen to you?"

Quotes His Own Experience.

Mr. Loew here quoted from the experience of his own organization to show what combined effort could do. There were thirty-one or thirty-two houses, he said, and in the long run the fact that they were hooked up to other houses worked out to wonderful advantage. "That is what all of you could do," the speaker went on.

"I know the exhibitor looks upon the producer as his natural enemy, which is wrong. And I also know the producers, through their exchanges, do lots and lots of things they wouldn't dare to do if you were properly organized. We have all sorts of people in this business and it is no different from any other business. You have got to teach them. Every time they do something that is wrong you pay for it."

Mr. Loew went into the details of his experience in vaudeville, of the controversy with E. H. Albee, and how each had spent millions trying to stop the other fellow. He spoke of the getting together and of the difficulty in convincing theatre men that they should pay $5 a week for protective purposes.

Nucleus of Big Proposition.

"Some of them said $260 a year was too much money," said Mr. Loew. "We were not a social organization, but a business organization. We wanted to see them big men, not little men. A lot of men who didn't want to come in finally applied and came in. Any theatre that can't pay $5 a week should not operate. These same men are now making three times as much money as they were before we had an organization.

"You fellows have the nucleus here for an organization fifty times as great as that one. But you have got to have ways and means. The proper way, in my opinion, is to work through your local and your state local, which should be operated on the same principle as a fraternal organization. Let them elect delegates, let them come here, and when they do come here let them talk sense, fight for what you think is right and not just get up on the floor and vent their feelings.

William Wright and D. E. Boswell
Representing New York and St. Louis Vitagraph.

Must Have Confidence in Leaders.

"If you had a big busines you wouldn't want directors who were continually squabbling. You must have confidence in the men at the head of your organization. If you men think that you can accomplish anything without that confidence you are very much mistaken. You have been organized now for eight or nine years. That is a long time, certainly long enough to be in far better condition.

"A local cannot posibly get along without a national association. If it thinks so it is mistaken. There should not be such a thing as squabbling about what you want or what you don't want. If the majority of men think differently from the minority the latter should abide by the decision.

"If you have forty-eight states with forty-eight different minds going to Washington you are absolutely licked before you get there because each man has a different idea. I have seen it demonstrated.

Legislators Impressed by Numbers.

"We can say we represent the Loew houses, but the legislator will reply that doesn't interest him. But if you go and say we represent sixteen thousand exhibitors that is a different story. If you will create something that will permit you to go to him with a reasonable story why a certain thing should not be, you are going to have something that will make life worth living, but you have got to do that or you are going out of business.

"There are a lot of things we have got to remedy. There are in existence today pictures that are not fit to be shown in a theatre. This organization should say to these men who are showing these 'You have no right to exhibit such pictures. We are not in that sort of business.' (Applause.) I am saying that because I know what it means to the picture business. I was in the business at its inception."

Mr. Loew related some of his earlier experiences with competitors whose chief concern was to get in the throngs regardless of the means employed and how he had pleaded that the tactics being employed would injure their business and every one else's.

House Must Be Kept Clean.

"The result was it took a great many years," continued the speaker, "but the

Frank J. Rembusch

New Body a Real National Organization Says Rembusch in Taking Secretaryship

MR. PRESIDENT, it has been a revelation to me to see men come from all over the country to this convention. It shows me you really want a national organization. To my mind this is the first time you have created such an institution. We have now ways of getting money together for the national organization.

It is all a matter of system, and you have got the system now for getting sufficient funds to carry forward the national organization. I feel sure the coming year will see an association that will do a lot of good. I can assure you from now on the officers will perfect the national body.

You have done wonderful work in supporting the state organizations. You have got one man in each state you can ask to take up questions and they can be presented immediately to every member of the executive committee and get quick action. As far as I am personally concerned I will give you the best I have got. I am going to work for the national organization, and if every one will do something we will soon have a real one.

time finally came when respectable people began coming to picture theatres. You must keep a clean house. If you don't you pay the penalty. Don't think because your receipts are $500 more one week that that will help your business. It won't. There are a lot of men today who will run pictures that will bring in $500 extra and later will be willing to spend $10,000 to undo the damage.

"You can get good pictures at the right prices. I don't mean you have got to take the manufacturer by the throat, because the minute you do that you will kill the goose that lays the golden egg. Make it possible for the manufacturer to make money, but you can help him in his overhead.

Says Pennsylvania Law Is Menace.

"Now regarding that law just passed in Pennsylvania. If that law passes all over the United States you won't have one organization to supply you pictures. That is the law placing deposits with the state government. If you carry it through every state in the union you would imperil every company with one exception. Now, then, what would happen? You would pay the fiddler. You would start manufacturing and perhaps lose a thousand times more than if one of these men should run away with your deposits.

"Any time you think you can operate your business without giving the man you are doing business with a square deal you are skating on thin ice."

Wells Deplores Internal Strife.

Jake Wells expressed approval of Mr. Loew's remarks. "I have found the greatest thing to overcome nowadays is battling among ourselves," he went on. "In Chicago, two years ago, I learned a great deal and realized that exhibitors were not concerned about getting together, but that the object seemed rather to be to see what they could do to get the best of somebody. Today it is not so much the producer or the exchange we have got to battle as ourselves. We have got to come into court with clean hands, and we have got to be careful how we handle our affairs. I sincerely hope we are going to have a real organization. Every officer has been elected by acclamation.

Ernest H. Horstmann
Re-elected treasurer at St. Louis convention.

"We had one little unpleasantness yesterday, but I hope when the gentlemen return home they will recommend that the instructions be changed and recommend that they should have been permitted to come here and act on their own judgment; that they will recommend that it was a mistake to send them here under such conditions; that the action will be rescinded and that they will come back to this organization and work on the lines laid down by Mr. Loew.

Keenan Pleads for Truth.

The first thing Frank Keenan did when he was invited to address the delegates was to remove his coat. After a reference to hot air he declared he was not present as an actor, but rather as an independent producer at what he called the psychological moment of his life. He said, after talking on the relations of employer and employed throughout the world, that he had started to make a picture. "I won't even tell you the name of it unless you ask me," he declared. And some one did.

Mr. Keenan then made a plea for the truth in all things, even in the trade papers. He declared the convention period was the one week in their lives that was not a vacation. "We elected our mayor this time in Los Angeles," he went on, "and if they close theatres there now they will have to close every damned department store in the town." The producer apologized to the ladies for his profanity, assuring them that really he is a respectable grandfather.

Nothing Is Wrong That Public Wants.

The speaker paid his respects to those exhibitors who, for various reasons, altered a subject as it came from the exchange. He was emphatic. Also he denied that the star system was through. He said the same statement had been made ever since the Elizabethan era. "Nothing is wrong that the public wants," he declared. "The manufacturer complains about the star system, but he doesn't tell you about the ten thousand dollars week he is charging against a picture for his own purposes.

"We want to keep the stairs clean to the stars, so we won't get dirty in our climb."

Festival Closes Convention.

Cecil E. Mayberry, manager of the local branch of the Goldwyn Distributing Company, is the most popular man among those attending the convention. Mayberry won this distinction Friday evening at the celebration held at Mission Inn, in a popularity contest conducted by the convention entertainment committee.

The garden was brilliantly illuminated

When the Executive Committee of the Motion Picture Exhibitors of America Took to Water.
Left to right in the front row, going down the river: Dan Chamberlain, Alfred S. Black, the new president; Miss E. Johnson, Liberty Theatre, Houston, Texas; Peter J. Schaefer, retiring president; W. F. Mason, of Pittsburgh; Frank J. Rembusch, re-elected secretary; Robert Levy, Chicago; Hector M. E. Pasmezoglu, chairman of the convention committee, and Sam Bullock, bearing his great pipe.

and there were several "al fresco" stages, continuously occupied by singers, dancers, acrobats and other actors.

Black Thanks St. Louis Men.

The climax of the evening came when it was announced that "real moving pictures" would be taken and that everyone should go up onto the stage. When several who had made the first rush had mounted the platform an enormous camera was rolled into the garden. Shortly there was a loud explosion and the camera fell apart, a Goldwyn girl stepping out. She proceeded to distribute "Convention News," a daily convention paper edited by Goldwyn's service man, Hunt Stromberg.

At the conclusion of the celebration, Alfred S. Black made a short speech, saying in part:

"In behalf of the Motion Picture Exhibitors' League of America, I wish to thank you all for this wonderful time we have had in St. Louis. The spirit of hospitality shown us will long be remembered, and I am very sure that when I say this I express the attitude of every member of the league. I hope I will have the pleasure of coming back again to your wonderful city."

Newport Exhibitors Explain Their Side of Controversy with National Organization

MOTION PICTURE EXHIBITORS' LEAGUE, STATE OF NEW YORK.

TO the Exhibitors of the United States:

To define its attitude at the recent convention at St. Louis the Motion Picture Exhibitors' League of the State of New York, through its executive committee, has issued the following statement:

The organized exhibitors of the State of New York sent their spokesman to the recent convention at St. Louis to submit a plan and basis for creating a vigorous, active and genuinely representative national union of Motion Picture Exhibitors. This plan was to give to every exhibitor in the United States a chance to have a voice and vote in the formation and management of such a national organization. It was therefore based on the Congressional unit of representation, which is the broadest, fairest and the most democratic basis of representation. Under this plan each state will be entitled to as many representatives at a national convention as there are Congressional districts in the said state.

SYSTEM WON IN NEW YORK.

The recent successful campaign in the State of New York by the Motion Picture Exhibitors, resulting in the enactment of the Sunday opening bill, was conducted on the basis of Assembly and Senatorial districts—the two legislative units in this and every other state. The exhibitors in each Assembly and Senatorial district rallied their patrons to the support of liberal Sunday legislation. Every Assemblyman and Senator in the State of New York was approached and his aid solicited for the support of the liberal Sunday bill. In the same way a proposed censorship measure was defeated.

If these methods of organization were successful in the State of New York it is reasonable to argue that they will be successful in other states and at Washington. Using these same methods national legislation can be influenced in the same manner. The 5 per cent. tax on film rentals, imposed on us because of lack of a real national exhibitors' organization, will readily be repealed. A systematic campaign in every Congressional district should also lead to an early appeal of the burdensome admission tax.

RECOGNIZE SCHEME AS A DEPARTURE.

We realize that this basis of organization, inviting as it does every exhibitor to participate in its councils, is a new departure in exhibitors' organization. Heretofore the name and machinery of both state and national organizations, after an initial outburst of enthusiasm, have generally passed into the hands of a very few men who were more anxious to retain their hold on the name and the machinery than to promote beneficial legislation or consult their fellow-exhibitors in solving the many problems within the industry. At this time when so many serious problems confront the exhibiting branch of the industry there is greater need than ever for a really representative national organization.

The exhibitor of today is too enlightened and progressive to lend his name and support to these old-style, so-called organizations, too often exploited with more or less camouflage for the personal gain of the promoters.

SAY CONVENTION WAS UNREPRESENTATIVE.

On the other hand, the overwhelming support which the new organization in the State of New York received from practically every owner of a motion picture theatre in the state has thoroughly convinced us that the enlightened and progressive exhibitor will be found eager to join an organization in which every exhibitor has a voice and a vote, and in which the control of affairs never passes out of the hands of the rank and file.

The Congressional unit was rejected at St. Louis. The very small group which dominated at St. Louis consists mostly of men who are closely identified with producing interests. They are in no sense, numerically or otherwise, representative of the exhibitors of the country.

It is unthinkable that these men will be able to prevent the real exhibitors of the country from forming a genuine exhibitors' organization, resting upon the votes, freely cast and honestly counted, of all the owners of motion picture theatres throughout the land.

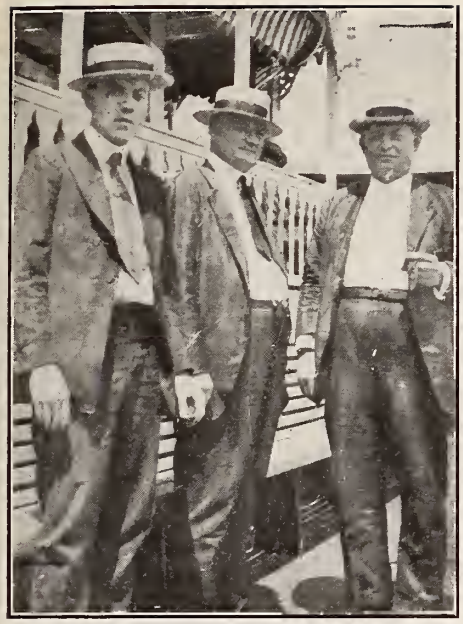
MOTION PICTURE EXHIBITORS' LEAGUE, STATE OF NEW YORK.

Sydney S. Cohen, New York, President
William A. Dillon, Ithaca
William A. Calihan, Rochester } *Vice Presidents*
Frederick Elliott, Albany
W. H. Linton, Utica, Treasurer
Samuel I. Berman, Brooklyn, Secretary
Charles L. O'Reilly, New York, Chairman, Organization Committee.
Jules Michaels, Buffalo, Chairman, Executive Committee.
C. A. Hayman, Niagara Falls.

Those Who Registered.

The registrations up to Wednesday night included the following:

Aaron, M.	Kohn, Ralph A.
Aiken, Fred C.	Knickerbocker, Chas.
Alicoate, Jack	Keller, Fred A.
Allen, H. D	Kounzman, W. C.
Alperstein, A.	Kann, Maurice
Anderson, C. P.	Lefflen, G. L.
Arthur, Harry C. Jr.	Lewis, Myron H.
Beecroft, Fred J.	Lewis, Floyd
Baker, S. J.	Light, Walter M.
Bernstein, M.	Luttrell, G. M.
Baker, Mr.&Mrs. A. F.	Leeves, E. C.
Barron, Charles H.	Lowenstein, Carl
Barth, A. W.	Liggett, Mr.&Mrs.R.G.
Barton, Dan	Lustig, Henry H.
Baskett, N. M. Jr.	Lihou, H. G.
Beitman, F. R.	Levy, Geo. L.
Berman, Samuel I.	Levy, Robert R.
Bernstein, Harry	Lichtman, Al
Bert, Lew	Leonard, Thomas E.
Bird, Frederick J.	Melley, Maud Mrs.
Black, Alfred S.	Meyer, George
Blaine, Charles	Mogler, Joseph
Blaisdell, George	Metcalf, A. E.
Bleich, George	Mason, Wm. F.
Blumenthal, Louis F.	Morris, Sam E.
Boswell, D. E.	Mendelson
Bowman, Samuel	McFarling,Mr.&Mrs.H
Boyd, Jimmy	Mosely, A. L.
Braag, M. Van	McCarty, C. W.
Brinkmeyer, J. F.	Mack, W. L.
Brophy, L. W.	Meyn, F.
Brown, Herman J.	Morelock, A. E.
Buckler, H. D.	Maberry Cecil E.
Bullock, Sam	Meyn, W. M.
Bush, P. H.	Mercer, A. C.
Buxbaum, Harry	McLaughlin, A. H.
Calvin, J. L.	Nash, Harry J.
Carrier, J. A.	Newman, Frank L.
Case, R. W.	Norwine, A. C.
Choynski, Maurice A.	Oldfield, George N.
Clayman, S. C.	O'Donnell, E. J.
Coffin, A J.	O'Toole, J. E.
Coulter, D. A.	Plaicos, George
Cox, J. C.	Peabody, W. L.
Crittenberger, Dale J.	Pappas, A. D.
Cunningham, Mrs.D. I.	Price, J. W.
Curtiss, G. W.	Parsons, Louella
Dean, H E.	Pirtle, S. E.
Debruler, R. H.	Pettijohn, C. C.
Demko, Dr.	Proctor, Ralph O.
Dolle, Fred J.	Rodgers, D. G.
Dwyer, H. D.	Roos, Frank
Eisner, A. M.	Reeves, W. O.
Ferguson, Mrs. Alice	Rosenthal, Barney
Filizola, D.	Rittenhouse, H.
Fineshriber, Aaron	Rogers, Charles R.
Fissinger, F. B.	Ragland, J. C.
Foster, Geo.	Ragland, Mrs. J. C.
Frankle, Abe	Rhodes, J. M.
Geutner, John	Ramsey, A. L.
Goldberg, Thos. D.	Roth, Jack H.
Gueringer, W. H.	Reiss, Henry
Grott, M J.	Reynolds, Sidney
Gerhart, M. C.	Rembusch, Frank J.
Gilliam, T. R.	Skouras, S. P.
Giessing, John E.	Skouras, Charles
Goldman,Miss Alfreda	Simons, William
Hancock, A. F.	Skouras, George P.
Hoelger Fred N.	Stearns, L. C.
Hehl, L. C.	Softis, Vick
Hayman, A. C.	Sigelof, J.
Harden, Charles W.	Scherer Brothers
Hubbard, J. A.	Sweeney, John
Horstmann, Ernest H.	Sears, Charles T.
Hodges, Walter G.	Stewart, C. H.
Herrington, Fred J.	Slocum, H. R.
Hatfield, C. F.	Smith, W. M.
Holton, J. A.	Stockard, S. D.
Heinbuch, George W.	Smith, F. L.
Heller, Frank G.	Stromberg, Hunt
Howe, R. N.	Steuerle, Louis F.
Johnson, Miss E.	Saenger, J. H.
Johnson, Grace D.	Savage, Fred
Jacques, L. E.	Sirk, W. J. Mrs.
Krause, M. E.	Smith, Ben
Kiel, Mayor Henry W.	Schaefer, Peter J.
Karzino, John	Slimm, Mr.&Mrs. W. J.
Kleekamp, J. J.	Sarfaty, J. H.



An Interstate Trio.
Ferd Litchfield, Majestic, Evansville, Ind.; Thomas Leonard, Triangle, St. Louis, and Peter E. Finkelman, Quincy, Ill. Mr. Finkelman owns the Gem, Savoy, Princess and Family and is preparing to build another.

Shore, N. J.	Weeks, George W.
Steiner, Esther	Wehrle, R. S.
Thimmit, Walter A.	Walsh, Raymond A.
Tetley, C. A.	Williams, Malcolm
Terry, H. J.	Wassman, Wm. H.
Taylor, W. B.	Warren, F. J.
Watts, W. W.	Wright, William
Wash, Mike	Whitaker, V. P.
Walsh, Jeo. J.	Young, William H
Ward, James P.	Zaring, A. C.
Wehrnberg, Fred	Wells, Jake

Convention Committees

Credentials—Levy, Illinois; Chamberlain, Minnesota; Gueringer, Louisiana; Goldberg, Maryland; Horstmann, Massachusetts.

Finance and Ways and Means—Loew, New York; Heller, Indiana; Pasmezoglu, Missouri.

Good and Welfare—Berman, New York; Dolle, Kentucky; Brophy, Oklahoma.

Resolutions—Black, Maine; Bulloch, Ohio; Rogers, Mississippi; Chamberlain, North Dakota; Pasmezoglu, Missouri.

Legislative and Tax—Blumenthal, New York; Black, Maine; Hayes, North Dakota.

Insurance—This is a standing committee composed of the president, secretary and treasurer.

Pasmezoglu Edits Fine Souvenir of Convention

HECTOR PASMEZOGLU was the editor of an artistic souvenir of the convention. The publication has thirty-six large pages printed on fine paper, with a cover of extra heavy stock. The opening page is devoted to a welcome by the mayor of St. Louis, with a photograph of the chief executive. There follow four illustrated pages of historical data of the city. Richard Spamer, dramatic editor of the St. Louis Globe-Democrat, writes on Page 6 of "The world of 'The Movies.'" Page 7 is devoted to a large photograph of President Peter J. Schaefer.

On page 8 are photographs of Marcus Loew, vice president; Ernest H. Horstmann, treasurer, and Mr. Pasmezoglu, chairman of the convention. Two pages are devoted to "Sixty-seven Facts" about the city. Frank Rembusch talks on "National Organization," and Dale John Crittenberger on "Motion Picture Insurance." Three pages are devoted to the officers of the League and the by-laws.

The photograph of Joseph Mogler heads the page devoted to the Motion Picture Exhibitors League of St. Louis. Spyros P. Skouras is listed as chairman of the reception committee and William Sievers tops the list of forty-eight committeemen.

Fifteen pages of the souvenir are devoted to advertisements.

PROPOSES ADVERTISING SYNDICATE

Sam Bullock, of Cleveland Association, Thinks Showmen Should Share in Advertising Profits

SAM BULLOCK, executive secretary of the Cleveland Motion Picture Exhibitors' Association, was among those present at the National Convention in St. Louis. You may take it from one who has just conversed for over an hour with the convention veteran that he was very much present. And his pipes were in excellent working order. Likewise his thinktank.

Mr. Bullock came to St. Louis filled with enthusiasm over the new exhibitors' organization in Cleveland—an organization in commodious quarters for which the rent is paid a year in advance; an organization with a working treasury, to which over one hundred exhibitors have contributed $50 each in cash or its equivalent; an organization which firmly believes it has solved the exhibitor's great riddle—the getting of picture showmen together and inducing them to put up real money, sufficient to finance a militant organization.

National Organization Aimed At.

Mr. Bullock and his Cleveland associates have other aims, aims which reach out for a national organization, one which for its financial sustenance will not lean on the locals they would have organized under their plan. Such a national body would claim its share of the industrial business which now is passing through the exhibitor's hands or over their screens without a penny of the producers' or manufacturers' profits being shared by the men who own the theatres, the men who make those profits possible. And there is an intimation that the sums being devoted to national screen advertising reach an astounding size.

Showmen Entitled to Advertising Profits

It is pointed out by these men that not all national advertising takes the form of open industrial publicity. Some of it, they have good reason to believe, assumes the shape of "inserts" in otherwise straight dramas and comedies. They declare that if a producer accepts money for the putting over of even a single scene that scene becomes the legitimate subject of concern on the part of the exhibitor as an individual and his association as an organization.

Let's get back to Cleveland, after a passing glimpse of Sam Bullock's face. Sam read in the Moving Picture World that there would be a lot of new faces at the convention. The statement so interested him he decided his would be among them. He amputated his mustache, and the transformation was accomplished then and there. The remainder of the works, voice and all, were just the same as they were at all the prior conventions, the San Francisco near-convention excepted.

The Bullock idea, or more properly the Bullock-Herrington idea, since the two men have worked together, the one in Cleveland, and the other in Pittsburgh, has been touched upon in the Moving Picture World. Not to put too fine a point on it, the Moving Picture World discouraged the idea of using the screen for anything except the showing of motion pictures, for which the patrons of a house had paid to see. Bullock wasted no time in St. Louis in telling the editor of the World that his editorials on the subject failed to take account of a change of sentiment among many exhibitors.

War Accustomed Patrons to Slides.

"Why," remarked one showman to Mr. Bullock, "we used to abominate slides in our house as much as did any other exhibitor. But after we had run slides for the government, for the Red Cross and for all the war activities, our patrons had become accustomed to them. No longer do they complain about slides as they formerly did. We are going to take advantage of the fact."

The project was uncovered when one

L. W. Brophy, Muskegee, Okla.
President Yale Theatre Company, owning six houses in four states. He has a stack of Moving Picture Worlds, filed since he began business in 1908.

Roy Anderson.
Gaumont cameraman—looking into the future.

of the local Cleveland advertising men said that for one hundred screens on which he could for fifteen seconds each performance expose an advertising slide he would pay $50 each for a year's franchise. That interested Bullock, and he got busy. The result is that he has in Cleveland alone 105 contracts, with 30 more in sight. Mr. Bullock secured 22 subscriptions in one night. Eighteen have signified their intention to pay the $50 in cash. It is designed to extend the plan to include all the houses in Northeastern Ohio.

Proposes Syndicating Slide Concessions.

These slides must be subjected to the scrutiny of a stated committee of the organization. On each slide also there is carried the symbol of the Cleveland association. The members have not overlooked the significance that may rest in this fact, the continual reiteration on the screen of the existence of an exhibitors' organization. They believe it will have a marked moral influence, that perhaps even the politicians may not be disposed to ignore the symbol.

Many Sign for Slides.

Practically every downtown house except Loew's and the Metropolitan and the Knickerbocker have signed up for the slide proposition. Those named are represented by cash dues. Paul Gustanovick, one of the city's progressive exhibitors and owner of five houses, told Mr. Bullock he would not under ordinary circumstances allow a slide on one of his screens for $200, but he was so impressed with the slide plan that he sent in five contracts.

Inconsistency in Rent Rates.

One interesting fact revealed by Mr. Bullock's papers in connection with the new organization is the amouns of rent paid by houses of small seating capacity. Also it explains why the proposal was made to cover a flat rate for all theatres. In Cleveland there is a 250-seat house paying $14,000 annual rent; one of 275 seats paying $13,000 and one of 300 paying $12,000. There are a number of other striking instances of small seating capacity and large rental.

The Cleveland organization has quite a number of non-exhibitors who rank as associate members, for which privileges they pay dues of $24 a year. They are permitted the floor at meetings, but have no vote.

Mr. Bullock came to St. Louis with complete bylaws for a national organization. He stood ready to submit the plan at the proper time. The Cleveland exhibitor is chock full of his subject and believes he has covered the loopholes.

St. Louis Film Trade Board Now Located in Olive Street

THE St. Louis Film Trade Board of Trade has taken up its new quarters on Olive street, over the Empress Theatre and will meet there every Friday evening. Meetings were formerly held at the Pathe Exchange. The new office of the Film Board of Trade has been completely decorated. The office is in charge of Miss Beverley Schofield, secretary to the board. R. H. Weinbrenner, general counsel of the board, will still maintain his office at the National Bank of Commerce Building. He will be at the office of the board one day each week.

Following are the officers of the board: E. W. Dustin, president, Pathe; D. E. Boswell, secretary and treasurer, manager of the Vitagraph Exchange; R. H. Weinbrenner, general, counsel who is also assistant prosecuting attorney of St. Louis, and Miss Beverley Schofield, secretary to the board, who was formerly connected with the Metro Exchange of New York City.

Imprint on All Cleveland Slides.
Exhibitors and association profit by this arrangement.

Moving Pictures Are Among Dallas' Great Industries

ACCORDING to estimates compiled through the Dallas Chamber of Commerce and Manufacturers' Association the distribution of moving picture films and supplies is found to be one of this city's most important industries.

Estimates secured from various film exchanges and dealers place the amount of business along this line done in Dallas at from $10,000,000 to $12,000,000 annually and constantly increasing. This record is claimed to surpass any other city in the South.

In Dallas are located twenty-two film exchanges and five establishments dealing exclusively with moving picture supplies. The industry in June, 1919, gave employment to 358 Dallas persons, including forty-seven traveling representatives. Of the estimated $12,000,000 annual business the film exchanges are reported to handle in excess of $8,000,000. Supply houses account for the rest.

Dallas itself is a heavy customer of its own film exchanges. There are nineteen shows in the city and their weekly film rentals put $9,000 every seven days into the pockets of the film companies. The rest of the Dallas film exchange business comes from the states of Texas, Arkansas, Oklahoma, and some parts of New Mexico and Arizona. Recent estimates showed that there are now over 600 moving picture shows operating in Texas alone. Scores of new shows have been opened during the past few months and business is reported as breaking all previous summer records.

San Francisco Supervisors Appoint Special Committee

IN the absence of Mayor James Rolph, Jr., who is making a business trip to New York and Washington, the Board of Supervisors of San Francisco is proceeding with the preliminary plans for interesting producing concerns in locating in that city. Acting Mayor Ralph McLaren has appointed the following committee to investigate the situation and make recommendations for a definite plan of action:

Supervisors Joseph Mulvihill, Charles A. Nelson, C. J. Deasy, Oscar Hocks and Richard J. Welch; Charles A. Day, San Francisco Chamber of Commerce; Perry L. Cumberson, Rotary Club; George W. Gerhard, Civic League of Improvement Clubs; Frank E. Carroll, Down Town Association; John A. O'Connell, San Francisco Labor Council; Frank C. McDonald, Building Trades Council; Edward H. Brown, Home Industry League; William T. Porter, San Francisco Ad Club.

Frank G. Heller, Anderson, Ind.
Owns four big houses and talks of a "big" one.

PENNSYLVANIA HAS DEPOSIT BILL

Measure Awaiting Governor's Signature Provides for Licensing Distributors and Stipulates That Bonds Be Furnished Equalling in Value Distributors' Pledges

BILL 1393, introduced into the Pennsylvania Legislature April 23, 1919, by Jacob Soffel, has passed both the House and the Senate, and now awaits the signature of the Governor to make it a law. It is expected that the bill will be presented to the Governor about the middle of the month. If they deem it necessary, a committee of exhibitors, representing the American Exhibitors' Association of Pittsburgh, will interview the Governor.

There is strong opposition against the measure among the larger film concerns of Pittsburgh. Some of the smaller ones, while not in favor of the bill, are not antagonistic to it.

Text of Bill.

AN ACT requiring persons, copartnerships, associations and corporations distributing, selling or leasing motion picture films and stereopticon views or slides to exhibitors in this Commonwealth, to secure licenses from the Pennsylvania state board of censors to do business and to make certain deposits in money or securities with such board for the protection of their exhibitors and giving said board power to revoke such licenses and certificates of approval for the exhibition of films, slides or views.

Section 1. Be it enacted by the Senate and House of Representatives of the Commonwealth of Pennsylvania, in General Assembly met, and it is hereby enacted by the authority of the same, that the word "film" as used in this act means a motion picture film.

The word "view" as used in this act means a stereopticon view of slide.

The word "distributor" as used in this act includes any person, association, copartnership of this Commonwealth, or of any other state, territory or foreign country, engaging in this Commonwealth and doing business in this Commonwealth.

The word "exhibitor" as used in this act, includes any person, copartnership, association or corporation, engaging in exhibition of films or views within this Commonwealth.

Distributors Will Be Licensed.

Section 2. On and after the first day of January, 1920, all distributors engaging in business in this Commonwealth shall procure an annual license from the Pennsylvania State Board of Censors. Such licenses shall be granted upon the payment of an annual fee of $50 and a deposit of money or securities as required by this act and shall continue for a period of one year from the date thereof.

Section 3. The Pennsylvania state board of censors shall revoke the certificate of approval of any film or view which has been exhibited, or is being exhibited under a lease from a distributor, and shall refuse to grant certificates of approval for any views or films of a distributor who has failed to comply with the provisions of this act and shall also revoke the license of such distributor.

Money Deposits Provided For.

Section 4. On and after the first day of January, 1920, every distributor desiring to do business in this Commonwealth shall keep on deposit with the Pennsylvania State Board of Censors an amount of money or securities equal to the amount of deposits held by such distributor and paid by exhibitors as a license or as part payments on contracts of leasing or as a pledge or security for damages, or for any other purpose provided for in any contract between the distributor and exhibitor.

All such deposits made by exhibitors under the provisions of this act shall be for the benefit and protection of their exhibitors in this Commonwealth, in the case of the insolvency of the distributor and for the faithful performance of all contracts made by the distributor with exhibitors and for the return of such deposits to the exhibitor, in any case where the exhibitor may be entitled thereto. All such deposits shall be delivered forthwith by the Pennsylvania State Board of Censors to the State Treasurer for safe keeping.

Securities Must Be in Bonds.

Section 5. Every such deposit of securities made with the Pennsylvania State Board of Censors by any distributor shall be in the bonds of the United States or of this Commonwealth not estimated above their current market value, or in the bonds of a county, city, borough, town, township, school district, or other municipal district of this Commonwealth, whose issue is authorized by law, not estimated above their par value, nor their current market value or in bonds and mortgages on improved and unencumbered real property in this Commonwealth, worth 50 per centum more than the amount loaned thereon.

No one bond or mortgage so deposited shall be for a less sum than one thousand dollars. All such securities before their acceptance shall be approved by the Pennsylvania State Board of Censors.

Depositors Entitled to Interest.

Section 6. The securities deposited with the Pennsylvania State Board of Censors in compliance with the provisions of this act may be exchanged from time to time for other securities receivable as provided herein, and so long as the distributor depositing the securities remains solvent and complies with the laws of the Commonwealth such distributor shall be permitted to collect the interest or dividends on such securities.

Section 7. This act shall not interfere with or be construed so as to make void any contract between any distributor and exhibitor in force at the date of the approval of this act.

Vitagraph Starts Posting 24-Sheet Stands Widely Advertising Its Six Feature Players

WHAT is perhaps one of the most extensive and far-reaching advertising campaigns ever undertaken in the interest of motion pictures by any individual producer has just been launched by Vitagraph.

Vitagraph announced recently that the intensive summer publicity campaign for the six Vitagraph feature stars will include the posting of thousands of 24-sheet stands all over the United States —from coast to coast, and from the gulf to the Great Lakes and Canadian border.

Designed by Wilbur Crane.

Under contracts already made the campaign will run into six figures, and negotiations are well under way for hundreds of additional locations.

The new stand, which was designed by Wilbur Crane, acknowledged as one of the foremost poster artists in the country—and whose particular metier is portrait posters—is one of the cleverest combinations ever attempted in lithography.

The portraits are real, not idealized. They are true to color, requiring a multi-printing.

Little Reading Matter on Poster.

While the poster is rare in color scheme, and offers opportunities for startling catch-lines, Vitagraph has kept the reading matter down to a minimum. There is the simple announcement that Albert E. Smith presents famous stars in Vitagraph features, and the names of the stars under their portraits, which are arranged from left to right in the following order: Harry T. Morey, Gladys Leslie, Earle Williams, Alice Joyce, Bessie Love and Corinne Griffith.

The portraits are separated by flaming torches which form a symmetrical and decorative frame, and each in its vivid color adding materially to the lighting of the faces. The actual work of posting the stands has already begun, with Brooklyn, the home of Vitagraph's Eastern studio, the first place covered.

An Artistic 24-Sheet Publicising the Six Vitagraph Feature Stars.
This sheet is being given wide circulation. Its attractive make-up catches the eye immediately.

NEW PRODUCING COMPANY ORGANIZED

Deitrich-Beck, Inc., to Picturize Novels of Louis Joseph Vance—To Release Through W. W. Hodkinson

THEODORE C. DEITRICH announces the formation of a new company, Deitrich-Beck, Inc., which will produce annually from four to six pictures from the novels of Louis Joseph Vance, starring Doris Kenyon, and release them through the W. W. Hodkinson Corporation.

Deitrich-Beck, Inc., was organized this week at Albany and Mr. Deitrich has been elected president and production manager of the organization and Arthur F. Beck, well known in motion picture circles, and treasurer of the Artco organization, the producers of Augustus Thomas' dramas, has been elected secretary, treasurer and business manager.

The entire North American rights of all Deitrich-Beck productions will be in the hands of the Hodkinson organization while the foreign rights will be controlled by J. Frank Brockliss, Inc., of which Sidney Garrett is president.

To Produce "The Bandbox" First.

The first of Louis Joseph Vance's stories to be produced will be "The Bandbox," one of America's greatest best sellers, both as a serial in Munsey's Magazine and in book form. It is a rousing, thrilling story of adventure, culminating in love. The story opens in London with an opera singer, an actress, an American playwright and an international thief as the principal characters, all departing on the same ship for New York. A mysterious bandbox is left in the hands of the puzzled playwright. Concealed in the hat in the bandbox is a priceless pearl collar, which is the basis of the fastest and most fascinating of melodramas.

Mr. Vance to Look After Adaptation.

The second of the Vance stories to be screened by the new organization probably will be "Cynthia-of-the-Minute" and other Vance stories, which are the exclusive property of the new producers, will follow. Mr. Vance will give his complete attention to the adaptation and continuities of his stories, making the author a directly interested factor in the translation of his stories to the screen.

This new author-producer-star unit, possessing all of the assured elements necessary to successful productions, gives the W. W. Hodkinson Corporation distribution control over a remarkable array of author productions for the coming season.

Benjamin B. Hampton, releasing through W. W. Hodkinson, is the head of two organizations, both with achieved and completed productions, the Great Authors Pictures, Inc., which has just released Stewart Edward White's "The Westerners," and, in association with Eltinge F. Warner, the Zane Grey Pictures, Inc., which has just completed and has ready for release Zane Grey's "Desert Gold." Other notable writers whose works are controlled by Great Authors Pictures, Inc., are Emerson Hough, Winston Churchill and others to be announced.

Harry Raver's Four Star Productions offer the well-known plays and stories of Augustus Thomas, one of America's greatest playwrights, starring lovely Leah Baird. William Parsons is reverting to the author policy and seeking the best of the market's available literary output for Billie Rhodes and Sunset Pictures Corporation has begun its House Peters productions with Sir Gilbert Parker's "You Never Know Your Luck."

To Make Over Thirty Big Subjects.

The Hodkinson plans through these units making in excess of thirty big productions during the year, each offered to exhibitors singly on the basis of individual merit.

Mr. Vance, the newest factor of the author factors, is also one of the oldest and was the first popular author to seek the screen. Four years ago when W. W. Hodkinson was president of the Paramount organization he had his initial association with Mr. Vance, who went to California to become one of the producing units of Paramount.

"I am particularly pleased with our plans for distribution through Mr. Hodkinson's organization," said Mr. Deitrich in making his announcement of the new company. "I feel that he has assumed definite leadership in two directions in which competitive factors are following him—laying stress upon the authors as well as the stars and thereby making the stars more powerful through the medium of the best stories, and in selling pictures singly under the policy of wide open booking. The J. Frank Brockliss distribution outside of the United States and Canada assures us the best of releasing methods abroad. Mr. Garrett is sailing for Europe in a few days and his chief work abroad will be to arrange for the exploitation of our productions."

Griffith Repertory Changes.

D. W. Griffith's production of "Broken Blossoms," now passed its one hundredth performance at the George M. Cohan Theatre, New York, will be shown for the last time Sunday evening, July 13. Interest in this screen version of "The Chink and the Child" from Thomas Burke's "Limehouse Nights" has been responsible for the long delayed change of program in the Griffith repertory season. The next offering, opening Monday evening, July 14, will be "The Fall of Babylon," a superspectacle based on the thrilling Babylonian episode from "Intolerance," with changes and amplifications, and with the following cast: Constance Talmadge, George Fawcett, Elmer Clifton, Tully Marshall, Mildred Harris Chaplin, Elmo Lincoln, Pauline Stark, Seena Owen, Alma Rubens, Ruth Darling, Loyola O'Connor, Winnifred Westover and Kate Bruce. A feature of this production will be the appearance of 400 dancing girls at the Feast of Belshazzar.

Large Movie for Little Rock.

A quarter of a million dollars are to be spent by Sol S. Harris of the Gem Amusement Company in giving Little Rock the greatest moving picture theatre in the state of Arkansas.

The Gem Amusement Company operates four houses in Little Rock and their new theatre for which plans have already been drafted will cost about $250,000 and seat 2,000 persons.

Four Principals—Distributor, Producer, Author, and Star of New Deitrich-Beck Company.
From left to right: W. W. Hodkinson, whose organization will control distribution; Theodore C. Deitrich, president of Deitrich-Beck; Louis Joseph Vance, and Doris Kenyon who will star in from four to six annual productions from Vance stories.

SHOWMEN COMBINE TO BUY SPECIALS

Washington, Oregon, Montana and Idaho Theatremen Meet in Convention—Announce Formation of Northwest Exhibitors Circuit—To Book and Purchase Big Features

JUNE 25 over seventy-five of the leading exhibitors of the Northwest states—Washington, Oregon, Montana and Idaho—met in convention in Seattle for a big get-together meeting and to anounce their new organization, The Northwest Exhibitors Circuit.

The officers are James Q. Clemmer, president and treasurer; Frederick Mercy, first vice president; C. F. Hill second vice president; B. W. Bickert, third vice president; E. C. O'Keefe, fourth vice president; H. B. Wright, secretary and manager.

On the board of directors are James Q. Clemmer, of Seattle; J. C. Stille, Peoples Amusement Company, of Portland; H. T. Moore, of Tacoma; Frederick Mercy, of Yakima; Frank T. Bailey, of Butte, Montana; John Rantz, of Bremerton; C. F. Hill, of Albany, Oregon.

State Executive Committees are composed of: for Washington: Frederick Mercy, chairman, F. B. Walton, of Bellingham, and W. W. Kastner, Wenatchee; for Oregon: C. F. Hill, chairman, J. D. Straus, of Astoria, and C. Guy Matlock, of Pendleton; for Idaho: B. W. Bickert, chairman, R. D. Carrothers, of Pocatello, and A. H. Hilton, of Lewiston; for Montana: Frank T. Bailey, chairman, E. C. Keefe, of Billings, and W. A. Simons, of Missoula.

The circuit is organized for the booking and buying of open market special features, and their activities will embrace all the big state rights productions as well as any big productions released by the regular exchanges on the open market.

Session Opened at 11 a.m.

The business session opened at 11 a.m., at which time the bylaws were adopted, the officers ratified and the objects of the corporation outlined. First, to establish co-operation and harmony among the motion picture theatres of Washington, Oregon, Idaho and Montana; second, to encourage fair and progressive policies in all matters pertaining to the mutual interests of those concerned in the motion picture business; third, to raise the standards of the association's membership and to maintain equitable relations between all branches of the motion picture work; fourth, generally to encourage closer relationship between the exhibitors and producers, and to foster the interests of this work in all its various departments. The organization went on record as being absolutely opposed to all salacious and suggestive pictures.

Meeting Takes a Recess.

The meeting took a recess at 12:15 to attend a banquet luncheon given by Mr. Clemmer at the Hotel Washington. In addition to the members of the Seattle Press, there were also present as guests L. O. Lukan, of the Pathe Company and George Endert, of the Paramount-Artcraft Company, representing the Northwest Film Board of Trade.

Mr. Lukan, in a few brief words, called the attention of the members to the importance of the Northwest Film Board of Trade Convention to be held in July and asked everyone present to give this their hearty support. Mr. Lukan also emphasized the fact that while he had not been informed as to the objects and the working policy of the circuit, he knew that the Film Board of Trade and the association that was being formed would absolutely work in harmony, as their interests were identical.

Endert Outlines Paramount Policy.

Mr. Endert, of the Paramount company, who had just returned from the Los Angeles convention, outlined briefly his company's new policy, and stated that from the looks of the gathering of representative exhibitors, the organization would soon be talking to him, that he knew he would have to talk to them and that his company welcomed anything that would be of benefit to exhibitors in this territory.

Frederick Mercy, of Yakima; Frank Bailey, of Butte, and B. W. Bickert, of Boise, vice presidents for their respective states, gave brief addresses, after which the meeting again went into business session.

In the afternoon, the Film Review Committee were chosen, consisting of C. E. McKee, of Everett; William G. Ripley, of Aberdeen; H. C. Lambach, of Spokane; Frederick Mercy, of Yakima; John Rantz, of Bremerton; J. C. Stille, of Portland; H. T. Moore, of Tacoma, and James Q. Clemmer.

Clemmer Outlines Circuit's Plans.

Mr. Clemmer, in a few well chosen remarks, thanked the members for their almost 100 per cent. showing and then proceeded to outline the plans and policies of the Northwest Exhibitors' Circuit as follows:

"This is one of the most fair plans that has ever been conceived. There is only one member of the Circuit from each town. The watchword of the organization is to be fairness, and at all times it will be the aim of the Circuit to follow a live and let live policy with both the producers and exchanges, as well as among the exhibitors themselves. The distributors and producers, I am sure, will recognize the merits of our proposition. We are ready to do business with them for over 250 booking days simply as exhibitors. We do not anticipate going into the exchange business, but

Seattle Banquet of Northwest Exhibitors' Circuit, Inc., Which Showed That Northwest Showmen Are Much Alive.
At the speakers' table, from left to right, are: William G. Ripley, Aberdeen; H. C. Lambach, Spokane; Frank T. Bailey, Butte; H. T. Moore, Tacoma; James Q. Clemmer, Seattle; Winfield R. Smith, attorney for the corporation; George P. Endert, manager, Famous Players-Lasky; C. E. McKee, Everett, Wash.; C. F. Hill, Albany, Oregon, and John Rantz, Bremerton, Wash.

our proposition will enable the exchanges to sell us at one time without the slightest selling expense.

Selling Expense is Heavy.

It is a well known fact that the selling expense in these four states is tremendous, due in a great measure to the long railway jumps between towns of any size. As a matter of fact, the selling expense in this territory rarely runs below 35 per cent. It is this high selling expense that has made it almost impossible for Seattle exchanges to do business on a profitable basis, and with the increased cost of production and the "fewer and better pictures," something must be done to eliminate any waste expense that is going on. All the members realize that they must be fair in price. Unless the producer can realize the money that a picture costs he cannot, of course, continue to make big pictures, and this organization wants big pictures and is going to do everything in its power to help to get them.

"Our scheme, said Mr. Clemmer, "is an absolutely legitimate and bona fide business proposition and we know that every producer and distributor will welcome such an organization as ours."

Jack Levering, Honored by King George, Is a Hero Both On and Off the Screen

THE screen has made many heroes —matinee heroes; but there have been few bona fide heroes to appear upon the screen. Therefore when Jack Levering comes bursting upon it in company with Helen Holmes, in her latest serial, which is being made at the Grantwood Studios by the S. L. K. Serial Corporation, he will be one of a very small band. Lieut. Jack Levering gained hero honors abroad with the A. E. F. He won honors from King George for heroic work under dangerous circumstances.

Jack Levering, with his six feet two inches of height and his two hundred pounds of weight, is a perfect specimen of manhood. When the war broke out, he gave up his acting and joined the American engineers, because he knew they would be the first to get across, and he longed for a fight with the Boches. He got what he longed for. Enlisting as a private in April, 1917, by the latter part of June he was in France. He won his promotion step by step, and was soon commissioned a second lieutenant. After seeing service on many battlefields he was promoted to the rank of first lieutenant in the infantry, and soon after the armistice was signed he was recommended for promotion to captain. This was offered him if he would remain in the army, but he gave it up in order to come back to the screen.

What secured him the decoration of the Distinguished Service Medal, however, occurred at Cambrai. He was with the regiment of engineers that threw down their picks and shovels and took up their rifles when, for a few breathless hours, it seemed that the Germans would surely break through.

On the foggy, rainy night, November 18, 1917, preceding the British drive on Cambrai, Lieut. Levering, then a master engineer, was on his way to unload a train of tanks that were to be used in the drive. He was in command of a truck load of men and was following several British trucks which were filled with supplies. The trucks were under shell fire from the heavy German batteries, and therefore the trains could not carry lights. The train of tanks, which also was running without lights, crashed into the truck, killing its driver and pinning another man under the truck, on top of which had also tumbled a big railroad car.

There seemed no way of getting him out. Several Tommies were trying to do so, the man's cries were pitiful to hear, when Lieut. Levering came along.

In the black of night, on that far-off road, with shells roaring and bursting on every hand, Lieut. Levering, once the well-dressed, handsome matinee idol of the screen, went to work with pick and shovel, and alone tunnelled under that great mass of debris, and in an hour had made a passage way large enough to admit him, so that he crawled through it and rescued the injured man.

He was the lion of the Tommies after that. He was mentioned for bravery by General Byng and later decorated by King George. He has brought home half a truck load of equipment that he personally took from German soldiers captured by him. Later he expects to put them on exhibition. Levering wears, besides his British decoration, the A. E. F. ribbon with three bronze stars for engagements.

Jack Levering, Leading Man in S. L. K. Serial, Being Decorated by King George.

Instead of carrying his army pack as he does above, Jack now works under the pleasurable burden of being featured with Helen Holmes in this new chapter picture.

Crown Prince, Himself, Stars in His Own Comedy

A RIVAL to the laurels of Charlie Chaplin as the greatest comedian of the screen appears in the person of the Crown Prince of Germany, the only difference being that while Charlie must disguise his face and go into a series of contortions to be funny, this hero simply acts naturally, and with the most sublime seriousness, makes the silliest sight that was ever beheld in pictures.

The whole affair was rather sudden. A few weeks ago, while the uncrowned Crown Prince was still enjoying Holland's scenery, the notion entered the royal cranium to advertise his democratic behavior. Without a moment's loss, 75,000 marks were produced and offered to the Dutch film company that would allow the Crown Prince to stand before its camera for fifteen minutes. A fool and his money being soon parted, the company was found, and the pictures of the Crown Prince, leading the simple life, were taken. Fearless Fritz, of course, took all precautions to stage the scenes in the most humble setting. The film entitled "Hiding in Holland" is now in the hands of Universal, and promises to set "movie fans" roaring at His Highness' efforts to be lowly.

The comedy is being shown at the Strand Theatre, on Broadway, New York, this week, where it made the greatest success of any comedy previously shown. The comedy is now ready for booking over the entire country.

Branch Manager Siegel of Select Makes Appointments

MANAGER HENRY SIEGEL, of the New York exchange of Select Pictures Corporation announces two appointments on his sales force. Nat Beier, a well known and successful young salesman, has become assistant branch manager for New York exchange. Beier's career includes two years at the head of his own exchange, three years with Fox as a salesman for New Jersey, manager of the New York exchange and as special representative of New York territory. This was followed by a year with Select, as a salesman for the New York City and New Jersey territories, and his last affiliation before returning to Select was with Famous Players-Lasky Corporation.

In the appointment of Meyer Solomon as New York salesman for the lower East Side territory, Manager Siegel has again demonstrated the desire of Select's officials to cater to the exhibitor as far as possible. Mr. Solomon is without any sales experience, but has been a well known and successful theatre manager for over ten years in New York City.

WHY THEY BICYCLED "SIS"

How Bruen of the Majestic and Alden of the Queen Anne Made One Film Serve Two Seattle Houses in Spite of Cops and Speed Laws, Much to the Edification of One of the Cops

By S. J. Anderson

THERE is not usually any need for diligence in regulating traffic by the cops in the five miles of residential district between the Queen Anne and the Majestic theatres, of Seattle, but on a recent night, those cops heard a report of an automobile that had dashed through the streets without regard for the speed laws. It had been seen at different times during the evening, sometimes going toward Queen Anne Hill, sometimes going toward Ballard. The patrolmen were ordered to keep on the look-out for that car and arrest the driver. Finally a giant in blue uniform caught sight of a car coming toward him that flitted past the street lights at a much greater speed than the law allowed. He planted his 250 pounds of solid flesh and bone in the middle of the street and waved his club. The brakes of the racing automobile were clapped on, and a much perturbed individual stuck out his head.

"Say," he yelled, "I haven't time to stop here and argue with you. I've got to hurry, or my theatre'll be dark and the Queen Anne will be, too, and our patrons will be sore, if I have to stay here and talk to you about speed laws."

Has No Time To Be Arrested.

"You can go with me to the police station and talk to the captain, if you'd rather," coolly replied the officer. "You're under arrest."

"Oh! H——! I tell you I haven't time to be arrested. I'll come back here and explain it all to you tomorrow. For the love of Mike get out of my way now and let me make up for the time I've already lost with you," and the driver made as if to start his machine; but the cop was too quick. He jumped up on the running board and raised his stick.

"Don't start," he said, "unless you're going to wait and let me get in beside you and show you the quickest way to the police station."

The driver dropped his hands.

"For God's sake, man, listen to sense," he cried. "I'm the manager of the Majestic Theatre, in Ballard. I booked 'Sis Hopkins' for tonight and advertised it big. So did Mr. Alden, manager of the Queen Anne Theatre; but——"

"I ain't interested in Miss Hopkins and her affairs with you men," interrupted the dignified officer of the law, opening the door of the car and taking the seat beside the driver. "I guess you'd better drive on to the station."

The Cop Begins to Yield.

"But—but," sputtered the manager of the Majestic, "'Sis Hopkins' is the name of a film, and I wanted to show it at my theatre tonight, and so did Mr. Alden; but when we went to the film exchange to get our prints, there was only one there. It meant that one of us couldn't give any show tonight, if we didn't arrange to speed the reels back and forth between the two houses. We've been doing it all evening, and this is the last trip. Now for heavens' sake, don't spoil it all by keeping me now. Be a good fellow and let us finish the last act of our show, or we'll both have to give the people back their money."

The officer's mouth was wide open.

"Why!" he gasped, "do you mean to tell me you're both running the same identical picture at the same time at two theatres five miles apart?"

"That's what we have been doing, but we're not doing it now, because I've got the film that he needs here, and he's got the film I need there; and if you don't let me go right now it'll mean a clear loss of about $100 apiece for us."

"Oh, well, if that's the case," assented the officer, "I'll let you go on; but if another officer stops you, don't tell him that I let you go."

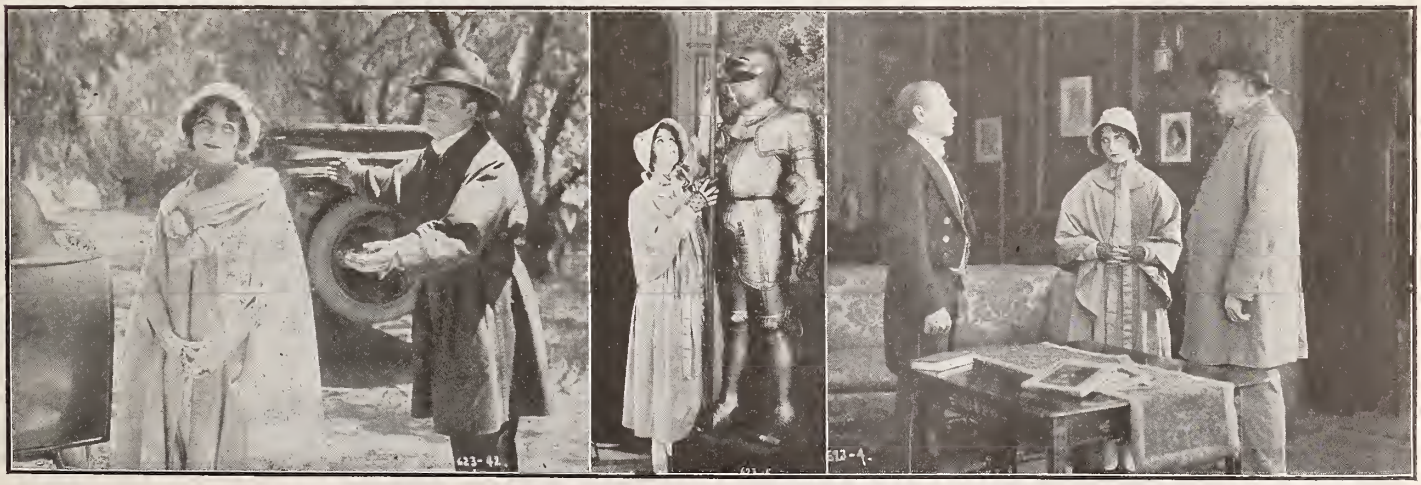
When the speeder looked back a minute afterward, the cop was still standing in the middle of the road scratching his head.

That stop caused both the Majestic and the Queen Anne theatres to be dark for ten minutes, but the musicians kept playing and the audiences waited restlessly until the last reels appeared. Nevertheless neither H. W. Bruen, the manager of the Majestic, nor H. O. Alden, manager of the Queen Anne, expect to try anything like that again soon.

Scates Made Manager of Realart's Boston Branch

WALTER R. SCATES has been appointed as Boston branch manager for Realart Pictures Corporation as a result of the recent visit to the New England city of Ben F. Simpson, the company's field manager. The arrangement becomes effective July 1 and the new headquarters are at 5 Isabella street.

Mr. Scates has had a wide and varied experience in marketing films. He is one of the pioneers of the industry, having started in 1906 in Chicago with the Theatre Film Service Company as its secretary and general manager. Later on when this organization was absorbed by the General Film Company Mr. Scates remained there as branch manager. In 1913 he was transferred by the General to Boston as manager of that branch. Arthur S. Kane was then general manager of the Eclectic Film Company and was attracted by the fine showing made by Mr. Scates. The upshot was that Mr. Scates went with the Eclectic as division manager covering offices from Cleveland to Denver—ten in all. At the end of one year he went with the World as division manager. Later Mr. Scates retired from the World to again become Chicago manager for the General. He served here for three years and then assumed the Chicago management for the Paramount. He later went to Boston to manage the branch office for the United Picture Theatres, a position he has held until his present engagement.



Olive Thomas Discovers a Family Skeleton in Armor, but That Isn't What Makes Her Prudent in "Prudence on Broadway."
Her training made her that way, as this Triangle feature shows, but at the left she even spurns a joy ride off Broadway.

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

Lamp the First Rays of Dawning New Era!

THE science of operating, projecting or maneuvering film may be greatly advanced by a discovery reported, through Paul Gray, our Dayton correspondent, who keeps in close communication with H. T. Snowden, expert salesman, who traverses Kentucky and West Virginia in the interests of fewer and better films. Taking the facts as we find them we here smear them upon the record:

A new era in film-projectioning dawned, quite by accident, when Lem Splash, operator at the Woodchuck Theatre, Six Ball, W. Va., was watching his show as it spread upon the screen. It was noticed by Lem that instead of the usual white light, there appeared upon the table-cloth, then in use as a screen, a peculiar opalesque tint. After several hours' diligent search, Lem discovered a piece of Swiss cheese lodged in the lense. Patents on the cheese system of lighting have been applied for by Mr. Splash.

—o—

"'Some Liar' Booked for Many Weeks' Run" is info gathered in a tradepaper headline. We have very often came to the same conclusion in scanning publicity.

—o—

FOR PHOTOPLAYS:
FEWER AND BETTER SUB-TITLES.

—o—

Helping Out on "Hum-dingers."

Harry Raver having announced "The Volcano" and Artcraft being here with "The Avalanch," watch for announcements of:

"The Earthquake." "The Tornado."
"The Equinoctial." "The Inundation."
"The Plague." "The Deluge."
And other little pleasantries.

—o—

No wonder so many of us got stuck on attempts to pronounce the name of that popular St. Louis showman Hector M. E. Pasmezoglu.

It's "pass-me-the-glue."

—o—

But we must still hack away at the name of Hayakawa, the Joe Reddycized Japanese actor.

—o—

"Sunkissed pictures in gorgeous colors on the screen" is the brand of photofruit C. Lang Cobb is now dealing in. And, he adds, they'll not "flicker, fringe or rub off."

—o—

W. O. Glives, of West Helena, Ark., is nothing if not versatile. He will erect a combination moving picture theatre, bank and garage.

—o—

Rather shocked to realize that Gold-wyn admits that one of their new directors is Dallace Worsely.

Why not be happy?

—o—

"The Greatest Thing in Life" (Artcraft).

An annual subscription to Moving Picture World.

Why not be happy?

MODERN FILM CRITICISM.

(By H. T. Snowden.)

"My Four Years in Hillsboro."

Featuring Dug Hartford & Co.

Star .....Bright
Direction .....Northwest
Plot .....Thick
Lightning.....Accompanied by thunder
Author.....Refuses to answer
Producer.....Taking no chances
Settings.Center door fancy and rocky pass
Properties.....Slapstick and resin board
Music.....By Wurlitzer
Shoes.....By Shubert
Costumes.
By "Walk-a-Flight-and-Save-Five"
Wigs.....By John the Barber
Sub-titles.....Madison's Budget, No. 6
As a Whole.....Ask Dad—He Knows

—o—

It Was Prohibition Eve at the Astor.

The doors were locked on a packed bar-room.

Men wildly pounded on the doors—unavailingly.

"Let me in," one madly cried, "this is home to me!"

—o—

"I have got a moving picture machine," writes G. T. Bachelor, from Egan, Ga., to Jesse J. Goldburg, "and I want some films. The kind I want is Western pictures. How much will it cost a yard for Miss Texas Guinan?"

A thrift-stamp as prize for best comment.

—o—

ELECTRIC SIGN IN PHILADELPHIA:

Nixon
Photoplays.

—o—

The chickens of Wyandotte, Miss., are to have a new movie to roost 1,800 and to cost $180,000.

—o—

"The Cinema Murder" (Cosmopolitan). An oft-committed crime.

—o—

THE OFFICE-STAFF'S ALPHABET.

First Prize Offering by Herbert—Feldman & Frohman—Anita.

IN our annual contest for unusual contributions submitted by members of publicity staffs who seldom gain recognition in the tradepapers we have awarded first, second, third and consolation prize to this offering very considerately entered in the competitions by Samuel St. Lawrence Palmer, of Famous Players-Lasky intelligence bureau. They're off!

A is for Arbuckle, his capers you'll like.
B is for Bennett, the star in the night.
C is for Calvert, the Doughnut Dame.
D is for Dalton, of Victory Loan Fame.
E is for Emerson, scenarios so fine.
F is for Ferguson, actress divine.
G is for Griffith, with fame supreme.
H is for Hart, the king of the screen.
I is for Irene, the Castle in air.
J is for John, of the Barrymore pair.
K is for Katherine (McDonald you know).
L is for Lee, who's wishing to grow.
M is for Mason, the star so petite.
N is for Naulty, director Toot Sweet.
O You Women, the wonderful farce.
P iantadosi who helped it across.
Q is for Quick (just pass this unseen).
R is for Ray, the human "String Bean."
S is for Swanson, star of DeMille.
T is for Truex, the Fulton's head bill.
U is for Unsell, who's writing is great.
V is for Victory in gold on the slate.
W for Washburn, "Very Good Young Man."
X is for Exit, at your command.
Y is for You, being tortured here.
Z is for Zukor, who sure is the peer.

Having Taken A Census We Find The Only One Missing From The Reviewers' Ranks Is He Who Cries "Wolf!" "Wolf!" "Wolf!" "Wolf!"

HERE are some lines from a Sing Sing Boy's criticism of the Paramount picture, "The Love Burglar," which was recently given a private showing at that institution:

"It starts right off with a bang."

"Even the first title has a snap to it that whets one's interest."

"It would be harder to find a combination that would please better than a Paramount picture starring Wallace Reid in a story by Jack Lait, with adventures in the underworld as its theme."

"There is a snap and go to the whole picture."

"Especially worthy of praise is the lighting."

"Wallace Reid is amply aided and abetted by Anna Q. Nilsson and Wallace Beery."

Far be it from me, Walt, to endeavor to cop off any space in your valuable page, but don't you think that all the above lines have a certain familiarity about them?

Aren't they mindful of trade paper reviews?

Will you kindly take a census among the reviewers and ascertain whether Laurance Reid, Ben Grimm, Robert McElravey, Lynde Denig, Bill Clemens or P. S. Harrison are among the missing?

From the looks of things one of them is writing for the Mutual Welfare League house organ.

—Pete Milne.

—o—

Scene: Any old film exchange:

Enter customer: "Are you the manager?"

Manager: "Excuse me until I open my mail—then I can tell you."

—o—

"Isn't my press agent clever?"

That is one of Alice Joyce's "speeches" in "The Spark Divine."

"I wonder if she'd say that when she wasn't acting!" comments Charles Reed Jones.

—o—

We believe ourselves entitled to some nifty contributions from Ralph D. Robinson and "Bill" Cook as recompense for saying here and now that they have combined their mental equipment in an enterprise designed to steal space from newspapers—an inkling of which is thus placed in evidence.

—o—

Life's Little Disappointments.

"I had expected to be married to-night, and instead I am in jail," said a prospective groom when pinched for attempted suicide.

Other disappointments:

"I had expected to have a clean-up feature, and instead I have seven reels of utterly ruined film-stock."

"I had expected to get a cross-page head and a cut of the boss in all of the tradepapers, and instead I find a note on my desk when I get back from lunch telling me I'm fired."

"I had expected to play to turnaway business with this feature, and instead here I am with only the house employes looking at it."

—o—

"Lambert Hillyer is a young man," so runs Paramount publicity, "but his knowledge of screen affairs is almost profound."

Which almost kills off all comment.

—o—

Those Other and Wetter Days!

MOVING PICTURE WORLD

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CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, July 12, 1919

The Convention of 1919

THE exhibitors' convention of 1919 passed into the realm of history on Friday, June 27. The men who shaped its affairs are hopeful, even confident, that the outcome of the sessions will be real organization history, that a beginning has been made in the work of banding together the motion picture theatre owners. If this proves to be a fact it will represent a real achievement.

It was Marcus Loew who told the exhibitors on the final day of the convention that they had been organized eight or nine years, which he suggested was a long time, certainly long enough to be in far better condition. All of which everybody knows to contain much truth. The trouble with exhibitor organizations in the past never has been an absence of expert advice on sins of omission and commission. Always there has been plenty of that. The difficulty has been to find men possessing organizing ability with the time and disposition to take up the cause of the exhibitor. Even after their discovery their services have been available only in case they were on the right side of the political fence.

There can be no question that in the selection of Alfred S. Black as president the Motion Picture Exhibitors of America as an organization have acted wisely and well. Mr. Black is hard-headed. He is conservative. He is a fine type of business man, one who would be welcomed into any group or industry. His acceptance speech was a model in simplicity and directness of statement. It reflected the personality of the new president. "As I see the situation," he said, "the first thing to do is to endeavor to perfect the organization and to raise funds with which to work and then to handle the problems as they present themselves."

The president believes he has found the way to raise the funds, which means one of the larger difficulties is in a fair way of removal from his path.

New York and the Convention

THE withdrawal of New York from the convention at St. Louis, or, putting it another way, the failure of the two bodies to agree upon a plan of representation, is matter for serious regret. It was a straightout controversy over a question of principle. Effort should be made on both sides to find a common ground that all exhibitors should have the benefit of the combined effort.

Here in New York we can understand the position of the men of the Empire State. The triumph they won in the Legislature is still fresh in the minds of film men everywhere. That victory, the winners are convinced, was due to the method of organization adopted in this state. At the session in St. Louis, where the question was discussed, tribute was paid to the New Yorkers.

"I bow down to the exhibitors of New York State," said President Lustig of Cleveland. "They must have some good form of government to get away with Sunday opening."

The statement of the New York body, which we print this week, does not contain much internal evidence of a willingness to compose the differences. "Heretofore the name and machinery of both state and national organizations, after an initial outburst of enthusiasm, have generally passed into the hands of a very few men who were more anxious to retain their hold on the name and machinery than to promote beneficial legislation or consult their fellow-exhibitors in solving the many problems within the industry," the statement declares. "The very small group which dominated at St. Louis consists mostly of men who are closely identified with producing interests," it says in another place. We are not going to comment on the foregoing assertions other than to express the hope that the latter of the two will be proved by the working out of the plans of the national body to be mistaken. So far as it has come to our knowledge President Black is unallied with any producing interest. And the same may be said of Treasurer Horstmann and Secretary Rembusch.

The Pennsylvania Deposit Bill

WE print on another page the text of the deposit measure which recently has passed the Pennsylvania Legislature and which now awaits the signature of the governor. The action has aroused much comment among exhibitors everywhere. Organization men are preparing for the introduction of similar measures in other states. It is hard to believe the general passage of such a bill would result so disastrously as was intimated by one of the speakers at the St. Louis convention. He declared without

reservation that such action would spell ruin for practically every producing company.

A cursory reading of the Pennsylvania measure reveals the fact that distributors depositing securities with the board of censors will be permitted to draw interest from such bonds, but a more careful search fails to uncover any sentence under which depositing exhibitors are authorized to collect any interest on the moneys they have placed in the hands of distributing companies to secure the faithful performance of their contracts. The omission is so plain that it is striking. Under the circumstances we fail to see just what particular advantage will be reaped by the exhibitors or why some of them are so elated over the passage of the bill. True, they are protected against the somewhat rare incident of an absconding exchangeman, but the chief claim of the exhibitor in the past—that he should receive interest on the money he is compelled to put up—is entirely overlooked.

As to Advertising Slides

IN the past month the MOVING PICTURE WORLD once or twice has taken occasion to comment on the plan of the Cleveland exhibitors for collecting dues —i. e., the alternative of running a slide each performance for a year in lieu of paying $50 annually. That comment has been antagonistic, based upon the belief that patrons of theatres abominate anything that interferes with the steady progression of the entertainment they have paid to see. Sam Bullock, executive secretary of the Cleveland organization, and protagonist of the new doctrine, found time in St. Louis last week between puffs from his large and beautiful dudheen gently to chide a WORLD man and to impress upon the latter the error into which he had fallen. And we are going to admit right here that he more than measurably succeeded.

The WORLD is willing to concede that for purposes of organization the running of a slide for fifteen seconds at each performance is not so bad, especially when the slide bears the imprint of the local body of exhibitors. If all over the country the acceptance of the Cleveland-Pittsburgh plan results in hundred per cent. outfits equaling in efficiency that of the Northern Ohio body most of the adverse criticism on the general policy of slide showing will be stilled. The display of one advertising slide is an evil less than that of a lot of unorganized exhibitors.

"Chains" and "Circuits" Increasing

TWENTY odd years ago what was then stigmatized as "The Syndicate" was formed by Jefferson, Klaw & Erlanger and Nixon & Zimmerman, names then and now prominent in dramatic theatricals. Some of the parties to the original combine have died — but their partners live and their system thrives. At first the idea was booking attractions in their own or anybody's else theatres, but later other theatre owners were brought into closer relationship with the booking factors.

Some years later B. F. Keith, having established a small circuit of his own, extended his holding by lease; interested other vaudeville magnates in his plans, and gradually, by process of lease, ownership and interownership of theatres, the field of vaudeville was augmented, improved and elevated into its present high and profitable estate. The United Booking Office, Orpheum Circuit and Western Vaudeville Association represent now the major part of opportunities for vaudeville players and theatre managers who play vaudeville. Other circuits there are — Loew's, Fox, Pantages, et al — and so vaudeville by the "chain system" continues to extend and improve. "Variety" of other days is almost as obsolete as the "honkey tonk," whence vaudeville sprang.

Now advances the "chain system" in presentation of motion pictures. All of the larger cities have firms or interests that control or operate local "chains" of picture theatres. The producer is having his market centered more and more as these firms thrive through good showmanship and proper conduct of their theatres. The lesson taught by "The Syndicate" has become an advance system of education as its fruits have ripened in circuits of legitimate, burlesque and vaudeville combinations.

Right around the corner from where these words are being put into "copy" a corporation formed for the purpose of building, leasing, or in some measure operating a system, or chain, of picture theatres is getting under way. Two floors now comprise the basic area—one floor being devoted to offices and one to the use of draughtsmen and construction staffs. The company has been duly incorporated in Albany, and, according to report, has already closed some big deals for theatres here in New York.

The combination of individual circuits of local importance into national "chains" will not come as a surprise to those showmen who are versed in the history of theatricals during the past quarter century. How soon these combinations will be formed may depend largely upon the advancements made by individual corporations who seek to couple the distributing market with "chain theatres." The entire aspect of the motion picture field may be changed by the introduction of the methods that have proved to be of inestimable benefit to the "legitimate," vaudeville and burlesque elements in showmanship.

As a matter of fact it is recorded in the news this week that the Northwest Exhibitors' Circuit has been organized for the co-operative purpose of providing attractions for scores of picture theatres in the states of Washington, Oregon, Montana and Idaho. Theatres and towns, big and little, are represented in the association—with one theatre in each town holding what, in vaudeville booking, is called "the franchise."

In every sign of the times, despite furtive bickerings and "break-aways," there is indication that the exhibitor is becoming more and more a showman worthy to rub elbows with his mature compatriots of the legitimate, vaudeville and burlesque branches of theatricals.

Rampant Tornado Spares Picture Theatre

THE tornado that killed 54 persons, injured 150 more, damaged $5,000,000 worth of property and incidentally wrecked every church in Fergus Falls, Minn., save one, skipped the only picture theatre in town and left the Lyric Theatre unscathed. One man formerly connected with the motion picture business was among the killed; while the theatre manager and three film salesmen escaped entirely uninjured. The news cameraman, ever alert, was on the job post haste. In the face of appalling catastrophe it is hard to comment—but it was a streak of Providential beneficence that left the picture theatre intact that the multitudes, in the days of reconstruction, might have a place for recreation to ease the strain and aftermath of disaster.

Personal and Otherwise

By Sam Spedon

E. L. McSHANE, manager of the Exhibitors-Mutual, Washington, D. C., exchange was in New York last week.

* * *

S. J. Rollo, director of sales and exchanges of the Exhibitors-Mutual Distributing Corporation, has returned from Chicago, where he held conference with the managers of the Central West.

* * *

E. S. Flynn is now assistant general sales manager of the Film Clearing House.

* * *

J. M. Mullin, Universal exchange representative of Boston, was in New York last week. He says that the film business in New England is exceptionally good and from his observations exhibitors are particularly happy. It is true some of them may shut down during the hot weeks, not because they have to, but because it will give them a chance for a vacation and to make necessary repairs.

* * *

F. H. Elliott, secretary of the National Association of the Motion Picture Industry, has just returned from Syracuse, where the Film Theft Committee of the Association is interested in the prosecution of one Van Arnam for the theft of film.

* * *

Edward Golden, who is interested in the film, "Open Your Eyes," was in New York last week, preparatory to its introduction in this city. "Open Your Eyes" is now playing at the Shubert in Boston.

* * *

Elmer J. McGovern, editor of the W. H. Productions, is rusticating at Rockaway at his summer bungalow. He is tanned khaki and looks like a Toledo gladiator. When we asked him how he got that way he said: "I am acting as relief to the life guards at the beach when they go home to supper."

* * *

Charles Miller will supervise the taking of the Willard-Dempsey fight at Toledo on July 4, for which Frank Hall has secured motion picture rights.

* * *

The Boston Motion Picture Supply Company has secured the rights to the Standard Slide Corporation's song slides in New England. These slides and illustrations present the popular song hits written about popular moving picture stars.

* * *

"Mickey" is to have a Broadway showing in New York in August. The W. H. Productions Company is manufacturing Mickey dolls to present as souvenirs at the opening performance. All the soda water emporiums on the Great White Way will dispense Mickey sundaes—at the established price.

* * *

"Open Your Eyes" is being shown at the Central on Broadway, New York.

* * *

"Wid" Gunning is in New York on a visit from the Coast. He is one of the regular commuters.

* * *

P. S. Harrison, formerly with the Motion Picture News as editor of the Harrison Reviews, has started a publication of his own in the form of a daily review sheet, issued under the title of "Harrison's Reviews." As we understand it the publication is a review service "without fear or favor."

* * *

W. W. Kulp, who was a salesman of the Exhibitors-Mutual Exchange at Cleveland, has been promoted to branch manager of that office.

* * *

Pat Hartigan, manager of the Kalem studio on the Coast, in 1912, employed Jess Willard as a cowpuncher in the pictures at that time. "And a right good one he was, too," said Pat. "Strange things happen in this world," continued Pat, " so I might as well tell you that I am going to attend a banquet to-morrow night, to be given to President De Valera of Ireland. I went to school with him at the Christian Brothers College at Charleville, Limerick."

* * *

William Hilkermeier, who was Brooklyn salesman for the Exhibitor-Mutual, has resigned and is now conducting the Saratoga Airdome in Brooklyn.

* * *

S. T. Stephens, of New Orleans, general supervisor of the Exhibitors-Mutual, is in New York this week.

* * *

William A. Brady is contemplating another trip to England this summer. If all we hear is true, this will bring him back in time for his possible nomination as a candidate for Congress.

* * *

C. C. Pettijohn will remain at his father's home in Indianapolis over the Fourth. While at the Exhibitors' Convention at St. Louis, Mrs. Pettijohn was taken quite ill.

* * *

T. M. Alexander, who was engaged with the fuel administration department at Washington, is now directing the destiny of the old Atlantic Garden, New York, as a motion picture theatre. Considerable money has been expended in remodeling this famous garden and he says they are playing to standing room only. Atlantic Garden is located on the old Bowery at Canal street.

* * *

George Cochran, brother of "Bob" Cochran, is in New York. He was directing for the Universal on the Coast and expects to affiliate with some other company in the same capacity.

* * *

Marc MacDermott is playing with Theda Bara in a new Fox special production under direction of Charles Brabin.

* * *

Marguerite Courtot has been engaged for a part in the first Eugene O'Brien picture, "The Perfect Lover."

* * *

William R. Neill is finishing direction of Catherine Calvert in a special production, "The Career of Catherine Bush."

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Harry T. Diggs, exploitation manager of the Frank Hall interests, expects to be in Ohio during the month of July, in fact is in Toledo until after the Fourth, for the same reason that many others are there.

* * *

Hopp Hadley will return to the old mineograph on Monday, July 7. He has been on a two weeks' vacation amid the hills, dale and mountain glens.

* * *

Thomas Lavin, traveling auditor of the Independent Sales Corporation, arrived in New York this week, bringing part of the film of the training quarters of Willard and Dempsey at Toledo. These scenes showing the gladiators in training are being shown at the Park Theatre.

Hale Hamilton in "In His Brother's Pla ce" Very Often Has a Strenuous Time Filling the Position.
But he receives his reward in the view in the centre from this forthcoming Metro feature.

PORTO RICO IMPOSES HEAVY FILM TAX

New Revenue Bill Hits Island Picture Business So Heavily Exchanges Have to Cancel Orders

MOVING picture men throughout Porto Rico are strongly protesting against the new excise tax of two cents a foot on all film brought into the island. While they sympathize with the legislative's need to cover the deficit with which the Government is faced, they characterize the proposed movie tax as being an attempt to force a legitimate industry to contribute in excess of what is reasonable.

"It will mean a tax of anything from 25 to 40 per cent. of the capital invested in films here," said one film exchange manager, "and if enforced, it will mean that the public will be deprived of the best films. We will simply have to stop importing the better class of pictures, and in order to equalize the large tax to be imposed, we will be obliged to bring in only the cheapest films, if we are to continue to exhibit them to the public at the present admission prices."

Exchanges Would Pay $8,000 Annually.

On the basis of the proposed two cents a foot taxation the film exchanges of the island would have to pay large sums annually into the treasury. Two of the biggest exchanges figure they will have to pay $18,000 during the coming year, while other dealers would pay anywhere from $8,000 to $10,000 annually.

An instance is cited of one exchange in San Juan which recently sent 105,000 feet of film to Santo Domingo, which had already been exhibited throughout the island, and under the proposed excise tax of two cents a foot, when the exchange wants to get the film back to San Juan it will have to pay $2,100 duty, more than the film is at present worth.

A largely attended meeting of film exchangemen, exhibitors and others interested in the motion picture business, was held in San Juan, June 16, when the new law was discussed. At this meeting it was freely suggested that many moving picture houses throughout the island would be forced out of business entirely, as it would be utterly impossible for them to meet such a tax.

Law Was Rushed Through.

The passage of the new excise law containing the provision covering moving picture films came as a complete surprise to the exchangemen. The measure was rushed through at a late hour the Sunday night before, and was approved by the Governor and became law before Monday morning, June 16. A good many films are reported to have been caught in the custom house, and by the mere fact of the agents not having taken them out on Saturday, they will have to pay large sums before they can claim the films.

Wished to Prevent Speculation.

The rapidity with which the excise tax law was rushed through the Legislature and approved by the Governor was in order to prevent speculation. Many merchants had been keeping an eye on the proposals, and under the clause providing that it was to go into operation three months after passage they were planning on making a clean up in many of the goods affected by the new taxes. The Senate, however, put one over on them when they left the bill on the table early Sunday and then, late at night, substitute a clause making it operative immediately, and rushed the measure to the Governor for his approval.

Film Orders Canceled.

Manager Harry Denton, of Borinquen Park, the biggest house of them all, said that he saw nothing for it but to shut down the Cine show out there. One leading exchange, the Caribbean, which has been bringing down two programs a week, and first class stuff, has already canceled all orders. The film men are organizing to see what can be done, but the outlook is gloomy.

"It would mean that our house alone would have to raise a revenue of over $20,000 per annum," said John Donahue, "and this field is too small to permit any such possibility. We have been bringing in two new programs a week, at an average of about 7,000 feet to the program, so that you can see that that alone would cost us $280 per week. It cannot be done. Despite the frequent claim that there are fifty or sixty Cine shows on the island, the real fact remains that the total number of live picture houses is under twenty, and of those eight are within the municipal boundaries of San Juan. Barely a single house could stand the extra charge we should have to make for our programs, and for each house that refused it would mean just that much more to those who might accept. There are eight or ten exchanges in San Juan now, and the effect of the new tax is easy to see, even for the layman.

Forced to Use Second-Rate Pictures.

"Undoubtedly many show houses will have to close. It will not pay to bring up-to-date stuff here. A lot of junk will be palmed off on the amusement loving public and then the business will die a natural death. It has been hard work to build up the business here and educate the public to the best pictures. Well, we shall fight it, but in the meantime, I have found it necessary to cancel all orders."

Pedro Gonzales, manager of the Universal, probably the largest film concern doing business here, said yesterday that he has cabled the full details of the position to New York and is awaiting the decision of his principals there in regard to carrying on in San Juan. He is of the opinion that only very few picture houses can continue if they have to put up the rates of admission, and at that they will not be able to stand the expense of the up-to-date films.

The film men say that they were none of them consulted by the lawmakers as to the possible effect of a heavy tax on the film business.

Zellner Is Head American Scenarist.

Arthur J. Sellner, a well-known New York production man, is the latest addition to the Santa Barbara film colony. Zellner has been appointed head of the scenario and editorial departments at the American Film Company studios.

Prior to coming to the Coast, Zellner was for several years production manager of an Eastern company and the author of many successful photoplays.

Bill Desmond in "Bare-Fisted Gallagher" Has a Trying Time Pleasing All the Ladies.
The piece of feminine attire at the left would suggest he were a fashion editor. But he's more than that in this Robertson-Cole feature distributed by Exhibitors Mutual.

RUBBERNECKING IN FILMLAND

Actors Raise Voices and Funds for Sweet Charity —Eddie Rickenbacker Given Special Entertainment — Dwan Stages Battle

By Giebler

A WELL-SPENT week—or a week well spent—it's all the same. We've got a new dictionary and words are no object. What I am trying to get over is that Filmland has just finished an eventful seven days, filled with things of an eleemosynary and social nature as well as the usual grist of films.

One night some of our prominent silent players tuned up their voices and helped make a success of the "Merchant of Venice," which was staged as a benefit for the fatherless children of France in the garden of W. A. Clark, on West Adams street.

R. D. McClean wept for his daughter and his ducats in a most finished manner in the part of Shylock after Casson Ferguson as Lorenzo, and won the fair Jessica. W. Lawson Butt was Antonio, the merchant; Thomas Holding, Bassanio; Wedgewood Nowell, Gratiano; Wallace MacDonald was Launcelot, the clown, and Frederick Bond was Tubal, friend to Shylock. Pauline Frederick was a lady in waiting, Clara Horton a court lady, and Antrim Short a courtier. The other parts were taken by well known society people, all clever amateurs, and some of the town's most renowned social lights acted as atmosphere, magnificoes of Venice, and officers and attendants of the Court of Justice.

Eddie Rickenbacker Entertained.

Another night we helped to welcome and entertain Capt. Eddie Rickenbacker on his return to the Coast, at a big doings at the Shrine Auditorium.

Charlie Murray acted as master of ceremonies in the best Murrayesque manner. Ben Turpin and Charlie Lynn did a fine bit of work as the Mack Sennett crooks. Slim Summerville appeared in a summer suit and a characteristic bit. Carter De Haven and Mrs. De Haven recited a poem entitled "When Rick Comes Home." Jim Corbett gave a monologue. Kathleen Clifford sang a song as only Kathleen can sing a song, and Flannagan and Edwards, who have forsook the vaudeville stage to make films, danced like a pair of demons.

The biggest thing of the week, however, was Allan Dwan's battle scenes for his "Soldiers of Fortune." The stuff was staged way down below Santa Monica on the thumbhand side of nowhere, and just about a hundred yards this side of the jumping-off place.

They say that Dwan used an airplane to scout out the location, and I thought that this story was just press agent raving until I saw the place myself. It's the truth. He couldn't have found it any other way.

Description as a Duty.

I went out to Allan's battle twice, but I will not describe the trip but once, and it is only the strong feeling of duty to my readers that makes me describe it at all. If it were not for depriving them of my wonderful word painting and my keen sense of atmosphere I would pass over the painful incidents of that trip in utter silence.

Going to a movie battle is a comfortable business up to a certain point, but when the point happens to be the top of a mountain that has to be negotiated on shanks' mare over a trail as crooked as a barrel of snakes and as steep as the rent on a beach bungalow, and you've got a misery in your back, you feel that General Tecumseh Sherman would have said the same thing about movie wars that he said about the other kind if he had been along.

The first leg of the journey was all right; in fact the legs of the journey did not give me half as much trouble as my own legs. We bowled over Wilshire Boulevard, past beautiful palms, roses, sage brush, alfalfa, a group of big bald-headed birds discussing the remains of a poor little dog that had gone hence because he had not understood the traffic laws, through the town of Sawtelle, through a corner of Santa Monica, down to the beach, through a Japanese fishing village, past bathers, family parties with tents, September morns in June disporting in the breakers, past a group of one-piece bathing suits suitably filled.

Scenes of Former Greatness.

I stretched the rubber in my neck to its full capacity looking back (Honi soit qui mal y pense) and into the depth of Sulphur Canyon, where the brimstone smoke issuing from the cracks in the earth reminds one that hellfire is not far away, and that one should not meditate too much on mundane things.

Into Inceville, an early stamping ground of the movies, with parts of "Civilization" still standing on the hill to the right, and to the left an Astec temple where Tom Ince and Bill Hart made the "Captive God," the Lord only knows how long ago.

Here ended the first and most pleasant leg of the journey. We took the last limb on our own underpinnings.

It was some climb, the details of which may not be set down here. We reached the top of the mountain, where we found Allan Dwan, Norman Kerry, Wallace Berry, Philo McCullough, Anna Q. Nilsson, Pauline Stark, Herald Lindsey, a cameraman, and a hacienda ornamented with a hundred Mexicans armed with guns—and the battle about to break.

Horsemen and Horsemen.

Across a deep canyon, and half a mile away, a little bunch of horsemen came into view as they rode over the top of a foothill. Farther away, and to the

Things Became so Hot at the Hacienda That They Had to Get the Water Wagon in "Soldiers of Fortune."
Giebler says: "It's a real water wagon even if there is considerable bull about it." Showing some good shots on this **Allan Dwan production.**

left four hundred soldiers with red coats began running down the hill.

Flag Signalling Used.

Dwan was up on a high platform, directing with a megaphone. Of course, the people across the canyon couldn't hear a word he said, but the signal service man could, and he sent the message across to Art Rosson and Jimmy Hogan on the other side of the canyon.

"Tell 'em to start firing," said Dwan.

The wig-wag man told 'em to shoot with his flags. Puffs of smoke from three hundred guns jumped out of the muzzles of the guns like balls of cotton. The cavalry rode pell mell down the hill; the infantry with the red coats spread out on the concaved sides of the mountain. The two bodies came together. Bang! Bang!! Bang!!!

"Why won't somebody get killed?" asked one of the ladies, a blood-thirsty creature. You know what Kipling said about the female of the species?

Mexicans in the Shade of Their Laurels.

But I began to wonder myself why somebody didn't bite the dust, or otherwise kick off, and at that moment the laurels and sage brush along the edge of the deep canyon that separated the battle from the hacienda began to sit up and take notice.

Every bunch of brush, every yucca plume was a Mex extra with a gun. The mounted soldiers that now poured over the top of the hill in a steady stream, and the soldiers on foot who had joined them began fighting the men on the rim of the canyon who were defending the hacienda.

The lady got her wish. Men tumbled from horses; soldiers threw up their hands and guns and the sponge at the same time, and went down for their country and three dollars a day and lunch.

The Fighting Was Fine.

The men defending the hacienda began firing across the canyon.

Dwan looked down and saw me having the devil's own time looking over an eight-foot wall.

"Come on up on the roof," he said, "the fighting's fine."

I climbed up on top of the roof with the Mexican soldiers, found Dick Johnson, a camp chair and a pair of field glasses. I got the glasses focused, and then—the battle stopped.

The troops on the other side of the canyon began reassembling, the horses formed into squads, the red coats separated themselves from the defenders of the hacienda. I counted the dead as they arose, dusted themselves and picked the cactus needles out of their persons.

"An Army Marches on its Stomach."

The flag men on the side of the canyon began sending frantic appeals across to Dwan.

They were going to fight again. My martial spirit began to boil. I licked my chops in anticipation of the carnage. The bloodthirsty lady jumped up and down in delight.

Our wig-wagger was reading the flags. It was a tense, dramatic moment.

"What is he saying?" I asked in breathless anxiety.

He held up his hand for silence, got the rest of the message, and turned to Dwan with the fateful words:

"When do we eat?"

The men on the other side of the canyon came together as one army, marched down the hill, passed out of sight, and a few minutes later were coming up on our side of the mountain

Hot Dogs of War.

to their noonday cakes.

I wonder how many people who sit in the theatres and look at big stuff such as Dwan is making for the "Soldiers of Fortune," realize the amount of time, and money, and trouble it takes to put on big battle scenes of this kind. There were over a thousand men, and the whole side of the hill was covered with camp stoves for the heating of coffee and hot dogs; there were long benches and tables for the sandwich dealers, and all of this stuff, as well as the building material that went into the hacienda and the other buildings had to be brought up in the hills over a corkscrew trail that would discourage a goat.

Props Were a Proposition.

Allan told me that a great deal of trouble was experienced in getting supplies and props to the location. Some few machines made the hill, but it took a good car, with a good driver, and they got few passengers to ride up. Nearly everyone preferred to trust to their own legs.

Allan Dwan and His Mile-and-a-Half Megaphone
Directing "Soldiers of Fortune."

One truck loaded with props turned over on the trail early in the game, and after that most of the stuff was brought up on a four cylinder ox team. This outfit arrived with a tank of water for the people on the hill while lunch was being consumed.

Some Close-up Fighting.

After lunch Dwan staged a fight at the hacienda. The troops, under the command of Wallace Berry, who has the part of Mendoza, and wants to beat Wilfred Lucas, as Alvarez, out of his job of president of the hypothetical country where the story of "The Soldiers of Fortune" is laid, have defeated the soldiers who had gone out to defend the hacienda and the valuable mines wanted by Mendoza to finance his revolution, and driven them back into the building.

The close-up fighting was fine. I had thought the battle on the side of the mountain was exciting, and the extras attacking the eats was thrilling in the extreme, but when Mendoza's men attacked the hacienda, things got really warm.

I never saw a better or a bigger film fight. Many of the extras were used to this sort of thing in reality.

Jose Aviles and Lorenzo Lopez, two of the defenders of the hacienda, are old Villa men and were at one time members of the Mexican rebel leaders of the famous Escolta el Dorado, or Guard of Gold. Jose Martinez, for four years Villa's confidential clerk and the only one entrusted with the important duty of cutting the leader's hair, was among the besiegers. Jose was a barbarous fighter when he got going.

I stayed up on the mountain till the setting sun was reddening the sage bush with its golden gleams, and then in company with what seemed to be half the population of Mexico and a goodly part of Filmland, I wended my way downward—that is, if walking at such an angle that I had to stoop to keep from bumping the back of my head on that part of the trail that I had just passed over may be called wending—down the hill to where the machines were picking people up for the trip back to town and summer squash for supper.

"Anne of Green Gables" Is Minter Realart Vehicle

A VEHICLE has finally been secured to introduce Mary Miles Minter as a Realart star. The "Anne" books of American girlhood, by L. M. Montgomery, carried off the prize. "Anne of Green Gables," from the title of one of the four books, is the name which will be used, and it will cover in one picture the events detailed in all of this fiction series.

The "Anne" stories have been extremely popular for years, as is evidenced by the fact that upwards of seven hundred thousand copies have been sold to date with no lessening in the demand, according to the publishers, the Page Company, of Boston.

The interior scenes for "Anne of Green Gables" will be photographed in New York. For the exteriors, Miss Minter and her company will go to the New England locality where the scenes of the story are laid.

Immediately following the completion of "Anne of Green Gables," work will be commenced on the second of the six yearly features in which Mary Miles Minter is to be shown as a Realart star.

Gilson Willets Leaves for Coast.

Gilson Willets, manager of the scenario department of Pathe Exchange, Inc., left on Sunday, June 29, for Los Angeles, where he will remain during the filming of the early episodes of Ruth Roland's new serial, "The Adventures of Ruth," the first production of the Pathe star's new company, Ruth Roland Serials, Inc.

During his stay on the Coast, Mr. Willets will assist in the filming of the early episodes of the coming Louis J. Gasnier production for the Pathe serial program. This will be a serial by H. H. Van Loan, entitled "The Third Eye," the featured players for which are Warner Oland and Eileen Percy. Mr. Willets will write the scenario.

Chicago News Letter

by Jas. S. McQuade

WILLIAM STOWELL VISITS WINDY CITY

Chicago, Where Star Made First Appearance, Gives Him Great Ovation at Woodlawn Theatre

WILLIAM STOWELL, the co-star of Dorothy Phillips in the "Heart of Humanity," and other Jewel features, spent several days in Chicago last week, while on his way from the Coast to New York. During his stay Mr. Stowell was taken in charge by Harry E. Rice, head of Universal's publicity department, who gave him little chance to grow stale for lack of rapid movement.

He was entertained by many of the leading exhibitors of the city and appeared before the curtain at several theatres. At the Woodlawn, owned by Andrew Karzas, he received one of the most remarkable ovations yet extended any visitor.

Mr. Stowell has more than a passing interest in the Windy City, as it was the scene of his first appearance on the theatrical stage and the beginning of his success. Not only that, he made Chicago his home from his fifteenth birthday until he was thirty years old, and it was only natural to expect that he would take advantage of the opportunity to look up old friends and reminisce over the Chicago of yesterday as compared with that of today.

First Appeared with Selig.

His first moving picture venture was with the forces of Col. William N. Selig, and afterwards with the old American Film Company, when he played opposite Harold Lockwood.

He was entertained at the Congress Hotel, at luncheon, June 25, by Private Lester Cuneo, who will be remembered as the heavy man for Francis X. Bushman, both with Essanay and Metro, and also for Harold Lockwood with the same organizations.

Private Cuneo returned from France recently and played a lead with the Thirty-third Division players in "Liberty Bells" at the Playhouse, on Michigan avenue, having produced the show for the benefit of the soldiers which was shown at various Y. M. C. A. camps in France to entertain the A. E. F.

That Mr. Stowell thoroughly enjoyed his visit to Chicago and that it afforded him the only real holiday he has enjoyed for many a day goes without saying. He has always been a Chicago booster and is one of the loyal few now out on the Pacific Coast, who speaks of the grand old burgh as she is and as he found her. For him the latch string is always out.

Great secrecy surrounds the future movements of Mr. Stowell. Some rumors are afloat that he is off for India on moving picture exploitation; others that he is destined for Abyssinia or some other secluded spot on the "Dark" continent. The writer is not inquisitive on these points, however, and is willing to await the unravelling of what the future has in store. It may be that something even greater than the "Heart of Humanity" may be in the birth throes. Who knows?

"Red Lantern" Popular in Indiana.

Harry Reavey, Metro's salesman in Indiana, working out of the Chicago office, was seen for a moment the other day. He advised me that business in his territory has suffered recently from the hot weather, but that the normal business has improved very considerably as compared with former years. Business was especially poor in Indianapolis during the hot spell. He reports that "The Red Lantern," with Nazimova, is having a magnificent run in his territory. Prices run from 25 to 35 cents for this feature.

Fred McMillan Succumbs After Great Suffering

FRED McMILLAN, who has suffered martyrdom for the last nine months from cancer of the tongue, died Saturday morning, June 27. The funeral services were held at the Church of St. Thomas of Canterbury, the Rev. Father Molloy officiating. In a short sermon on the sufferings and resignation of the deceased, the clergyman was moved to tears. Interment was made at Calvary Cemetery.

Fred McMillan had many friends among exhibitors and exchange men, and in the trade generally, in Chicago. The last position held by him was that of salesman in Indiana, for Select. Manager F. C. Aiken and his entire office staff were more than kind to the sick man, as were other exchange men and exhibitors in the city.

Deceased leaves a wife and two children, the youngest being a girl only two years old.

Graduating Exercises Preserved in Pictures

MAX HYMAN, owner and manager of the Avon Theatre, 3327 Fullerton avenue, gave over his theatre to the graduating class of the Darwin

Scenes from Universal's "Forbidden," Showing That Not Much Is Denied Mildred Harris.
The variety of scenes into which the Jewel star enters is shown above, giving everything from squalor to riches.

Public School, in his neighborhood, Friday morning, June 27, for their graduating exercises. The Avon was tastefully decorated with flowers for the occasion.

Moving pictures were taken of the event, showing the seventy-five members of the graduating class, and they will be screened at the Avon on July 3, 4 and 5. Principal Charles A. Myall, of the Darwin School, was responsible for this interesting innovation, which will enable these graduates in years to come to view themselves as they looked on this proud and happy occasion.

Proposed Ordinance to Oust Police Censorship

AT a meeting of the Chicago Censorship Commission held Friday, June 27, it was recommended that an ordinance be drawn up and submitted to the city council for passage, which will create a department of censorship that will be wholly independent of the police department. According to the proposed ordinance the censorship department will be operated by three commissioners, their salaries to run from $3,500 to $5,000 a year each.

Chairman Timothy D. Hurley, of the censorship commission, has been directed to draft the ordinance and to arrange for its hearing before the city council at the earliest possible date.

By this ordinance the office of the second deputy of police will no longer have charge of film censorship, as the board of three commissioners appointed will be given full power. It has been agreed, however, that the present methods of censorship shall be adopted, with the exception of the granting of "pink" permits, which will be abolished.

C. E. Smith Made Manager of United Chicago Office

C. E. SMITH, manager of Metro's Chicago office for the past four years, resigned that position during the week of Monday, June 16, to accept the management of the Chicago office of the United Artists Corporation. His appointment was made by Ralph Proctor, assistant general manager of the organization, in New York.

Mr. Smith has been in the moving picture business for the last eight years. He started as an exhibitor in Pittsburgh, where he owned and managed the old Acropolis, which is still running. At that time he was vice-president of the Motion Picture Exhibitors' League of America, Pennsylvania branch, when M. A. Neff was president of the national organization.

After selling the Acropolis, Mr. Smith entered the exchange business as salesman and afterwards managed exchanges in Pittsburgh, Cincinnati, Des Moines and Chicago for various organizations. He has been Chicago manager of Metro since the old Alco days.

The territory covered by the Chicago office of "The Big 4" will embrace Indiana, Illinois, Kentucky, eastern Iowa, and southern Wisconsin. The first release will be made Sept. 1, with Douglas Fairbanks as the star.

Mr. Smith's new office will be in the Consumers Building, and he is now at work selecting his office and sales force.

Mr. Smith is deservedly one of the most popular exchange managers in Chicago, not only among exhibitors, but also with his brother exchange managers. The Chicago office of the Moving Picture World wishes him the greatest success in his new field and congratulates him on his appointment.

J. S. Grauman Appointed Metro's Chicago Manager

D. A. SHIRLEY, district manager for the Middle West, for Metro, has appointed J. S. Grauman, formerly Metro's Milwaukee manager, to succeed Cresson Smith, as manager of the Chicago office. Mr. Grauman has been manager in Milwaukee for about two years, having taken charge of the Metro office when it was first established there. Mr. Shirley states that he has been very successful in the Cream City. Mr. Grauman is a conservative, cool-headed man, who has had considerable experience as an exhibitor and also thorough training in the exchange business. He took charge of the Chicago office Monday, June 30.

"Yankee Doodle in Berlin" Opens at Ziegfeld, July 28

BEGINNING Saturday, June 28, the Ziegfeld Theatre ran for a week the "filmusical" comedy, "Oh, Boy," a screen version of Joseph Santley's La Salle Theatre success. The stars are June Caprice and Creighton Hale. It was produced by the Albert Capellani Productions, Inc., and is distributed through Pathe.

Olive Thomas, in "Upstairs and Down" showed to very good business during the week of June 21.

P. C. Havill, manager of the Ziegfeld Theatre, received the following telegram Tuesday, June 24, from R. L. Jacoby, in New York City: "Have you seen the Mack Sennett 'Bathing Girls' in conjunction with 'Yankee Doodle in Berlin,' which opened last night at the Broadway in New York. It is the snappiest, classiest review on Broadway, and will open at the Ziegfeld Theatre positively July 28. The press of New York has raved about the show as no other attraction in months. You get the original Broadway show and company."

Select's Officers Visit Chicago.

Sam Morris, general manager of the Select Pictures Corporation, and Charles Rogers, director of sales for the same organization, spent Monday afternoon, June 23, in this city. They were taken in hand by F. C. Aiken, manager of the Chicago, and were kept busy visiting a number of the leading exhibitors to ascertain how Select features were taking with the public. They expressed themselves as being well pleased with Chicago conditions.

Accompanied by Mr. Aiken, they left Monday night, June 23, for St. Louis, to attend the national convention of exhibitors there. Irving Mack, publicity man for the Chicago office, accompanied the party. They returned Monday, June 30, and left for New York on the Twentieth Century.

Mutual Chicago Notes.

Jack Meredith, formerly sales manager of Goldwyn's Chicago office, resigned about two weeks ago to accept a similar position with the Exhibitors Mutual Distributing Corporation, in this city. Mr. Meredith covers Chicago, Illinois, Indiana and Iowa. He left for a tour of this territory Monday, June 30.

O. R. Hanson, central supervisor for the Exhibitors Mutual Distributing Corporation, resigned that position Saturday, June 21, and the position has been abolished.

S. J. Rollo, director of sales and exchanges for Mutual, made a flying trip to this city from New York last week to confer with Manager Levey, of the

A Miniature Mystery Drama Shown in All Three of the Above Scenes from "The Man Who Stayed at Home."
Taken as a whole, mystery is the keynote of this Secret Service drama, a Metro Screen Classic Feature.

Chicago office, on Mutuals' new selling plan.

"Sunnyside" Widely Booked in Chicago

Jack Pickford in "Bill Apperson's Boy" ran concurrently at the Randolph with Charlie Chaplin in "Sunnyside," during the week ending Sunday, June 29. Charlie Chaplin's "Sunnyside" is somewhat different from his former comedies, but it has proved very popular in Chicago. It is announced that more bookings of this picture have been made than for any of his previous releases.

New Theatre for Oak Park.

In addition to the new theatre at West Madison and Kedzie avenue., Lubliner & Trinz announce that they are about to engage in a similar enterprise in Oak Park, Ill. An extensive piece of property centrally located, has been secured there, on which will be built one of the finest modern hotels in the middle west, and also a large modern new theatre. Full particulars will be given later.

Elsie Ferguson Chicago's Favorite.

Elsie Ferguson was a great favorite at Orchestra Hall during the week ending Saturday, June 28. "The Avalanche," in which she is the star, drew good business all through the week. Marguerite Clark in "Girls," will be the attraction for the week of Sunday, June 29.

Wellington Proud of His Treasure.

H. Wellington, the trustworthy assistant to Merle E. Smtih, general manager of the George Kleine System, is exceedingly proud these days. It is all due to the arrival of a little daughter at his home, who has been christened Dorothy Mildred.

Bebe Daniels, Ingenue, Engaged by Cecil DeMille

BEBE DANIELS, ingenue and comedienne, is the latest addition to the galaxy of talented actresses now under the direction of Cecil B. DeMille, at the Famous Players-Lasky studio. Upon the expiration of her present contract, which still has a few weeks to run, Miss Daniels will appear in the next DeMille picture, adapted from Sir J. M. Barrie's play, "The Admirable Crichton."

Miss Daniels was born in Texas some eighteen years ago, but to Los Angeles goes the credit of her education and training. She made her stage debut as a member of the Belasco stock company in child parts, later playing similar roles in stock with Los Angeles and San Francisco companies. She has been acting for the camera since the age of eight, and has played comedy leads for the past few years with great success. She has just completed a comedy series with Harold Lloyd and Harry Pollard.

In the coming DeMille production, Miss Daniels will appear in a magnificent Babylonian scene which promises to outrival anything of the sort ever attempted before. Exquisite costumes are being designed for her use by Mitchell James Leisom, which will combine historical correctness with exquisite beauty.

Mr. DeMille has a tentative outline of roles for Miss Daniels which she will play during the coming year. The list includes a wide range of dramatic interpretations and offers an unusual opportunity for the display of Miss Daniels' talents.

AUTHOR SUES WILLARD FILM OWNERS

W. H. Hamby Brings Infringement Suit Against Those Connected with "Challenge of Chance"

A SUIT to enjoin the exhibitors of "The Challenge of Chance," starring Jess Willard from exhibiting the film and to recover damages amounting to $100,000 has been instituted in the United States District Court by William H. Hamby, who alleges that the Willard screen production is an adaptation of his scenario entitled "Shod with Fire."

The defendants named in the suit are the Continental Pictures Corporation, the Independent Sales Corporation, the Film Clearing House, Jess Willard, Frank G. Hall, Fred L. Wilke and Harry Revier and the plaintiff is seeking to enjoin the corporate and individual defendants from exhibiting the alleged infringing photoplay which was exhibited recently at the Park Theatre.

Negotiations Are Pending.

George A. Hopkins, counsel for the plaintiff, obtained an order from Judge Augustus N. Hand, which was returnable on June 27 directing the defendants to show cause why a preliminary injunction should not be issued but argument on the matter was postponed and it is understood that negotiations are pending to settle the suit.

The plaintiff alleges that the photoplay in which Willard is starred as the heavyweight champion of the world and the hero of the film production is identical with the story which he wrote several months ago and which he claims was seen in the possession of Harry Revier, the producing director, and which he alleges was utilized by Ray Sommerville in writing the scenario produced on the screen.

According to Revier the scenario in his possession referred to by the plaintiff was written by one of his relatives and was subsequently revised by Mr. Sommerville.

Adler Appointed New York Manager for Realart Films

LESTER W. ADLER has been appointed manager of the New York exchange for Realart Pictures Corporation and began his new duties July 1.

Mr. Adler is well known in the business, having been identified with the selling end of the business for the past ten years. He started selling motion picture supplies for Harry Mackay, Inc., ten years ago. Later he went into business for himself as an exhibitor in Brooklyn, after which he branched out on his own account and traveled over the country handling motion picture specials which were exhibited at various theatres.

He then signed with the World Film Corporation as a salesman and soon was advanced from that position to assistant manager of the New York exchange. Later he was made manager of the New York office for the World, handling the northern New Jersey territory. From this position he went to Select Pictures as New York office manager, where he has remained until the present.

Lester Adler
New York exchange manager of Realart.

Creation Company Buys Kalem Cliffside Studios

ONE of the most important announcements of the week is that the Creation Films, Inc., a new producing company, capitalized at $500,000, purchased the Kalem studios at Cliffside, N. J., over a month ago. The amount paid for the property was not made public.

The officers are K. Hoddy Milligan, president; B. D. Biggerstaff, vice president; and C. C. Shively, secretary and treasurer.

One of Mr. Milligan's first acts was to clean house at the Kalem plant. This was accomplished to the tune of $25,000 worth of repairs, alterations and improvements.

An item of particular interest is the fact that the company will maintain its own releasing organization. Arrangements have been perfected for opening offices and branches in all of the large film centers throughout the United States.

The policy will be to produce high class serials which will be released three reels at a time instead of the customary two. Two reel comedies are also included in the program.

Roy Sheldon, formerly with Fox Film Corporation, has signed a long term contract to take charge of the producing department.

Robertson-Cole Films in Africa.

The foreign department of Robertson-Cole has just concluded a contract with A. George Smith, general manager of the International Variety and Theatrical Agency, Ltd., acting as American agents for the African Films, Ltd., for the exhibition of Robertson-Cole productions in Africa, south of the Equator.

CANADA MAY HAVE FEDERAL CENSORS

Conference of Provincial Boards at Calgary Seems to Point to Dominion Film Supervision

PRACTICALLY the first step taken by moving picture censors of Canada toward unanimity of opinion and action was the conference of representatives of the various Provincial censorship boards at Calgary, Alberta, on June 20 and 21. The object of the conference, which was held at the Palliser Hotel, Calgary, was to organize a Moving Picture Censors' Association for Canada with a view to establishing co-operation between the many examining boards in the Dominion. The session was held without practically any preliminary announcement or without previous discussions with representative exhibitors or exhibitor associations, but the censors well know the views of both exchange and theatre men.

Movement Long Due.

The holding of the meeting was in line with the agitation for the formation of a Federal Board of Censorship for the whole country to replace the many examinations now required. The censors themselves declare that the move toward co-operation between the provincial boards is long overdue.

At the present time—up until the date of the conference—no attempt has been evident to have the board of one province confer with another board relative to the merits or alleged demerits of any one picture. The convention at Calgary decided to agree on certain principles and standards and the general opinion of all censors in Canada is to be forwarded to moving picture producers and distributors so that something can be done to eliminate "objectionable details" from pictures while they are in the making.

Not Antagonistic to Producers.

It was pointed out that the censors of Canada are in no way antagonistic to the producers, and they feel that concerted action will save the moving picture industry much time, trouble and money, it is declared. At the outset, it was stated at the conference that one of the suggestions of the censors will be to ask for "more educational and really entertaining features." The censors, as a whole, are against the super-emotional type of picture, it was declared. The censors freely admitted that they realize the responsibility which rests with them in dictating what sort of films should be presented in the theatres. It was also admitted that the system was wrong which results in a feature being turned down in one province only to see it approved for presentation in the next province.

Maritime Provinces Do Not Co-operate.

The conference was called by Howard Douglas, chief moving picture censor of Alberta, whose office is in Calgary. Others interested in the movement include G. E. Armstrong, of Toledo, chairman of the Ontario Board of Moving Picture Censors; Sheriff L. J. Lemieux, of Montreal, chief censor for Quebec; T. A. D. Berrington, of Winnipeg, representing the Manitoba Board; Charles Robson, moving picture censor for Saskatchewan; and Walter Hepburn, of Vancouver, the British Columbia moving picture censor. No mention has been made of any intimation on the part of censors of Nova Scotia and New Brunswick to co-operate with the censors of the other Canadian provinces.

District Exchanges Move Against Showmen Refusing C. O. D. Shipments Without Cause

EXHIBITORS who refuse C. O. D. shipments of films without provocation are likely to find themselves embarrassed some time when the exchanges put down the lid and refuse further service. The complaint is made by the Washington, D. C., exchanges that there are some exhibitors, largely confined to the small cities and towns in that territory, who book films and then, if it looks like rain or there is some other reason why it might not be profitable for them to open their houses, refuse to accept the shows from the express company. This is not to be tolerated.

At a meeting of the Exchange Managers' Association of Washington, this problem was discussed at length. It seemed to be the opinion of the members that where exhibitors refuse shipments of films sent to them C. O. D., where they have no good reason for so doing, they should be compelled thereafter to see to it that their checks in payment for shows be in the exchange prior to the date for shipment.

It was also decided that the present scheme of lifting C. O. D.'s on shipments when the exchange is notified that check in payment was in the mail, only had the effect of "mixing things up" in the office and putting the company involved to unnecessary expense in wiring the release. Hereafter exhibitors will be expected to lift the C. O. D. by the payment of the required amount to the express company or post office, if sent parcel post, and immediately following its receipt the check sent by mail to cover will be returned to the sender.

There are not very many cases of this kind, it was pointed out, and the exhibitors will no doubt be willing to assist the exchanges in this manner. This move will bring about greater efficiency and remove certain bookkeeping difficulties that are annoying and troublesome.

Bill Duncan Mounts Guard Over Edith Johnson's Beautiful Furs.

These Vitagraph serial co-stars are working on a new fifteen-episode thriller by Albert E. Smith and Cyrus Townsend Brady.

T. W. Bryant Will Open a New Theatre at Oelwein

T. W. BRYANT, who is operating the Gem Theatre, at Oelwein, Iowa, for the past four years, will start July 1 to erect another motion picture theatre in Oelwein.

He has purchased a piece of down town property, 50 by 140 feet, which will be improved with a modern theatre costing between fifty and sixty thousand dollars, seating eight hundred people.

This theatre will be known as the Paramount Theatre, and will have the very best equipment obtainable in the way of heating, lighting, ventilating, and projection.

Mr. Bryant has successfully operated the Gem Theatre, running high class service features exclusively, with a seating capacity of only 248.

Reorganize H. & H. Productions.

At a meeting of the H. & H. Productions, held at its offices, 516 Fifth avenues, New York, June 27, the company was reorganized. Herbert E. Hancock was elected president, R. J. Huntington, vice president and treasurer, Ben Hancock, secretary and business manager. The capital of the company was increased and an extensive advertising and publicity campaign was decided upon. Violet Mersereau is one of the stars of the company, and she is now working in a production, under Director H. E. Hancock, the name of which will be announced shortly.

News of Los Angeles and Vicinity

By A. H. GIEBLER

JOE BRANDT RESIGNS FROM UNIVERSAL

Desire for New Field Is Reason for Severance of Seven Years' Connection with Company

JOE BRANDT, who for over seven years has been associated with Carl Laemmle and the Universal Film Manufacturing Company announces he has tendered his resignation to that company to take effect July 15.

Brandt entered the motion picture business as private secretary to Carl Laemmle, when Mr. Laemmle was an independent manufacturer. At that time Mr. Laemmle, now president of the Universal Film Manufacturing Company, was president of the Imp Films Co.

Brandt has served in many capacities during the seven year period and at present holds the office of assistant treasurer.

As to his future plans, Brandt when interviewed, said: "I really have nothing to say about what I intend to do. There hasn't been the slightest reason for my severing my connections with the Universal except my desire to try a new field.

"Of course, I have certain ideas about the branch of the industry I shall remain in, but I am not prepared to say anything about that just now."

Mr. Laemmle, upon being interviewed, said: "I really don't know why Mr. Brandt is leaving the company. Our relationship has been more than friendly during the seven years Mr. Brandt has been directly associated with me and I am indeed sorry to see him leave.

"Mr. Brandt intimated to me that he expected to make his permanent headquarters in New York and that he was considering seriously the matter of entering the producing end of the business at the head of his own company.

"No matter where he goes or what he does I sincerely wish him the best of luck. He's one of the most energetic men I have ever met and certainly deserves success."

Fatty Arbuckle to Share Lehrman Studio

As a result of a deal which was closed last week by representatives of Roscoe Arbuckle and Henry Lehrman, Fatty Arbuckle will share the studio now under construction for Henry Lehrman on Washington Boulevard, within the corporate limits of Culver City, and just north of the big Ince plant.

The studio property, when completed, will represent an outlay of $200,000. Lehrman originally intended spending $100,000 on his studio, but with the coming in of Arbuckle on an equal partnership basis, that sum will be doubled.

One of the stages is already completed and two buildings will be constructed within ten days. The administration building will be left until the last in order to permit Lehrman and Arbuckle to design an artistic entrance. Fatty expects to be shooting at Culver City in about two weeks.

Larkin to Produce in East.

George Larkin, recently with the Astra Film Company, left last week for New York, having signed up with Bernard MacFadden, physical culturist, to produce at the head of his own company, a serial entitled "The Lure of the X-Ray." Mrs. Larkin, who was Miss Ollie Kirby, former Kalem star, and Harry Harde, cameraman, accompanied Mr. Larkin.

Bulls-Eye to Move.

The Bulls-Eye Film Corporation, which is now occupying the old Balshofer studio on Gordon street, has outgrown its quarters, and is looking about for a more commodious plant to accommodate the three new companies that will soon be working in Bulls-Eye pictures.

Leo White, formerly seen in the Charles Chaplin comedies, is one of the new Bulls-Eye stars, who will be seen in comedies with Harry Mann, Monte Banks, Charles Doherty and Beatrice Lovejoy. Roscoe (Tiny) Ward will be another featured player in a series of new pictures to be produced by the company. Everett C. Maxwell, writer and dramatist, will supervise the production of his "O'Grady" stories, which will be directed by Charles Parrott at the Bulls-Eye studio.

Film Directors Spend Merry Evening.

Following the official business meeting on June 26, of the Motion Picture Directors' Association, the members were entertained with a cabaret show and addresses by prominent speakers in the grill room of the Hotel Alexandria.

Douglas Gerrard, Robert Vignola and S. E. V. Taylor were on the entertainment committee. The speakers were Antony Anderson, Monroe Lathrop, Otheman Stevens, newspaper writers, and S. E. V. Taylor and Maurice Tourneur. Mr. and Mrs. Carter De Haven gave an exhibition of ballroom dancing. Among the guests were Roscoe Arbuckle, W. H. Clune, Sid Grauman, T. L. Tally, Charles Eyton, Carl Laemmle, Douglas Fairbanks, Charles Chaplin, D. W. Griffith,

Anita Stewart Has a Compelling Way with the Propeller of Her Own Plane.
The Louis B. Mayer star is shown here gamboling on her private aviation field—'Struth.

Myron Selznick, Cecil De Mille, Mack Sennett and others.

Frazee Studio at Riverside.

Five acres of ground on Lacadena Drive, Riverside, Cal., have been acquired by the Edwin Frazee Film Company, for a motion picture studio. The Airdrome Theatre, of Riverside, will be used as temporary headquarters for studio and office purposes until the permanent buildings can be erected. Fifty-one per cent. of the stock of the film company has been placed in escrow for a period of five years in order that the control of the concern will be placed in the hands of local stockholders.

McCarthy Productions Begun.

The McCarthy Picture Productions, headed by John P. McCarthy and Henry McCarthy, have begun production at Universal City on the first of a series of features to be made by the company. The first picture will be a "western," though not the conventional type of westerns, with Russell Simpson in the featured role and Robert McKim as the heavy. Dorcas Matthew is cast in the leading feminine part. Bert Sprotte and Patsy Moore have good parts.

Bakersfield Exhibitor Arrives.

Mrs. Olive Grogg, owner and operator of a chain of theatres in Bakersfield, made the trip by motor to Los Angeles last week to book midsummer attractions for her four photoplay houses, the Grogg, the Pastime, the Hippodrome and the Bakersfield Opera House.

England Cables Doug for Help.

A cablegram came to Douglas Fairbanks from Sydney Walton, director of propaganda for England's Victory Loan campaign, recently, which read: "Please cable appeal to all English picture patrons to support Victory Loan to their utmost."

Doug immediately cabled back: "Hello, Great Britain! You've swallowed up the Hun, but it takes money to digest him. When every Britisher realizes the importance of this Victory Loan, I am sure it will be as big a success as everything you have undertaken. Go to it! Back it up with that wonderful British spirit and you can't fail. Good luck!"

Benefit for Actors' Fund.

Arrangements are being made for a great benefit performance to be given at the Mason Opera House on July 13, for the Actors Fund of America. Many of the stage and screen actors on the west coast will participate in the entertainment. An auction sale of seats and boxes will be held at the Hotel Alexandria on July 7. Ten thousand dollars is the quota set by the committee to be realized for the fund.

Studio Teams Form Six-Club League.

At a meeting held last week final details for the opening of the Studio Baseball League season were completed. The studios represented in the league are Metro, Universal, Fox, Goldwyn, Brunton and Ince.

Mayer's Daughter Ill.

Louis B. Mayer, head of the Anita Stewart and Mildred Harris Chaplin productions, received a telegram from his home in Boston last week to the effect that his twelve year old daughter was seriously ill of influenza. Mrs. Mayer, who was in the west with her husband, immediately departed for Boston, and Mr. Mayer ordered a three-o'clock telephone connection with Boston every day until the girl was pronounced out of danger.

Smallwood Mourns Father.

Ray C. Smallwood, chief of Metro's photographic department, received word last week that his father, a retired business man of Cincinnati, who was sixty-five years old and had been suffering with valvular trouble for several months, had died.

Goldwyn Has Studio Newspaper.

"The Studio Skeleton" is the name of a little newspaper that is being published at the Goldwyn studio under the editorship of Norbert Lusk and Clark Irvine. The sheet is only four pages, but is filled with gossip about the players and other employes on the Goldwyn lot, and is illustrated with cartoons by the Goldwyn artists.

Preview.

A pre-view was given the film, "Auction of Souls," the Selig production dealing with the recent Armenian massacres, at Clune's Auditorium on the evening of June 20, to press representatives and to the clergy of Los Angeles. The film opened an engagement at the Auditorium on the following Monday.

Thomas Now Lehrman Publicity Chief.

Edward C. Thomas, west coast manager of the Exhibitors' Trade Review, at Los Angeles, for the past two years, has resigned from that paper and has assumed the duties of publicity director at the new Henry Lehrman studios in Culver City.

Darwin S. Karr, who has just arrived from New York, has taken charge of the Trade Review offices.

Studio Shots

Fred Kley, studio manager of Lasky's, who has been in New York for the past few weeks, is expected to return to the West Coast about July 1.

William D. Taylor is making scenes for "Huckleberry Finn" with Sacramento River steamboats for Mississippi River atmosphere.

Geraldine Farrar and Robert Warwick each made a personal appearance in Los Angeles theatres last week in connection with the showing of their most recent films.

Ruth Roland, who returned last Wednesday from New York, brought back a contract to make two serials a year for the Ruth Roland Serials, Inc., to be distributed through Pathe.

A large number of film stars and players attended the funeral of George Schaefer, Anita Stewart's chauffeur, who died last week.

Carl Downing, of New York, is coming soon to Hollywood to take charge of the publicity department at the Fox Studio.

Fred Booth has been appointed assistant to David Thompson, studio manager at Metro, to succeed R. A. Taafe.

Franklyn Farnum has been signed to star in a series of 26 two-reel pictures to be produced at the Selig Studio for the Canyon Pictures Corporation.

Harold Bell Wright, author and photoplay producer, has gone to New York for an extended stay.

Florence Oberle, stage and film actress, formerly with Essanay in Chicago, welcomed home her son, Private Jack Oberle, last week, after having mourned him as dead for several weeks last winter.

The Scream Club, at the instigation of Pat Dowling, Carl Robinson, Bennie Zeidman and Clarke Irvine, gave another joy-fest at Seal Beach on June 28.

The leaky old bungalow that has served as headquarters for the Brunton scenario and publicity departments for several years will be torn down in a few days, and the two departments will be given sure-enough offices with rain-proof roofs on Brunton's Broadway.

The latest wedding to be reported in Filmland is that of Spike Robinson, picture actor and pugilist, to Alma Jones, widow of the late Harold Lockwood.

George Hackathorn is supporting Madlaine Traverse in the new Fox feature, "The Splendid Sin."

Beatrice LaPlante, a girl from Montreal, will be seen in support of William Desmond in a coming J. D. Hampton production.

Luther A. Reed, scenario writer, formerly associated with Universal and Metro, is now writing the continuity for an Ince

Doug Is Tickled at the Way His First United Artists' Picture Is Coming.
So, with Marjory Daw, his leading lady, he congratulates Director Joe Henaberry.

feature to be made from the Gouvernor Morris story, "Behind the Door."

Annette Kellerman, who, with her husband, is spending a vacation at Catalina Island, has almost decided to do a water picture for the Catalina Island Submarine Pictures Corporation.

Milburn Moranti and Hap H. Ward, of the Model Comedies, have gone on a trip to Yosemite during a rest between pictures.

Jack Conway has been engaged by Metro to direct Bert Lytell in "Lombardi, Ltd.," now being done into continuity by June Mathis.

Syd Chaplin is making preparations to begin his first production for Paramount at the Lasky Studio.

Kathleen O'Connor, leading lady in Jim Corbett's serial for Universal, has been engaged to play a leading part in a coming Zane Grey production.

Ann Little has signed up for a year with the National Film Company to play the feminine lead in a fifteen-episode serial written by Paul Hurst.

Antonio Moreno will go East for a two weeks' vacation as soon as the final scenes for "The Perils of Thunder Mountain" are completed.

Will Rogers' first feature to be made at Goldwyn this summer is an adaptation of Opie Read's "Old Ebenezer."

Margarita Fisher has completed "The Hellion," and has had a little shopping vacation in Los Angeles before starting on another picture at the American studios in Santa Barbara.

Blanche Sweet has been engaged by Jesse D. Hampton to star in "A Woman of Pleasure."

Mildred Manning, who recently finished her work in "The Westerners," has gone back to New York City.

Supporting William Farnum in "The Wings of the Morning" are Louise Lovely, Genevieve Blinn, G. Raymond Nye, Hershall Mayall, Clarence Burton and Harry DeVere.

Mrs. Rosanna Moore, mother of Tom, Owen, Matt and Joe, is suffering from a nervous collapse.

Mary Pickford has subscribed 5,000 pounds to the British Victory Loan.

D. W. Griffith has taken his company, which includes Carol Dempster, Clarine Seymour, Richard Barthelmess and Ralph Greves, to Toulumne County for scenes in his current production.

Fred Myton has joined the scenario department of the Jesse D. Hampton Studio, and is preparing the working script of "The Prince and Betty," a P. G. Wodehouse story.

Forrest Stanley is Vivian Martin's leading man in "His Official Fiancee."

Production on "Fair and Warmer," a May Allison feature, starts the first week in July at Metro under the direction of Henry Otto.

Wallie Reid, Jr., celebrated his third birthday on June 18 with a regular party at which many children of film players of note were present.

Marjorie Daw has been engaged to play leading roles in the Marshall Neilan productions.

Nell Craig, former Essanay star, is playing in the all-star Universal picture, "Common Property."

Gale Henry and her husband, Bruno J. Becker, are taking a vacation at Big Bear Lake.

It has just been discovered that Helene Chadwick, Tom Moore's leading lady in his newest Goldwyn feature, has been married for more than a year to Lieut. Wellman, of the army.

Earle Williams, who has just finished "The Wolf" for Vitagraph, is appearing at court this week in response to a breach of promise suit.

Maurice Tourneur has begun the production of "Victory," from the story by Joseph Conrad, with a cast which includes Jack Holt, Lon Chaney, Wallace Beery, Bull Montana and Seena Owen.

Upon completion of "Wings of the Morning," William Farnum will return to New York and his home at Sag Harbor, where he will rest a few weeks before starting work in pictures in the East.

William Russell has completed his contract for the American-Pathe features which he has been making at Santa Barbara, and leaves this week for New York to affix his signature to another contract awaiting him there.

Tsuru Aoki, wife of Sessue Hayakawa, gave a dinner at Glengarry Castle one evening last week in honor of Peggy May, the English actress, who has recently become a Haworth star.

Billy Parsons and his wife Billie Rhodes are planning to sail to Hawaii next week on their deep sea yacht with a cameraman to make a travelogue of their trip over the islands.

ALICE BRADY SIGNS WITH REALART

Star of "Forever After" Stage Production Will Appear in Eight Pictures During Coming Year

ANNOUNCEMENT comes from Realart Pictures that Alice Brady has been signed to star for that organization. This follows closely on the announcement that Mary Miles Minter has been engaged for a long term of service with the new company.

Miss Brady is pledged to appear in eight pictures during the coming year. Her strenuous assignment will be carried out during this summer, and later while she is on tour with her stage success, "Forever After." Miss Brady's backers are alive to the fact that her following has been enhanced by her success in "Forever After." This idea was expressed by the New York Evening Sun on the occasion of Miss Brady's 344th performance in New York when it said: "Through her brilliant work behind the footlights she has doubled the following which is hers as a star of the screen and has won recognition as one of the best equipped young actresses on our stage."

Alice Brady.
Popular star who has just signed a contract with Realart.

Has List of Successes.

Starting with "The Ordeal of Rosetta," in which she showed a good training in technique by impersonating two sisters of opposite character, she went through "The Death Dance," "Her Great Chance," "The Better Half," down to "Red Head."

The opening number for her Realart Pictures is the great Owen Davis play, "Sinners," which made a record run two or three seasons ago at the Playhouse, New York, with the young star herself in the leading part. Owen Davis, author of "Sinners," also wrote Miss Brady's present stage success, "Forever After."

"Sinners" was produced by her father, William A. Brady, at one of his own theatres and went on the road the following season playing the entire year with Miss Brady and a cast which included Robert Edeson, John Stokes, Charles Richman, Florence Nash, Gertrude Dallas, Emma Dunn and William Walker. The screen production of "Sinners" will be under the direction of Kenneth Webb.

An Interesting Career.

Miss Brady's twenty-four years of life have been crowded with the concrete rewards of industry and talent. She began her speaking career in musical comedy appearing in "The Mikado" and "The Balkan Princess." She then forsook the lighter field for the drama, making her first early success in the leading role of "Little Women," which ran for a full year. She also played leading parts in "Things That Count," and in "Sinners," as noted above.

One of Miss Brady's screen successes was in Eugene Walter's great play, "Paid in Full." Others in which her versatility showed to advantage were "Maternity," "The Hungry Heart," "In Darkest Russia," "The Ordeal of Rosetta," "Red Head," "The Great Chance," "The Death Dance," "The Better Half," and "His Bridal Night."

New York Authorities Like Artcraft's "The Avalanche"

JAMES E. SMITH, Assistant District Attorney at the County of New York, and recognized as a national authority on the legal phases of gambling, has given his emphatic praise to "The Avalanche," Elsie Ferguson's new Artcraft production, which was released June 29 and which was the attraction at the Rivoli Theatre the past week. The picture, which was directed by George Fitzmaurice, with scenario by Ouida Bergere, is based upon Gertrude Atherton's novel of the same name and deals with the subject of gambling as an hereditary instinct.

The presentation of the production at the Rivoli Theatre drew forth the highest of praise from the critics of the New York daily newspapers.

Nor was the work of Director George Fitzmaurice overlooked by the critics. "We hope Miss Ferguson will go right on having George Fitzmaurice as her director," said the Tribune, while the Times critic upset tradition by going so far as to say that "George Fitzmaurice is the real hero."

CO-OPERATIVE STUDIO FOR HOLLYWOOD

Marshal Neilan Completes Plans for New Studio Which Will Be Used by Several Film Companies

MARSHALL NEILAN announces the completion of the plans of the Co-operative Studios to be built in the La Brea district of Hollywood. The plant is to be situated on a fifty acre plot of ground and will require an outlay of $750,000.

Eight stages of 100 by 200 feet each will be combined under one roof and a large central or hub building, which will serve as a depot for supplies, will contain the property rooms, carpenter shops, work shops and other departments necessary for the building and dressing of sets. This centralization is intended to do away with the usual loss of time and money incurred under other studio systems.

A night force will be maintained and all sets used during the day will be taken down and others needed for the next day's work will be erected and ready for shooting when the director wants them.

All rentals on properties and supplies used by the different companies operating at the plant will be charged for on a co-operative basis.

Will Have Complete Theatre.

The plant will include a completely equipped theatre for the showing of finished films as well as those in the course of production, and a permanent orchestra will be maintained for trying out musical scores and effects.

While the studios will be operated strictly on the co-operative plan each producing organization will have its own executive offices, dressing rooms and as far as production is concerned will be as exclusive as if operating in an isolated studio. Eight companies will occupy the plant, including the Marshall Neilan Productions, and Mr. Neilan will be president and general manager of the entire enterprise. A number of the more important independent producing directors have signed lease for space in the new studios.

Financed by Eastern Capital.

According to a statement made by Marshall Neilan, the venture is to be financed by Eastern capital and all supplies and properties will be bought direct from manufacturers at wholesale prices, thus eliminating the middleman and the high cost of rentals. Mr. Neilan says that the idea is the result of a plan originated by himself and Joseph Engel, of the Metro Corporation, two years ago and since that time he has been further perfecting the idea until he now feels that he has all the details worked out into a plan that will result in one of the most practical and economical film plants ever erected.

Ground will be broken for the new studios inside of two weeks and it is thought that it will take about five months to complete them. In the meantime, Mr. Neilan will start his special productions for the First National at the Lois Weber plant. GIEBLER.

Presents Silver Trophy to Yacht Club.

The Indian Harbor Yacht Club of Greenwich, Conn., has been presented with a silver trophy by Evelyn Greeley, World star, to be raced for by yachts belonging to members of the club, under conditions decided upon by the racing committee. Miss Greeley recently played scenes for "Bringing Up Betty" at and around the club house of the Indian Harbor Yacht Club and became interested in yacht racing—hence her gift.

Punching Holes in Films by Operators Must Be Stopped

THE practice of punching holes in the ends of moving picture reels by operators will be abolished in the Northwest if the campaign just inaugurated by the Minneapolis Film Board of Trade is successful. In a communication sent broadcast to the exhibitors of the Minneapolis territory the Film Board says:

"Operators in a great many cases are in the habit of perforating the end of each reel because it helps them in knowing when they are nearing the end. The exchange managers will appreciate exhibitors immediately notifying them should they receive any film punched in this manner, in which case they can easily trace and find out who is to blame.

"It is our intention to charge all exhibitors for mutilating our property. The Minneapolis Film Board of Trade calls particular attention to the effect that this practice has upon audiences of motion picture houses. The leading man appears with a hole through his head the size of a French 75 and oftentimes the rest of the characters are as badly treated. This does not have a tendency to leave a nice aftermath in the minds of the public."

The Minneapolis Film Board of Trade conclude their criticism of this practice by stating the public must be pleased and their patronage held and such tactics on the part of a few thoughtless operators who seem to think only of themselves and who cannot think far enough ahead for their own benefit, as well as the benefit of the public must stop. If persisted in, it means that eventually exhibitors will take this matter up in a strenuous manner unless the operators stop this practice at once.

Globe Theatre, New Orleans, Finds that "Plot Advertising" Beats Label Variety

WHAT a big and valid drama by a well-known author will do for exhibitors when backed up by intelligent and shrewd publicity and advertising is revealed in new cases almost weekly by Harry Raver's Four Star production of Augustus Thomas' noted stage success, "As a Man Thinks," starring Leah Baird. This production was directed by George Irving and is distributed by the W. W. Hodkinson Corporation.

At the Globe Theatre of the Saenger Circuit in New Orleans, where throughout the engagement this picture played to capacity business, under the intelligent exploitation and handling of the production by the Saenger forces, the volume of advertising in the daily newspapers was maintained at full speed until the last day of the showing.

In other words, the Saenger forces did not announce in advance what was to be the Globe attraction and then forget the picture after the opening. Each day of the run except the eleventh and last day a minimum of 250 agate lines of illustrated display and pictorial advertising was used in each of the three daily newspapers of New Orleans.

The Saenger advertising chief discovered long ago that he could attract audiences in greater measure by advertising the plot of a production to the public than by label advertising. This is only true of production that has a plot strong enough to stand on its own feet. So, day by day, with increasing skill the Saengers sold "plot" to the people they wanted to get into their Globe Theatre and only previously contracted-for pictures that had to be played caused them to withdraw "As a Man Thinks," after the eleventh day.

Denting the Hat and the Bankroll.
Scene from "The 'Con' in Economy," a Paramount-Flagg comedy.

Blanche Sweet Signs Contract with Pathe

BLANCHE SWEET is to be one of the stars of the Pathe program. Jesse D. Hampton has signed a contract for the production of eight pictures built around this popular actress.

The Blanche Sweet Productions is the name of the company and the first stories already have been selected. They will be so shaped as to bring out to the most efficient advantage the emotional talent of which Miss Sweet has demonstrated the possession. Her early schooling, under David Wark Griffith and other prominent directors, grounded her surely in her art.

Work is soon to begin on the first production in Los Angeles.

Be rid of that old projection machine and get a new one. Find a market through The World's Classified advertising.

Goldwyn Chiefs Announce Plans for High Artistic Mark in Production

Official Digest of Projects of Future Sets Merit as Selling Basis of All Pictures—Eminent Authors Looms Up Large—New Studio Facilities Help Producing Units—Artists, Directors, Stars and Exploitation Experts Are Mobilized

GOLDWYN PICTURES for the season of 1919-20 will be sold on merit —and merit alone. This is, in essence, the new Goldwyn policy.

Goldwyn Pictures will be of such superior quality, according to the announcement just issued by Samuel Goldwyn himself, that no contracts for sale will be entered into until exhibitors have seen the pictures on the screen.

This distributing policy will place full responsibility for the sale of Goldwyn Pictures on the ultimate merit of each picture by itself.

Exhibitor to Book After Viewing.

The exhibitor will book each production only after he has actually viewed it on the screen. He may book one picture, two, three or four—as he pleases.

The entire Goldwyn producing, creating and distributing organization have been reconstructed, strengthened, and greatly increased in scope in preparation for the new service which Goldwyn now plans to give the motion picture exhibitor.

Four pictures a month will be released by Goldwyn during the coming season. Each picture will represent the highest art in photoplay production. The genius of American authorship contributes its finest blood to the great novels and narratives on which Goldwyn pictures will be based. The most widely recognized of America's dramatic artists will present Goldwyn picturizations to the people of America.

What this policy means to the exhibitor has been clearly described in a statement by Felix F. Feist, vice president of the Goldwyn Distributing Corporation and manager of sales. "The Goldwyn policy," said Mr. Feist, "means that no longer will the exhibitor be given any opportunity to feel that a good picture must carry with a bad one, or that the quality of production can be compromised to meet a specified sales price. The exhibitor will no longer, at least when buying Goldwyn pictures, be placed in the position of a blindfolded man who puts out his hand and takes whatever he finds in front of him.

What the Announcement by Goldwyn Officials Contains.

Goldwyn Pictures Made and Sold on Merit. By Felix F. Feist, Vice-President.

New System Aims at Business Democracy. By Samuel Goldwyn.

The Day of the Story Is Here. By J. G. Hawks, Chief of Scenario Staff.

Eminent Authors in the Public Eye. By Rex Beach, President Eminent Authors.

The Sacrifice for Excellence. By Abraham Lehr, Vice-President at Studios.

Hugo Ballin Notable Figure in Art.

Personality of Goldwyn Directors.

Ford Educational Wins Approval.

Publicity and Exploitation Extended.

Many New Releases.

Culver City Studios Model Plant.

Time Ripe for New Idea.

"It is impossible to club an exhibitor into spending money for pictures that he doesn't want and shouldn't have. The Goldwyn policy makes it impossible for the exhibitor to do anything except follow his own discretion. What he wants he can have. What he doesn't want he discards.

"We have not taken this step merely on our own initiative. For almost a year Mr. Goldwyn and his associates have been discussing, planning and testing out this new plan. Now we bring it out in its entirety, with a widespread organization keyed up to make it successful. From the very beginning of this organization there has been no room in it for inferior production.

Exploitation Experts With Exchanges.

"This is not mere rhetoric on our part. In preparation for this new service we have organized in each of our branch offices, covering the motion picture field of the United States, an entirely new method of putting the picture over for the exhibitor. A specially trained exploitation and publicity expert has been attached to each of these branch cities, whose sole duty will be to establish a closer relationship between the public and the exhibitor who shows Goldwyn pictures.

"A sweeping national campaign of poster and newspaper advertising will give irresistible strength to every Goldwyn exhibitor. Pictures for the next season are at this very moment in the possession of branch offices for first trade showings under the new plan. All the great pictures of the Goldwyn Pictures Corporation and the Eminent Authors Pictures, Inc., which are listed in the new Goldwyn announcement, will go to the exhibitor fearlessly and openly, standing each on its own merit, under the revolutionary condition of the new Goldwyn system."

Five Goldwynites Who Keep the Art and Scenario Mills at the Studios Continually in Action.
From left to right: J. G. Hawks, managing editor; Thompson Buchanan and Louis Sherwin, editorial staff; Harry Durant, scenario editor, and Hugo Ballin, art director.

"New System Aims at Business Democracy"

By Samuel Goldwyn, President of Goldwyn Pictures Corporation

ON the threshold of the new producing and distributing season, which will be characterized by a tremendous outlay for stars, great novels, direction, equipment and exploitation, Samuel Goldwyn, President of the Goldwyn Pictures Corporation, made this statement:

"The great strides which the motion picture has made in the last few years demand an entirely new procedure on the part of producers, for both creating and distributing their pictures. Hereafter only great productions and organizations will be adequate to the great hunger of motion picture audiences everywhere for significant pictures.

Working With a New Attitude.

"The executives of the Goldwyn Company have seen for the last eight months that an entirely new attitude must be formulated by producers if they intend to keep pace with the stride of exhibitors and the public. Everything that has been done in this company since last fall has been accomplished with that end in view.

"Our development in the last eight months from day to day has followed in every step taken, a logical and consistent plan. It is for Goldwyn the culmination and climax of an idea that has been growing, evolving, and has itself taken shape in the mere process of growth.

"Six weeks ago this company purchased the largest single studio property in the world in preparation for the great future of Goldwyn pictures. I, myself, have spent months in the effort to secure for us the finest array of brains in the producing and directing world. I may be pardoned a certain amount of pride when I say that the organization at Culver City is second to none in motion pictures.

Abolish Evils at One Swift Blow.

"This great structure of equipment and brains enforces on us necessarily an entirely new policy in the means of bringing our pictures to the attention of the public. Hereafter no picture issued by Goldwyn will rest on anything except its own merit. It is a point of considerable importance and pride with us that by one swift blow we abolish any opportunity for any of the evils in the Goldwyn Company which have grown up generally in connection with motion picture distribution.

"We aim here at a democracy of business to keep pace with the democracy for which we stand in American life. We do not intend ever to force any exhibitor to accept any of our wares unless they are so meritorious and attractive that he feels he must have them. The old system in which the good product carried the bad is gone forever. Each picture now rests upon its own base. It is clear that this puts a duty upon us, not merely a duty but a new principle for self-preservation.

"Organization alone is worth nothing unless you have a product which is equal to it in power, quality and meaning. Our stars are the very pick of the screen. But great actors and actresses alone are powerless unless with them is allied the understanding, the penetration and intuition of great creative artists.

Co-operating With the Authors.

"No novelist can any longer complain with cause that he is unrecognized by the motion picture producer. I cannot speak for others, but for ourselves 'the great novel,' 'the great narrative,' stands foremost. It is for that purpose that we have put our energy and a considerable part of the wealth at our command into the organization of Eminent Authors Pictures, which has tied to us for a long term of years the genius of the most eminent novelists in America. The introduction into the motion pictures of such conspicuous pictures and famous writers as Rex Beach, Gertrude Atherton, Mary Roberts Rinehart, Rupert Hughes, Gouverneur Morris, Basil King and Leroy Scott, marks a new stage in the development of this art.

"From every standpoint we mean to have Goldwyn Pictures remain the best in the world."

Samuel Goldwyn.
President of Goldwyn Pictures Corporation.

The Day of the Story Is Here!

Says J. G. Hawks, Goldwyn's Chief Scenario Writer, in His Following Statement on Growth of Picture

ANORMAL child inevitably grows tired of the toys of his first years and in its progression to manhood reaches out for more imaginative things to stimulate the commonplaces of life. It is a genuine paradox that with this intenser imaginative stage there comes a correlated sense for fidelity to truth, to conformity with reality. The boy or girl soon becomes tired of the Cooper Indian who is forever starting something by stepping on a dry twig, and wants characters and situations which are less naive. In this respect the public may be likened to the intelligent child in its reception and subsequent attitude towards the movie.

Freshness and Youth Needed.

The motion picture could not endure forever on a basis of novelty. The time has come when it is impossible to sell a picture to an exhibitor on the mere prestige of a real artist being the star of the production. Yet the introduction of such artists into the motion picture was a step subsequent to the elimination of the ingenues and a step preceding the present condition when an exhibitor—and his public—demands a story.

Even more than on the stage the element of freshness, of youth, needs to be incorporated into film stories. The great trouble for a number of years was that this vital factor was regarded as the only necessary factor. The element of strength, that is, of a theme sustained by its own sane power, was completely negated. Everything was subordinated to curls and little babies. And, withal, the great point was missed that a motion picture is a story in action and not a play.

A change came when artists with reputation began to take their places in the new art. The public, maturing, demanded more reality of expression and less mush.

Writing a five-reel feature is not by

Felix F. Feist.
Vice-President Goldwyn Pictures.

any means a simple task. This will be more readily realized when the fact is considered that the film of a five-reeler is approximately one mile in length, contains from one hundred and fifty to two hundred and fifty scenes, and consumes one hour and fifteen minutes on the screen. The mechanical difficulties of keeping straight the thread of the story during the shifting and changing films is thus great, but it has been done, is being done, and will continue to be done in greater proportion. We of Goldwyn recognize this as inevitable and therefore bend all our efforts to meet the "fait accompli"—the accomplished fact; in other words, we are determined to get the best stories for the best stars.

The best illustrations of my thesis that comes to my mind are two Goldwyn pictures lately released—"The Crimson Gardenia," by Rex Beach, and "The City of Comrades," by Basil King. Mr. Beach's film is pitched in a melodramatic key, but once its promises are granted, development follows development with precision and effect. "The City of Comrades" lacks the carnival background of the other; it is a realistic theme realistically carried out. So far as the serious side of screen drama is concerned, these two pictures concern themselves with its two main departments—the melodramatic and the realistic. Yet they are each as effective as the other in their own spheres.

Rex Beach Says Public Will Follow Eminent Authors Stories on Screen

WHEN Samuel Goldwyn and I organized the corporation of Eminent Authors Pictures," said Rex Beach, President, "we saw very clearly the great demand of exhibitors and their public for pictures that lived up to the name of the author. The millions who read a story by Rupert Hughes in the Cosmopolitan or Mary Roberts Rinehart in the Saturday Evening Post, want to see the story done at its best on the screen. They are now assured of this by the new production methods of author-producer co-operation exemplified in Eminent Authors Pictures.

Public Wants Consistent Entertainment.

"Seven points will determine the success of the enterprise as a money maker for the exhibitor and ourselves, and I believe they are all as plain to the public as to the exhibitor.

"1. What the public wants is consistently good pictures. They may want to see a spectacle now and then, but they want to be sure week in and week out of a good entertaining photodrama.

"2. To get a good photoplay, the producer must have a good story to start with. The most popular authors are writing the most popular stories, and the Eminent Authors are the featured writers of the magazines and books of greatest circulation in America.

"3. The industry of motion pictures needs the new brains and the active imagination of the authors who have good stories to tell. I will go so far as to state that the future of the industry depends upon the active co-operation of creative writers.

"4. The motion picture industry becomes an art when it enlists the active aid of men of imagination and genius who have the story-telling gift.

Wide Range of Eminent Authors.

"5. Stories must be distinctive. The production of pictures has run into a rut. The great appeal of Eminent Authors Pictures grows out of the wide range of interest the seven authors have.

"6. The continuity of stories in preparation for the screen is of recognized importance. The author is needed here to see that his big scenes are included and his characters kept true to the spirit of the story.

"7. This is the day of whole-hearted co-operation between author, director and actor. The director of the new order will dominate in Eminent Authors Pictures because he welcomes all the help he can get.

Newspapers Friendly to Authors.

"I am not putting this as startling as might be the policy of some producers, but I guess the trade will get the idea straight enough. It appeals to their good business sense just as it has appealed to the interest of the general reading public.

"The newspaper public has been exceedingly friendly to the idea of this organization. The clippings are still coming in from papers all over the country. Perhaps the newspaper crowd realizes even more than the exhibitors what a tremendous public is interested in our authors.

"Each author will be identified on the screen story by a line such as the Goldwyn organization originated for me. My pictures, for instance, have carried the line, 'A Rex Beach Picture.' The same idea will be applied to the productions of Eminent Authors.

Advertising Value in Stories.

"It is a fine thing for the authors and for the exhibitors that Eminent Authors Pictures will be developed in connection with Goldwyn. In presenting to the screen the best brains of the writing world, Eminent Authors Pictures sets a new mile post on the path of the motion picture profession. One thing the exhibitor may be sure of, besides consistently good stories, properly exploited, and that is a newer and larger audience in his theatre among the reading public who will follow the screen efforts of Eminent Authors with the same degree of attention that has made these particular authors the featured names of the greatest periodical publications in the world."

Rex Beach.
President of Eminent Authors' Pictures, presents seven big points in their favor.

Gabriel L. Hess.
Secretary-Treasurer of Goldwyn.

Alfred Weiss.
Vice-President Goldwyn Pictures.

Studios Which Lend to Artistry

Goldwyn Plant at Culver City, Covering Forty Acres, Is Equipped with Every Modern Detail

IT was the large production plans before it which induced the Goldwyn Pictures Corporation to purchase recently the Triangle Studios in Culver City, Cal. The impending formation of the Eminent Authors' Pictures, Inc., and the continuities which had already been selected by Goldwyn for its own productions influenced the company to make a purchase of the big studios in an outright cash transfer.

Studios Cover Forty Acres.

The Triangle studios were built and equipped at a cost of more than a million dollars. They cover a forty-acre tract of hills, valleys, plains and woodland, giving every known variety of scenic background to picture directors. Since the studios were first leased the Goldwyn company has made all of its productions there, and now has eight companies at work.

The new studios will give a splendid equipment for the great productions that are being planned. They are more than a producing center for motion pictures. They are actually a city with city parks, libraries, theatres and long striking highways. The glint of the sun on the huge steel and glass production stages can be seen for miles around.

The store houses and wardrobes, housed in separate buildings, are complete in every detail. A chemical laboratory in a building set apart, to eliminate danger from fire, is fitted out to the last detail with all the refinements of modern photography. Among the other buildings are a complete portrait studio, a garage with room for thirty-five cars, an extensive swimming pool, and a steel and concrete vault to assure the safety of the costly equipment used in producing.

Artistry in Building Construction.

No artistry has been spared in the construction of the grounds and buildings. Entrance to the establishment is through an arch, guarded by broad iron gates. The administration building is just inside. A large force of gardeners is kept to guard the many trees from injury.

Notwithstanding this almost perfect production center various ramifications of the gigantic studios were begun as soon as they passed into Goldwyn's hands. New stages were erected and the dressing-rooms extended. A large portable electric plant was perhaps the most important addition.

Marvel in Lighting Equipment.

Both time and trouble are obviated by this plant, which was perfected, incidentally, by the Goldwyn electrical staff. The big machine was first used in the Madge Kennedy production of "Through the Wrong Door." It is a marvel in lighting equipment constructed along the most practical lines. Pulling full load, it supplies sufficient power for broadsides, banks, spots, and many small lights. With its final complement of a complete self-starter, the machine is entirely illustrative of the exhaustive thoroughness with which Goldwyn is prepared to handle its productions.

Own Work Reflects Spirit of Directors

MOTION picture directors can no more dissociate their personalities from their productions than can a screen or stage star. Close observation of the work of the Goldwyn directors, Clarence Badger, Reginald Barker, Harry Beaumont, Frank Lloyd and Victor L. Schertzinger compels conclusion that directors are no gods of sudden magic, but very likable to people who bow to the eternal truth of "By their works, shall ye know them."

But Badger Does Not Badger.

Gentle and diplomatic in method is Clarence Badger, who directed Madge Kennedy in some of her notable pictures, "A Perfect Lady," "Daughter of Mine," and "Strictly Confidential." He gives his players few instructions, but by suggestion and discussion cultivates sympathy for the effects he is trying to achieve, with the result that the players working with him see his point of view and try to make it real.

Mr. Badger was formerly editor of Youth's Companion. Later he wrote scenarios for Lubin, Universal and Keystone; and now is giving the fruits of a full experience toward the making of the better kind of pictures for Goldwyn.

Reginald Barker, who has just signed again for a long term of years, has lived his life within the shadow of the calcium. Born in Scotland and educated for the stage, he wrote and produced a play at the age of sixteen. Later, on coming to America, he managed a stock company in Kansas City. From this he branched out as producing director for Henry Miller, Olga Nethersole, Emily Stevens, Robert Hilliard and Walker Whiteside.

In all this work, Mr. Barker's interests and temperament centered on plays of a markedly dramatic nature. Consequently, when he was chosen as the director for Geraldine Farrar, he insisted on building up every dramatic situation by every means which his training suggested. The success of his methods find their justification in "The Hell Cat," "Shadows," and "The Stronger Vow."

Beaumont for Human Interest.

In contrast to his ideas on the essential in cinema productions are those which Harry Beaumont successfully introduced in pictures featuring Tom Moore. The human interest note, the pathetic lovable, the foibles of character rather than strong plot and action, seize the attention of Harry Beaumont. His ten years of stage experience and seven years as a screen actor with the Edison company have produced such pictures of charm and delicate humor as Tom Moore's "Thirty

A Quintet of Goldwyn Directors, All Smiling, Yet Each with a Personality and Production All His Own.
Left to right: Victor Schertzinger, Clifford Robertson, casting director; Clarence Badger, Harry Beaumont and Frank Lloyd.

a Week," "Go West, Young Man," "One of the Finest," and "The City of Comrades."

Entirely different in method is Victor L. Schertzinger, who directed Mabel Normand in "When Doctors Disagree." Probably Mr. Schertzinger's musical training is responsible for his unerring appraisal of the value of singular scenic effects. His sensitiveness to harmonic effects, to the blending of varied moods into one coherent story, account for his successful handling of Mabel Normand's pictures.

A graduate of the University of Pennsylvania, Mr. Schertzinger composed the music scores for thirty-one Ince productions, and has the honor of being the first man to write a score for a motion picture.

Frank Lloyd Mob Expert.

Frank Lloyd, like Reginald Barker, was born in Scotland, and received his stage training in a stock company. Later, he played in vaudeville, but gave this up to assume "heavy" roles for Universal. Some of the pictures which made this youngest of great directors famous are "Les Miserables" and "A Tale of Two Cities." Mr. Lloyd has been especially successful in producing mob scenes of intense realism, and depicting against such backgrounds the most delicate of love stories with strong effects.

Goldwyn Service Extends to Printer's Ink

DURING the last six months the Goldwyn Distributing Corporation has been building a powerful advertising exploitation and publicity organization in preparation for the great pictures which the Goldwyn Company plans to put out this coming season.

Samuel Goldwyn and his associates have long realized that the most important factor in the motion picture industry outside of first-class pictures and inspiring actors is the aid that the producer gives to the exhibitor in helping him get his pictures before the public. Goldwyn publicity and advertising have been distinguished from the very beginning of the Goldwyn Company. Upon this basis of service the company has built a machine which exerts its influence in every corner of the motion picture world.

Organization Is Widespread.

The new system which is now in process of formation will give the Goldwyn publicity and exploitation department representation all over the United States. A broad and extensive exploitation service has been developed for the successful promotion and presentation of the Goldwyn output.

Twenty-two exploitation publicity experts are now being installed in each of the Goldwyn exchanges in the United States. The men chosen for these important posts have been selected because of their broad experience and practical knowledge of all phases of showmanship, publicity, advertisng and exploitation. They will devote their time and efforts to first-hand co-operation with Goldwyn customers. They will prepare and place newspaper advertising and publicity throughout their territories; they will devise and arrange effective lobby displays and stage settings; they will create and put into execution "exterior promotion stunts," publicity and merchant-co-operative drives; they will compile and edit house organs and programs; suggest ways and means to build up patronage in towns and cities where interest is lax.

The aim of the Goldwyn executives is to have these men work in close harmony with Goldwyn exhibitors and Goldwyn resident managers. Goldwyn's platform for the coming season is built upon the actual requirements and wishes of the exhibitor himself with the dominant idea of providing personal service that will assuredly increase the box-office drawing power of Goldwyn productions. These exchange experts will work under the supervision of the Home Offices in New York.

Research to Freshen Ideas.

A systematic investigation has been carried on in the past year to determine exactly what Goldwyn exhibitors need and desire. Goldwyn service experts have repeatedly organized research campaigns and their campaign of next season will be based on their analysis of these results.

In the last three months the publicity and exploitation departments of the Home Office have been more than doubled in size. One of the reasons for moving the Goldwyn executive offices to the new quarters at 469 Fifth avenue was to provide ample facilities for this new growth.

The exploitation and advertising departments have a staff now of more than fifty persons. No opportunity will be lost to convey to the exhibitor in the season that is to come that this widespread organization was formed entirely for his benefit and to bring to him the prosperity which new conditions promise on every hand.

Advertising and Exploitation Experts.

The Director of Publicity at the home offices is Ralph Block, a newspaper writer and editor of long experience in the West and New York, and former dramatic critic of The New York Tribune. Hunt Stromberg, Director of Service, is also a former newspaper man and has had an extensive experience as an advertising agency owner. Kenneth Macgowan, Director of Advertising, is well known in the motion picture field, both as a critical writer on the motion picture and as a publicity expert.

The important department heads working in these three sections of the Goldwyn organization are Howard Dietz, chief assistant to the director of publicity and well known as an advertising writer and expert. Harmon Yaffa, chief assistant to the director of exploitation, and wide known through his

Arthur Ziehm, Foreign Sales Manager, and Three Advertising and Exploitation Heads of Goldwyn.
Left to right: Arthur Ziehm, Ralph Block, director of publicity; Harry Day, circulation manager, and Hunt Stromberg, director of service.

identification with national advertising in all its branches; Albert W. Sobler, exploitation expert and assistant editor for the exploitation department of production press and service books; George Ingersoll, publicity manager for Eminent Authors' Pictures, Inc., and Rex Beach productions, and formerly associated in an advisory capacity with the Charles Frohman Company; Edwin Justus Mayer, former associate editor of Munsey's Magazine, now in charge of the Goldwyn publicity service; Jerome Lachenbruch, assistant editor for the publicity department of the Goldwyn production service book; Miss Lucy Huffaker, in charge of publicity in New York newspapers and national magazines; and Miss Christine Valleau, head of the Goldwyn Bureau of Photography. The Goldwyn art staff is headed by Art Manager Lionel S. Reiss, a versatile and creative brushman.

Each Release Publicized.

One of the chief improvements effected by the service department is the betterment of the advertising material furnished for each release. A new sixteen-page press and service book, the first of which was circulated for the nation-wide exploitation of Tom Moore's "The City of Comrades," takes the place of the four-page newspaper-size sheet issued in the past. Live exploitation and publicity ideas and material are contained throughout, including a section devoted to illustrated lobby displays.

The Goldwynner, the exhibitor-magazine, has been increased in size to twelve pages. The organ is to be published semi-monthly and will be in circulation on the first and fifteenth of the month.

As a subdivision of its Sales Department, Goldwyn has organized a circulation department which will be an additional aid to its branch managers and sales force.

This department will act largely as an intermediary between the various co-operative Departments of the home office, such as the Advertising, Publicity and Service Departments, and the Branch Managers.

Stars Representing All Dramatic Phases

THOUGH the play may be the thing to catch the conscience of the king, as Hamlet wisely surmised, modern theatre and motion picture patrons are not so easily led to disclose their innermost thoughts and partisanships. Today, with a critical audience, the cast is almost as important as the play itself. Perhaps in the art of the screen the need for a capable leading man or woman is even more emphatic than in performances where the voice adds its own peculiar effect to the play.

This close relationship of actor to play, of character type to the part to be interpreted, was appreciated by Samuel Goldwyn when he secured the services of actors and actresses of such diversified temperaments and methods as Geraldine Farrar, Pauline Frederick, Mabel Normand, Madge Kennedy, Tom Moore, Will Rogers and Lou Tellegen.

Geraldine Farrar's career is almost as well known as the voyage of Columbus. The meteoric success of the demure girl from Melrose, Mass., whom Mme. Melba wished to "mother" and present to the great opera world as her protege, has left a trail of light for other gifted American girls to guide their way to artistic eminence. She made her operatic debut in Paris as Marguerite in Faust; and four years later, sang "La Boheme" for the first time at Monte Carlo. At this performance, a young Italian tenor also made his debut with overwhelming success. That tenor was Enrico Caruso.

Social Problems for Pauline Frederick.

When dramatic roles which present a social problem form the subject of Goldwyn plays, Pauline Frederick is usually asked to interpret the leading role. On the stage, the beauty of Miss Frederick caught the spotlight of the public eye; and later, when she rose superbly to the task of living the difficult part of Potiphar's Wife in "Joseph and His Brethren," the dramatic critics as well as the public found another American actress to apostrophize.

In a lighter vein, Madge Kennedy is the favorite of both theatre and screen patrons. Whoever laughed himself to tears over the stage successes, "Twin Beds" and "Fair and Warmer," has a warm place in his heart for the comedienne whose portrayal of the innocent heroine with the penchant for skirting the most serious of domestic difficulties without realizing her danger.

Though Miss Kennedy intended to become an artist with the brush, destiny took a hand in her life and saw to it that she gravitated to the Cleveland stock company of Robert H. McLaughlin, who wrote "The Eternal Magdalene." After two years of solid training, her Broadway success became almost a matter of course. And now, Miss Kennedy has surpassed her stage reputation with a far wider popularity on the screen.

Mabel Normand Dons Comic Mask.

Allied in temperament to Miss Kennedy is Mabel Normand. She too, came to New York to study art. And like Madge Kennedy, her beauty and her talent as an actress, soon diverted her energies from the brush to the comic mask. Agile and free in her movements, Mabel Normand is never so happy as when she can cavort about on the grass with a dozen kids. Her beautifully expressive eyes carry a touch of pathos when her hoydenish roles give her the chance to express the tragedy in the heart of a country girl heroine.

In his own free Western way, Louis Bennison, whose pictures are released by Goldwyn, is quite as young in heart as Miss Normand. His rapid-fire adventure tales of the West present him as the cowboy, the sheriff, or the unsophisticated farmer lad who "packs" a punch where other men wear sleeves. His next picture will be "High Pockets."

Will Rogers' "Pattering" Grows.

Speaking of Westerners, none is more real than Will Rogers, who has just begun a series of comedies at the Goldwyn studios with Peggy Wood as his leading lady. Rogers, the lariat thrower of the "Follies" broke into print recently with a book of funny sayings, one of which President Wilson used in his Boston speech, giving due credit to Will for its originality. At the beginning of his career, Will Rogers was a lariat thrower, and used his unique "patter" to fill in gaps. As his popularity grew, the lariat throwing became secondary to the "patter."

Smiles of a different sort than Will Rogers' countenance have won the hearts of Tom Moore's followers. Perhaps the Irish in him has endeared him to the millions who never miss a Tom Moore picture. In his latest release, "The City of Comrades," he will astonish those who know him best by one of the tensest bits of dramatic acting seen on the screen this year.

Reginald Barker.

Director who has renewed his contract with Goldwyn for a number of years.

Ford Educational Has Pictured 160 Subjects

SINCE the Ford Educational Weekly began to entertain and instruct the motion picture patrons of American theatres, one hundred and sixty different subjects have been presented pictorially and graphically. The early plan of Mr. Ford to bring the wonders of the world within the view of millions of stay-at-homes is succeeding more rapidly than even he surmised.

Mr. Ford set out to dramatize the facts of daily life, the wonders which we read about in magazines and in books of travel, and the development of great inventions which have added the touch of luxurious comfort that is one of the outward signs of civilization.

Approval of Colleges and Scientists.

No finer tribute to the Ford Weekly has been expressed than the unsolicited approval and endorsement of colleges and scientists of repute. The Weekly is now being shown 6,000 days per week and the millions who view it are presented in an entertaining way with some information which will add to the fullness of their lives.

Nine Releases Announced for First Time

ANNOUNCEMENT of the Goldwyn Pictures Corporation's fall releases discloses the promise of several powerful dramatic and many varied comedy productions in which the Goldwyn stars will be given the chance to reveal their individual talents in exceptional roles.

Among the first productions to be released are "Upstairs" and "Empty Paradise," in which Mabel Normand will play the comedy lead; "The Peace of Roaring River" and "The Stronger Love," which present Pauline Frederick in strong emotional parts; "Heartsease" and "Lord and Lady Algy," which will add to the artistic reputation of smiling Tom Moore; "Almost a Husband," a serio-comic story cut to the measure of Will Rogers; "The Golden Song," a spectacular story of modern social conditions in which Geraldine Farrar supported by her husband, Lou-Tellegen, will play the role of an opera singer; and "Strictly Confidential," a screen version of Jerome K. Jerome's "Fanny and the Servant Problem," a perfect vehicle for dainty Madge Kennedy.

Mabel Normand "Upstairs" in "Empty Paradise."

Mabel Normand in "Upstairs" is a nonentity in the sub-kitchen of a large hotel. Her prayer for a moment of luxury is granted in a most romantic way, for that moment is drawn out for the rest of her days. In "Empty Paradise," the Goldwyn hoyden is a circus rider, whose manager takes advantage of her innocence and places her in the position of shouldering the blame for a theft which he engineered.

Pauline Frederick is the victim of a cruel matrimonial hoax in "The Peace of Roaring River," in which a vicious postmistress lures a poor Eastern girl to the West with forged notes. But her terrible dilemma is finally solved by the magnanimous attitude of a fine son of Nevada. In "The Stronger Love," a drama by Louis Sherwin, Miss Frederick plays the second wife to a man who idolizes the memory of his first wife's overwhelming affection. His relatives help to maintain the legend of the first wife, when the second discovers a series of letters which she had received from a lover.

Tom Moore in Charles Klein Play.

"Heartsease," from the play by the late Charles Klein, is Tom Moore's next release. The title is the song in an opera by an unknown musician, which was stolen and presented as original work by the aristocratic thief. The development of the story includes a strong and tender love story in which Tom Moore has a chance to disclose his ability to portray intense emotion in a suppressed way. His later release, "Lord and Lady Algy," which Maxine Elliott and William Faversham played on the stage, introduces Tom Moore as the younger son of an aristocratic English family with sporting proclivities.

"Strictly Confidential," Madge Kennedy's newest vehicle is now the fourth form of Jerome K. Jerome's story, "Fanny and the Servant Problem." The plot revolves about a girl of the stage who marries a lord, and discovers that all her servants are relatives. Accustomed as they are to the conventions of their master, they attempt to train their relative in the duties of a "lady." The actress-lady rebels to the point of leaving her husband, when the entire household seems to grow warm with understanding and an impending rupture ends in a promise of lasting happiness.

Will Will Be "Almost a Husband."

"Almost a Husband" falls in loose creases about the out-door personality of Will Rogers. The character creates the same sympathy for Will Rogers that won him an army of friends in "Laughing Bill Hyde." Will Rogers on the screen will be supported by Peggy Wood, who made a sensation in New York last year in "Maytime."

Geraldine Farrar's next release will be a super-production in which the star will have the devoted support of her husband, Lou-Tellegen. "The Golden Song" is the name finally decided upon for the picture, which will present Miss Farrar as a Russian opera singer who is the unhappy pawn of events over which she has no control.

The Sacrifice for Excellence

Policy By Which Goldwyn Insures New Standard, Says Abraham Lehr, Vice-President at Studios

UPON Mr. Goldwyn's retirement from one of the early producing companies, he carried with him the ideal, fostered by his youth and his experience in production, of advancing the art of the motion picture. He combed America for big minds with large vision to help him in the mission that he had undertaken. He succeeded in gathering together a nucleus which led to the formation of the Goldwyn Pictures Corporation in November, 1916.

Spent Money in Experimentation.

At a sacrifice of time and money, many experiments were made with this ideal in view. For example, when "Polly of the Circus" was made, the cost of production was three times that of the ordinary cost for making a picture of similar magniture. But the experimentation was worth the money, and the result was a step forward in the art of making motion pictures.

While the Goldwyn Company was formed in November, 1916, it did not release a picture for public exhibition until September, 1917. But during that time all of its energies were bent to perfect the quality of production in Goldwyn Pictures.

Abraham Lehr.
Vice-President in charge of Culver City Studios.

"Surrounded" Himself with Brains.

As an example of the lengths to which Samuel Goldwyn went to obtain what he thought was necessary to bring his pictures to the standard he had fixed for them, he surrounded himself with such men as Hugo Ballin and Everett Shinn, whose artistic worth was immediately recognized by the vast motion picture-going public.

The most important step taken by the Goldwyn Company was the organization by Rex Beach and Samuel Goldwyn of a new producing company known as Eminent Authors' Pictures, Inc. For a long time, Mr. Goldwyn has declared that the motion picture would fail as an art until the strategic value of the narrative is recognized. Last spring he stated publicly that the Goldwyn Company would no longer concentrate on quantity production; that the new policy would be one of fewer and better pictures. The organization of the Eminent Authors' company was a logical step in this direction. The attachment of such famous personalities as Rex Beach, Gertrude Atherton, Mary Roberts Rinehart, Rupert Hughes, Gouverneur Morris, Basil King and Leroy Scott to the Goldwyn staff for the exclusive production of their own works in motion pictures, with the proviso that they would co-operate in production, was a step which at once set a new fashion in the field of the photoplay.

June 29 Attractions at New York Theatres

RIVOLI—"The Avalanche."
Artcraft Picture.
Starring Elsie Ferguson.

RIALTO.—"Girls."
Paramount Production.
Featuring Marguerite Clark.

STRAND—"Sahara."
J. Parker Read-Hodkinson Picture.
Starring Louise Glaum.

BROADWAY—"Yankee Doodle in Berlin."
Sol Lesser Attraction.
Featuring Mack Sennett's Bathing Girls.

The Picture a Medium for Art

Hugo Ballin, Goldwyn Art Director, Has Taken The Photoplay Seriously as Field for Creation

ONE of the foremost art directors in the motion picture industry belongs to Goldwyn in the person of Hugo Ballin, whose settings have established a new standard for judging pictures.

"Whatever success I have achieved as art director for Goldwyn," he says, "is because I have from the beginning taken the motion picture as a serious medium for artistic expression. Since the days of the minstrels who went about ancient lands chanting the glories of bygone days and heroic exploits, there had been no medium to which the great masses of the people had an opportunity to respond. This new thing, this original medium, was not limited as the 'legitimate' theatre is.

Goldwyn Has Been Generous.

"Here we have every chance to make our scenes perfect. Our limits are only financial; and it is gratifying to be able to say that Goldwyn has never hesitated to outlay any money which seemed to make realistic the picture under production. For instance, in our present work on Miss Farrar's new picture we have built a street scene in Petrograd which cost $35,000. In one sense this was extravagant; but in the sense of creating the ultimate reality we were capable of, the money was well spent. And this should be and is the sense of all our creations. To erect beauty and reality in our settings is our final function. It is a worthy one."

List of Awards Imposing.

Hugo Ballin has been awarded many distinctions, not the least of them, in his opinion, having been that of being nominated to The Hall of Fame by "Vanity Fair." He studied at the Art Students' League in New York City, and completed his artistic education in Rome and Florence. His list of awards is an imposing one.

In 1905 he won the Shaw Prize Fund. The following year his merits were rewarded by the Thomas B. Clarke prize and the Architectural League Medal. The latter was again awarded to him a year later, when he was also awarded a medal by the Buenos Aires International Exposition. That same year, 1907, was indeed a year of triumph for him, in addition to those already mentioned, he won the Hallgarten Prize, the Isidor Gold Medal, and the Anthony Dyer Prize, R. I.

Work Widely Recognized.

His work has been reproduced in the Critic, Century, International Studio, etc. Before he began to design motion picture settings his specialty was mural decorations, his most noted efforts being the executive chamber at Madison, Wis.; and in the homes of Oliver Gould Jennings, New York City, and E. D. Brandegee, Boston. His decorative pictures are in many private collections, and he is represented as well in the National Museum, Washington, D. C.; Montclair Museum, New Jersey; and Ann Mary Memorial, R. I. He is an associate of the Academy of National Design, a member of the Architectural League, the Society of Mural Decorators, the National Club (Rome), the National Institute of Arts and Letters, the American Water Color Society, and the Society of Arts and Letters, Paris. In addition to all this he is Goldwyn's art director.

Foreign Market Covered by Goldwyn Activities

WHEN the Goldwyn Distributing Corporation began its activities as a releasing organization in the United States, it at once realized the great possibilities which the foreign markets offered for American productions. A foreign sales department was immediately organized, and within seven months of its inception, Goldwyn Pictures made their appearance in the leading theatres in all countries not cut off by the war. The end of the war has given new impetus to this foreign development, and a widespreading foreign organization has been built up for that purpose.

Ziehm Has Extensive Knowledge.

Arthur Ziehm, manager of the Goldwyn foreign department, has acquired an extensive knowledge of foreign conditions such as can only be secured by travel and actual contact with the customers of each territory. His acquaintanceships, many of which have ripened into strong friendships, extend throughout the entire world.

Arrangements are now under way whereby the foreign market will receive still more consideration in the future than it has in the past. A service and publicity department destined to create a closer co-operation between Goldwyn and the foreign distributor as well as the exhibitor is being established. Goldwyn's chief distributor in the United Kingdom is Sir Oswald Stoll.

Dollars and Cents for Showmen

Seen in Advertising Possibilities of Widely Read Eminent Authors Stories--The First Seven Releases

REX BEACH and Samuel Goldwyn announce the first seven productions of the seven authors who have united in the most ambitious undertaking of the motion picture industry in the organization of Eminent Authors Pictures. The audiences that these authors command by their written word will be able to identify these pictures because each one will carry the name of the author.

"Cup of Fury" First Hughes.

The continuity is well under way for the first Rupert Hughes picture which will be called "The Cup of Fury," after the name of the novel which is now having tremendous sale in book form following its serial publication in the "Red Book."

"Perch of the Devil" will be the first Gertrude Atherton picture based on one of the most successful novels of the foremost of women novelists. The story has two great heroines, the figures of women you can't forget.

Rupert Hughes.
Writing "The Cup of Fury" as Eminent Authors' contribution.

Scott Contributes Master Story.

"Partners of the Night" will be the first picture for Eminent Authors by Leroy Scott. This master writer of detective tales and the whirling life of the underworld, contributes the characters and plot that made his stories one of the best serial features ever published by the Metropolitan Magazine.

Mary Roberts Rinehart will contribute "The Amazing Interlude," one of the two great novels of the year and a story of international popularity, which was published in the Saturday Evening Post and then in book form by Harper, and again is being reprinted by Grosset and Dunlap. Mrs. Rinehart is a master of mystery and mother love and romance in village street.

Basil King's Will Be "Straight" Picture.

"The Street Called Straight," will be the first Basil King picture and one of the best by an author who commands the tremendous audience of the Saturday Evening Post, Cosmopolitan and Harpers. He is noted for his pictures of ambition and genius in triumphant struggles with fate and faith.

"The Wild Goose," now running serially in Hearst's Magazine, will be the first Eminent Authors production by Gouverneur Morris. This is said to be the most crackling shot that has been fired at the burning question of divorce. In this novel, Mr. Morris has pictured New York artist life vividly.

Beach Sets His in Alaska.

Rex Beach surpasses his previous productions in his first release for Eminent Authors pictures which will be called "The Girl from Outside." The Beach power and tremendous punch are there and something more. The heroine is an appealing figure as she comes from death's door on board ship to the cabin of three crooks in Nome.

GIRDLING THE GLOBE FOR UNCLE SAM

Guy C. Smith on Film Mission Goes Entirely Around the World—Travels 30,000 Miles and Visits Twelve Countries During Trip Which Lasted Twenty Months

By Charles S. Sewell

PROBABLY the only United States Government official, if not the only American who traveled entirely around the world after this country entered the great war, is Guy Croswell Smith. Not only is Mr. Smith a film man, but his mission was entirely in connection with motion pictures.

Realizing the enormous value of the screen as a medium for combating enemy propaganda, plans were formulated by the authorities at Washington, which resulted in Mr. Smith being appointed a special representative of the State Department and his sailing for Russia in August, 1917. He was well qualified for the task, for beside being a born diplomat, he speaks several languages, and already had had foreign experience, as he handled "The Birth of a Nation" in Argentine, Uruguay, Chili, Bolivia and Peru.

Goes to Russia Via the Pacific.

Account of conditions on the Atlantic it was decided that Mr. Smith should proceed via the western route; so leaving New York he traveled via Vancouver, Japan, Korea, thence via the Chinese Eastern Railway through Manchuria to Harbin and over the Trans-Siberian Railway through Siberia and Russia to Petrograd. It took him eight weeks to make this journey which covered about 17,000 miles.

Mr. Smith's stay in Russia lasted until March, 1918. He was there during the latter part of the Kerensky regime and when the Bolshevik revolution occurred. From Russia he proceeded with great difficulty to Stockholm, where he remained until October, 1918, as Director of the Division of Films for Scandinavia. He was then transferred to Switzerland in the same capacity, spending considerable time in London and Paris en route. When the work of the division was discontinued in Europe, Mr. Smith returned to Stockholm for a short while and then crossed the Atlantic, completing his world tour by reaching New York in March, 1919, after being absent for twenty months and having traveled about 30,000 miles.

In all, twelve countries, Japan, Korea, Manchuria, Siberia, Russia, Finland, Norway, Sweden, Denmark, England, France and Switzerland were visited, and his official position afforded him an unusually good opportunity of observing the demand as well as the likes and dislikes of film fans. He found great interest manifested in American pictures everywhere, although conditions regarding competition, etc., varied in the different countries.

Finds Many American Films in Japan.

In Japan, with the exception of a few native made films, the great majority being exhibited were American. Korea has no native films and few pictures are shown. There is, however, a demand for American films. In Manchuria similar conditions exist. In Siberia and Russia the supply was limited account of war conditions. However, there were some German and Italian subjects.

As a result of Mr. Smith's observations, he is firmly convinced that the future of American films in all the countries visited is unusually bright and that in practically all only the surface has been scratched. However, to secure adequate returns thorough preparation and the conducting of a thorough campaign to impress the value and advantages of our product is necessary. Producers should also bear in mind that only high grade pictures are desired and that the type wanted varies according to the country.

Russians Cordial to Our Pictures.

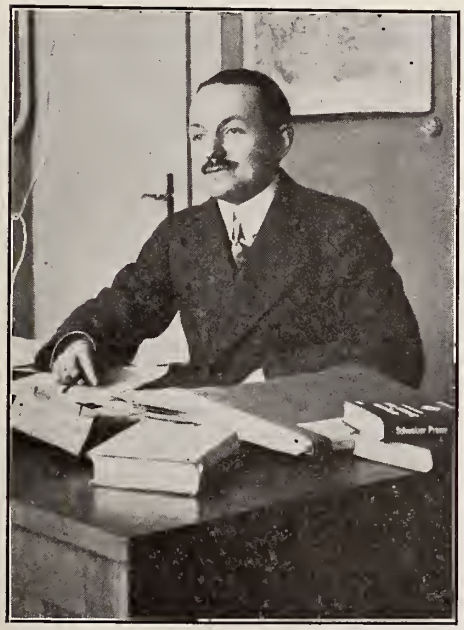
In Russia, according to Mr. Smith, more cordiality appeared to be felt toward Americans than toward any other nation. The people at large considered us as comrade democrats, appreciated our reasons for entering the war, and felt that we had nothing to gain and were not actuated by selfish motives.

The purpose of the Committee on Public Information, he explains, was at all times to present through the medium of the motion picture only straight and true information regarding America, its resources, plans, etc. Only actual news was furnished, with no attempt to influence public opinion, as was the case with German and Austrian propaganda. The people were at all times interested in our films. During the Kerensky regime active co-operation was furnished our representatives, but after the Bolsheviki gained control, while there was no interference there was also no encouragement.

Tells of Results Obtained.

Considering the conditions under which the work was carried on good results were obtained and would have been kept up much longer were it not for the fact that, due to the practical discontinuance of all means of conveyance and communication, it was impossible to obtain further supplies of films. The food situation also had become very acute, and at the time Mr. Smith left Petrograd there was a noticeable absence of such essential things as sugar, fats and butter. The ration supply was about one-eighth normal. Bread contained about twelve per cent. of inferior grain combined with moss and sawdust, and even that was at times impossible to secure. Meat and fish in small quantities were sometimes obtainable, but they were frequently unfit to eat. The only thing of which there was an abundance was tea, which at times comprised the entire menu. Disease was, of course, prevalent under these conditions.

By this time one could not go on the street with any assurance that he would return alive. The Bolsheviki had disbanded the police organization and substituted the Red Guards, composed principally of the undisciplined and ignorant. Crime and disorder were prevalent, says Mr. Smith. While there was still some attempt at social life, bands of "hooligans" were common, and one of their favorite pastimes was to stop autos or sleds en route to picture theatres and other places of amusement, make the occupants give up all jewelry, money and even their clothing, and send



Guy Croswell Smith
Who is now back home after a trip around the world.

Picadilly Cinema in Petrograd.
One of the most prominent moving picture houses in Russia.

them back home, with the weather below zero, clad only in one thin garment.

Regarding Life in Petrograd.

To show the slight value in which human life was held, Mr. Smith relates that in front of his office a woman was shot down due to an altercation between members of the Red Guard. Before it was settled, three more bystanders were fatally wounded. On another occasion, a woman accused a boy of stealing her pocketbook. The crowd threw him into the canal and then shot him. The woman then found her pocketbook and the crowd accorded her the same treatment as they had the boy.

Although some of the theatres continued to operate under these conditions, the average person was much more concerned in trying to preserve his own life. Mr. Smith, therefore, started to go to Stockholm. The Ambassador and the consul already had proceeded to Archangel, and Mr. Smith believes he was the last American official to leave Petrograd and one of the last three to leave Bolshevist Russia, the other two being officials in Moscow.

Perilous Trip Through Finland.

The trip through Finland, which usually takes thirty hours, took twenty-three days, as the Finnish civil war was then in progress. At Helsingfors the Reds threatened to send him back to Russia, but he finally obtained permission to go to the next town, where the same thing was repeated. After three weeks of this the area where the Reds and Whites were fighting was reached. By this time a party of Americans had banded together, one of them went ahead while the firing was still going on and obtained permission for the party to go through. This journey was in the dead of winter, through the snow on foot or in sleds. Finally the border was reached and the trip to Stockholm completed by rail.

In Scandinavia Mr. Smith found a considerable number of American films. However, the embargo had greatly decreased the supply. He at once pointed out to our government that this had the effect of permitting more German dramas and propaganda films to enter. The embargo was relaxed, more American films arrived, and under a policy of permitting the showing of our films in theatres which agreed not to show German films, by the time the armistice was signed the percentage of German films was reduced to less than five, whereas in the beginning it was about forty.

Transferred to Division of Films.

On reaching Stockholm, Mr. Smith was made Director of the Division of Films for Norway, Sweden and Denmark, and also kept in touch with the Russian situation. He later was transferred to Switzerland in the same capacity, and states that the work of the committee in that country was very effective in controverting the ideas which the Germans had been planting for a long time. The work there was particularly interesting as this neutral country was the center not only of propaganda for the Allied countries and for the enemy nations, but also for various political groups who hoped to be recognized as nations.

Regarding picture conditions in the various countries, Mr. Smith has this to say. In Russia there are a number of small houses seating from 200 to 600, and Petrograd and Moscow each have only one picture house seating 1,000. The demand is principally for tragic drama. The people do not see any humor in American comedies, particularly the slapstick variety, and even the Charlie Chaplin films are frequently shown without bringing forth a smile. The majority of machines in this country are French, and the projection as a rule is far behind the American standard. The Bolsheviki have a committee to control films and theatres, every film must be registered and a percentage of the returns paid to this committee. There are two companies engaged in manufacture, producing dramas of a sombre type.

Fans Familiar With Our Stars.

In Scandinavia the American films are popular and there are many movie fans in Stockholm who are as familiar with our stars as are the fans in the United States. There are a number of small houses, but larger and more modern houses comparing favorably with our high class theatres are being built. There are three large producing companies in Scandinavia, which during the war did not make many pictures due to the difficulty of obtaining raw stock. However, they are now releasing an average of one dramatic feature a month.

On his return to this country, Mr. Smith did not resume his connection with the D. W. Griffith forces, but is now engaged in importing and exporting films, acting especially as American representative and buyer for several distributing concerns in Europe with which he formed affiliations during his stay over there.

Another Chester Cameraman Back

Willard Vander Veer is another C. L. Chester cameraman to be out of the army and back on the job. He was in the photographic service of the Signal Corps in France, and has just obtained his discharge and reported for peace time work. Vande Veer will be sent out immediately to film an important series of subjects for C. L. Chester Productions, on a journey into far countries that will keep him away for a year.

Speaking of the New Lapel——
How do you like Viola Dana as a lapel in her Metro, "Some Bride"?

Pioneer Gets Music Hall at Brighton Beach for Summer

IN order to bring to the attention of the public both the names of the Pioneer Film Corporation and the many high class pictures recently made for or acquired by them, this firm has assumed the management of the Brighton Beach Music Hall for summer months.

The executive staff is emphatic in its statement that this is not a move to enter the exhibiting end of the business, but is in line with its announced policy of exploitation.

This is announced as being but one of the moves in the policy recently adopted. Already several of the big Pioneer pictures have been extensively advertised on the bill boards in various sections of the country.

The Brighton Beach Music Hall will open on July 2, with Blanche Sweet in "The Unpardonable Sin," and will be followed by Henry B. Walthall in "The Boomerang," "The Sins of the Children," "The Long Arm of Mannister," and other of the productions now being made for the Pioneer.

Departures Will Mark Presentation.

While running at this house these pictures will be given wide publicity. Many unique departures will mark the presentation of the program, and the music will be furnished by Francesco Colosant and his band of fifty pieces. A list of soloists of international reputation have already been engaged and other attractions on the bill are being selected with the greatest of care.

It is confidentially expected by the Pioneer officials that owing to the extensive advertising which these pictures will secure during their run at the Brighton Beach Music Hall, the exhibitor eventually showing them will be able to command a higher admission price, and handle the production with much greater success than would otherwise be the case.

Prominent Film Folk Attend Paper Wedding Anniversary

MANY persons prominent in the motion picture industry, as well as on concert and vaudeville stage, attended the "paper wedding" anniversary of Mr. and Mrs. Walter Richard Hall which took place at their home Saturday evening, June 28. Mr. Hall is the author of the new Helen Holmes serial, which is being produced by the S. L. K. Serial Corporation under the direction of Donald McKenzie.

The author and his wife had many surprises in store for their guests among which was a banquet service made up entirely of paper. Among those present were Helen Holmes, Elizabeth Brice, Violet Loraine, Ann Brody, Florence Lester, William Russell, Del Henderson, Donald McKenzie, S. S. Krellberg, Johnny Hines, Frank Dear, Billy Sullivan, Will Morrisey, Jack Levering, Arthur Gollink, the celebrated 'celloist, Mr. and Mrs. Francis E. O'Reilly, and Mr. and Mrs. E. I. Mass.

Mr. and Mrs. Hall will shortly go to their lodge in The Berkshires, where Mr. Hall plans to complete another serial and several feature stories.

LILLIAN GISH TAKES A LOOK AHEAD

Young Actress Who Created the Griffith Heroines Is Reminded of How Sister Dorothy Saved a Scene and Tells of Her Own Plans for Discounting the Future

By Edward Weitzel

AS this is to be an interview with Lillian, the reader is warned that a portion of it will be devoted to Dorothy. It's a way the Gish girls have—they are ready enough to talk of each other's success and to glory in it, but it is a difficult matter to keep them to the first person, singular. We had barely shaken hands before the elder of the Gishes asked,

"Have you seen Dorothy's new picture?"

My reply that I had and thought it one of the best, if not the very best of them all, earned me a warm smile; and when I added that sister Dorothy was rapidly leaving all competitors behind in her class of work the eyes of sister Lillian fairly shone with gratified pride.

An acquaintanceship with the two Gishes led naturally to a reference to our first meeting. It took place about fifteen years ago.

"Do you remember what happened that night?" I asked.

"Of course, I do!" Lillian exclaimed quickly. "That was the night Dorothy saved the scene. Don't you remember she had to go on the stage all alone, climb up on a chair, take a fire helmet from a nail on the wall and carry the helmet off. It was very important business and no one was on the stage with her. Don't you remember that the helmet had been forgotten, and just as soon as Dorothy saw that it wasn't there she didn't wait to be told what to do, but ran off and got it from the property man—who had just discovered it was on the prop table in the wings—ran back on the stage with it, held it up to the audience and then ran out of the room through another door? Wasn't that clever for a little girl of five?"

"Yes, indeed!" I replied. "I've seen big girls of twenty-five lose their presence of mind entirely in a similar situation.

"Dorothy was always like that," remarked Mrs. Gish.

Studying Stage Art at Nine.

"I detected evidence of her future distinction then and there, and of her sister's present enviable reputation the next day," I remarked with pretended gravity.

Lillian looked puzzled.

"Why, how was that—what happened?" she asked.

"Do you mean to tell me," I demanded, "that you have forgotten how I escorted you to a matinee at another theatre and that you gravely informed me, between the acts, that you went to a performance every time you had a chance because it was a great help to you in your work? Wasn't that clever for a little girl of nine?"

The now famous star of the shadow stage did not look at all displeased at the last question:

"I must have been a funny little thing then with my big ideas," she said.

"On the contrary, you were very dignified and I respected you terribly. You were so much in earnest, I had to, you know. You made me feel how I had wasted my own young years. At nine I thought only of playing hookey from school and of 'chalk the rabbit'; and you sat there so quietly and watched that play with such understanding eyes that I looked back at twenty-five years experience in the traffic of the theatre and blushed for my own lack of achievement. The estimation I formed of you that afternoon has been borne out by the reports that have reached me about the way you are always found with a book in your hand when not at work, and by your present position. You could not have reached it without the course of study you have pursued. And I am not at all surprised at your success. We haven't met since that afternoon at the matinee until today, but I've followed your career and Dorothy's and I am naturally delighted with your hit as the Griffith heroines and your sister's success as the leading comedienne of the screen."

Lillian Gish
Whose personality is the picture in the frame of "Broken Blossoms."

"Wasn't she splendid in 'I'll Get Him Yet'?" asked sister Lillian.

Her Visit at Mary Anderson's Home.

"So were you in 'Broken Blossoms.' Did you go through the Limehouse district of London when you were in England?"

"Yes. Mr. Griffith had the story in mind when we were over after scenes for 'Hearts of the World.' That trip was full of fine opportunities for me. We saw all the best performances in London and in Paris. The French actors are marvelous. And of course we visited Shakespeare's birthplace. Mary Anderson lives near there—at Broadway. We had lunch at her home, but she was unable to meet us; her daughter was taken ill suddenly and our hostess had gone to the convent where she was at school. You've seen Mary Anderson act a great many times. What was she like?—very stately and beautiful and a wonderful actress, wasn't she?"

"Yes. Her voice was one of her chief charms—rich and full like an organ."

"Mine isn't a bit like that." This was said regretfully.

"It's a very nice voice," I hastened to assure her. And then added, "And think all that you are saved by not being obliged to use it in portraying characters for the screen: Opera singers and actors on the stage are constantly paying big bills to throat specialists and must be so careful not to get 'hoarsedup.'"

"That is only one side of it," returned the elder Miss Gish. "Movie actresses cannot get out of rehearsals by sending notes to the effect that they have a cold and dare not risk voice strain. If they could 'Broken Blossoms' would not have been finished as quickly as it was: Several members of the company, including myself, had the flu while the picture was being made and we worked at times with our vocal cords in anything but good order. But I want to know more about Mary Anderson—what was her greatest part?"

The Ungallant Camera.

"She made her greatest success in 'Winter's Tale.' She played both Hermione and Perdita, and London went wild over her, as the expression has it. If you want an expert opinion of the way she acted the two parts read William Winter's book, 'Shadows of the Stage.'"

There were a number of books lying on a table. Lillian Gish opened one of the volumes and took out a slip of paper. "That's another book for my list," she remarked to her mother. When the name of the Winter book had been duly set down she turned to me with a very earnest expression on her face.

"Please give me the names of all the books which will help me," she said. "I realize that a screen actress has comparatively a few years in which she will be accepted in juvenile parts. By the time I have reached that period in my career I want to be as far advanced as possible in the art of the spoken stage. I love my screen work and shall not abandon it until the camera forces me to do so—but I have my future to think of, and the camera isn't kind to a woman after her youth is past—so, perhaps the salaries we receive are not so large after all."

Louis Burston Coming East.

Louis Burston, president of Burston Films, Inc., producer of the serial, "The Silent Mystery," is soon to leave the Coast for home, it is announced at the New York offices in the Longacre Building. Mr. Burston has been in California nearly two months engaged in the production of his second and latest Francis Ford serial, "The Mystery of '13,'" the completion of the final episodes of which signalize his early departure. Francis Ford and Rosemary Theby played the leads in both productions.

BRIGHT PROSPECTS IN FOREIGN FIELD

Metro's President Touring Europe Sends Optimistic Cable—Cohen to Join Chief Abroad, Sailing July 12

RICHARD A. ROWLAND, president of Metro Pictures Corporation, who is touring western and central Europe in a personal survey of the motion picture situation abroad, has cabled an optimistic report of his observations to Harry J. Cohen, recently appointed manager of Metro's foreign department. Mr. Rowland's cablegram was sent from Paris after Metro's chief executive had gone thoroughly over the situation in London from the viewpoint of the producer, the distributor and the exhibitor, and a summary of his conclusions is that Metro's prospects in the foreign market were never so bright as they now are.

So encouraging was his chief's report that Mr. Cohen has decided to join Mr. Rowland abroad, where he will complete with him a tour which is to cover the whole European field from the British Isles to the eastern and southern extremities of Italy. Mr. Cohen, accompanied by his wife, will leave New York for the continent on July 12.

May Extend Itinerary.

On his present tour Mr. Rowland is accompanied by Count di Cippico. They departed from New York the latter part of May, by way of Halifax, embarking for Liverpool. Their itinerary included England, France and Italy, but from the tone of Mr. Rowland's cablegram to Mr. Cohen, there is a strong likelihood that the Metro executive will extend it to embrace Belgium—where interest in all sorts of amusements is rapidly rising after the hardships of the conflict—as well as Switzerland and possibly the Scandinavian countries.

Through arrangements made by Metro as distributors of the Nazimova Productions and the Screen Classics, Inc., special productions de luxe, all the Nazimova pictures have been placed abroad as well as all the big Screen Classics, Inc., releases. Hitherto Metro's foreign business has been extensive; but Mr. Rowland's trip of survey and observation abroad was made with the intention of making the field for Metro's productions world-wide—especially in view of the company's recently announced policy of "fewer and better" productions beginning with September 1.

In addition to affording Mr. Rowland the best first-hand knowledge of European tastes and European wants, his trip, he indicated in his cablegram to Mr. Cohen, is bringing him into personal touch with a great number of foreign manufacturers, distributors and exhibitors who are alive to America's predominance in the motion picture industry and who, Mr. Rowland has found, are in a most receptive mood toward the newest and best produced in the United States.

JEWEL CARMEN HAS SUCCESS IN COURT

Judge M. T. Manton Upholds Plaintiff's Right to Terminate Contract Made While Under Age

JEWEL CARMEN has scored another success, but this time it was in the United States District Court and not on the screen, although it is expected that it will lead to her early return to the scene of her earlier triumphs. This latest success of the talented young screen star was in obtaining a decree from Judge Martin T. Manton, upholding her contention in her suit against the Fox Film Corporation and the William Fox Vaudeville Company to the effect that the defendants had improperly interfered with her efforts to earn a livlihood in her profession.

Will Recover Damages.

Under the terms of the decree issued by Judge Manton the young plaintiff will be entitled to recover damages equivalent to the salary which she would have received under a contract with the Frank A. Keeney Pictures Corporation, estimated at upwards of $20,000, and the defendants will be enjoined from interfering with her contractual relations.

About a year ago while Miss Carmen was under contract to appear exclusively in Fox productions, she learned from legal authorities that she had a perfect right to terminate the contract which she had signed as a minor and she did so to accept a more lucrative contract with the Keeney company.

Keeney Did Not Carry Out Contract.

Subsequently the Fox companies persuaded the Keeney Company not to carry out the contract by agreeing to indemnify the latter company against loss in the event that Miss Carmen brought suit for breach of the contract and recovered damages. Consequently Miss Carmen was prevented from carrying out the contract.

Judge Manton sustained the allegations contained in the bill of complaint drafted by Nathan Burkan, counsel for Miss Carmen, that the defendants had improperly and illegally interfered with her rights and ruled that she is entitled to recover damages by reason of the fact that she was prevented through no fault of her own from carrying out the contract with the Keeney company.

Had Right to Practice Profession.

"The plaintiff had a right to practice her profession or calling," asserted Judge Manton. "She was a star and had unique capabilities as a motion picture actress. In addition to the money compensation under the Keeney contract, she had the benefits accruing to her of advertising and experience. What may come to her by way of added reputation because of fulfilling this contract was hers.

"She suffered damages," concluded Judge Manton, "and the measure of her damages is the loss of salary which she sustained by reason of her inability to carry out the Keeney contract. But for the defendants' interference, she would have earned such salary as the contract provided."

Jess Willard Calls Up. Very Anxious to Know How the Fight Came Out.
You might suppose that he knew, but Jess isn't taking any chances in "The Challenge of Chance," released by Frank Hall.

Howard Is New Auditor for Select.

Last week saw the appointment of M. C. Howard to the position of auditor for Select Pictures Corporation, of which Lewis J. Selznick is president. Although this is Mr. Howard's first affiliation in the motion picture industry, he brings with him not only the general auditing experience and technical equipment which so responsible a position calls for, but also a thorough appreciation of the systems necessary to co-ordinate the accounting departments of a home office and its branches. This he gained in a long experience as auditor for a large packing company, with branches throughout the country.

FILMS AID SOLDIERS AND SAILORS

Money Obtained Through Circulation by Universal of Stage Women's Series of Pictures Featuring Many Stage and Screen Stars to Be Used for Benefit of Veterans

WHAT should prove to be a noteworthy contribution to the screen is the series of twelve special pictures in which appear stars of the stage. Universal will distribute the subjects.

The Stage Women's War Relief organization, of which Rachel Crothers is president, is responsible for the production of this series of pictures. One of the outstanding points of interest in the production is that each star and actor contributed his or her services without remuneration. The money made from the production will be used by the Stage Women's War Relief organization for the maintenance of a theatre for soldiers in the Grand Central Palace Hospital, New York. For some time this was known as the Debarkation Hospital No. 5. The money will also be used for the maintenance of the relief society's service house in New York where the permanently wounded men will be taught new vocations and trades. At the present time the society is spending more than $300 a week supplying each of the returning soldiers and sailors with a paper from his "home" town. All of the activities of the Society are for the relief and comforts of the American soldiers and sailors.

All Volunteered Services Free.

The film committee of the relief society realized that to obtain enough money to provide the proper theatre and entertainments for the soldiers and sailors it must obtain well-known stars for its films. The response to the call sent out for volunteers not only brought out many of the stars of the screen, but a larger portion of the more popular stage stars. Many of the best known playwrights, producers and authors offered their services gratis.

Because of its facilities for the distribution of films, Universal was chosen as the distributing agent of these pictures. "It is a wonderful assembly of talent," said Carl Laemmle, Universal's president. "To be able to distribute such pictures has been the ambition and dream of the producers for years. What we have not been able to accomplish, the great cause of the soldiers and sailors and the generosity of the stage folk have brought about."

Terwilliger Directed the Stars.

The work of supervising the production of this group of pictures was put in the hands of capable persons, including those who are members of the Relief society itself. All of the pictures were made at the Estee studios on 125th street, New York City. The work was supervised by Eugene Spitz, a producer of pictures for more than ten years. Mr. Spitz in a large way was responsible for the successful production of the series in that his studio was donated for the taking of the pictures. He supervised each production personally, devoting practically all of his time, which extended over a period of several months, to the work of making these pictures a success. Mr. Spitz was ably assisted by George Terwilliger, who directed each of the stars throughout the entire series. Mr. Terwilliger is one of the most capable directors in the country and besides this is one of the youngest. Louis Dummyre was the official cameraman for the entire series.

Belasco Starred in First Release.

The first picture of the series to be released is "A Star Over Night," in which David Belasco, one of the foremost of American playwrights, producers and managers is starred. This is the first and only time that Mr. Belasco has appeared in pictures. "A Star Over Night" was written by Ann Irish, a noted author. The actual stage work of David Belasco is shown on the screen in the first picture.

Names and Titles of Stars and Releases.

The titles of the series of pictures and the stars in each are listed below with the name of the author of each story. The pictures are named in the order in which they will be released.

In the cast of "A Star Over Night," written by Ann Irish, are David Belasco, Edward Martindel, Bruce McRae, Hamilton Revelle, Elizabeth Risdon, Hilda Spong, Gladys Morris, Kathleen Nesbitt, and Mrs. Nate Rothschild.

"Winning His Wife," the second of the series, was written by Katherine Kavanaugh. Those in the cast are Cyril Maude, Violet Heming, Captain Fred Lloyd, Mrs. Sam Harris, David Bispham, Mrs. Charles King, and Louise Closser Hale.

"Fighting Mad," a comedy drama, was written by Samuel Hopkins, and the stars are Maclyn Arbuckle, Percy Haswell, John J. McGraw, and Dana De Harte.

The fourth of the series is "An Honorable Cad," by Frederick A. Kummer. In the exceptional cast are Yvette Guilbert, Edmund Breese, Shelley Hull, Ethelbert Hales, Julia Dean, Phoebe Foster, Mrs. William Farnum, and Mrs. John M. Pierce.

"The Mite of Love," the fifth of the series, is a screen adaptation of a story by Rachel Crothers, president of the S. W. W. R. In the cast are Mabel

Four of the Principals Who Will Make Universal's Stage Women's War Relief Series.
From left to right these four are none other than Mabel Taliaferro, Shelley Hull, Daniel Frohman, and Julia Arthur, names which will do much to herald the series.

Taliaferro, Robert Edeson, Margaret Leslie, Forest Robinson, Mrs. Russ Whital, Lucia Moore, and Ralph Morgan.

In the cast of "She's Everywhere" are such stars are Enid Markey, Montagu Love, Blanche Yurka, Adele Rolland, Frederick Truesdell, Harry Davenport, Fred Nichols, Maude Von Turk, Helen Duggan, and Robert Lowe. The story of the play was written by Jack Larrie.

The seventh of the series is "The Inner Ring," adapted from a story by Wallace Clifton. In the cast are Wm. Courtenay, Jane Grey, Alphons Ethier, Loraine Frost, Charles Wells and Richard Turner.

"Romeo's Dad" is a screen adaptation of a story by the well known writer, Calder Johnstone. In the cast are Thomas Wise, Gail Kane, Ethel Stanard, Conrad Nagel, Jack Devereaux, Jack Cagwin, Frank Beamish, Malcolm Bradley, Theo. Westman, Jr., and Helen Lowell.

Some of the greatest stage stars of today are in the cast of "Tom's Little Star," written by Mrs. Otis Skinner. They are Constance Binney, Otis Skinner, Henry Miller, Blanche Bates, William Jefferson, Daniel Frohman, the noted producer and director; Wheeler Dryden, Henry Hull, Lucia Moore, John W. Cope and Florenz Ziegfeld.

The tenth of the series is "The Madonna of the Slums," from the story by Jessie Bonstelle. In the cast are: Galli-Curci, Holbrook Blinn, Jeanne Engels, Helen MacKellar, Ethel Intropidi, Luis Alberni, Victor Sutherland, John Morris and Jessie Ralph.

"His Woman," the eleventh picture is a screen adaptation of a story by Ethelynn Brewer DeFoe, wife of the eminent dramatic critic of the New York World. In the cast are Julia Arthur Frank Sheridan, DeWitt Jennings, Forest Winant, Ben Grauer, and George T. Meech.

The last picture of this series is "The Mad Woman," from the pen of Howard E. Miller. The cast includes: Nance O'Neill, Alfred Hickman, Tyrone Power, Mme. Mathilde Cottrelly, Paul Gilmore, Ben Grauer, Mildred Holland, Tharmara Swirskaya and the Russian quartette.

To Exploit Pictures Widely.

The Universal company, considering itself fortunate indeed to be selected as the distributing agency for this series of pictures, has not left any stone unturned in planning the successful exploitation of these pictures. Through the medium of the trade papers exhibitors will know of this series of pictures. Press books giving the biographies of each of the stars, their most recent successes, and complete information about each picture have been prepared for the showmen's use.

Each exhibitor booking the stage women's pictures will receive a set of enlarged photographs of twelve of the most famous of the stars. Several exceptional posters have been designed to aid the exhibitor in showing each picture.

George T. Terwilliger
Director of Stage Women's War Relief Series.

Exhibitors, especially those in the cities where a number of these stars have made personal appearances, will undoubtedly quickly realize the great possibilities of newspaper co-operation in connection with this series of pictures. The series in itself is notable, but perhaps of more than ordinary interest to the newspaper and public is the fact that so many of these stars never before acted for the motion picture camera.

Another good advertising point is the fact that every actor and actress who participated in the making of this series contributed their services to the cause of assisting the soldiers and sailors. During the war and after the signing of the armistice these same stage folk and many others were called upon to give free performances at the Debarkation hospital where a large number of the returned soldiers and sailors were convalescing.

Universal's entire sales force has been informed with all the details of the production of this series and plans for an extensive sales campaign have been made.

Prepare "Stunt" Reel for Exhibitors.

A "stunt" reel has been prepared by Universal which will be shown to the exhibitors. The exhibitors will see in this reel scenes from each of the twelve pictures and the leading stars in each one. This reel has been sent to each of the Universal exchanges in the United States and Canada where the exhibitor can see it at any time. Besides this "stunt" reel each Universal exchange has been supplied with three complete prints of three of the pictures. These will be shown to the exhibitor in his own theatre or in the exchange projection room.

So enthusiastic are Universal officials over the excellence of this group of pictures they have sent two advance men over the country calling upon the exhibitors in each of the larger cities and towns to exploit and show these pictures. These two men, W. R. Wilkerson, who will take the western territory, and William Howard, who will visit the eastern cities, are well informed on the production and exploitation of the pictures, and both men have interviewed many of the stars appearing in the series. These men will assist the exhibitor in every possible manner in the successful exploitation of the series.

Much of the credit for the successful production of this series of pictures must be given to the members and officers of the Stage Women's War Re-

Three Kings and a Pair of Queens—Another Hand for the Stage Women's War Relief Series.
David Bispham, Constance Binney, Conrad Nagel, Rachel Crothers, and Otis Skinner are the cards as they are seen from left to right above.

lief organization. Many of them during the production of the series devoted practically all of their time in assisting in the work. Some of the persons who aided in this work are Rachel Crothers, president; Louise Closser Hale, vice-president; Minnie Dupree, assistant treasurer; Jessie Bonstelle, Crystal Herne, Mrs. William Farnum, and Daisy Humphreys, and others. Esther Lyon Eagle was the casting director for the entire series of pictures.

As has been said these pictures are a monument to the motion picture art. Every exhibitor booking this series, say Universal officials, will not only give to his patrons the greatest series of stars of the stage and screen ever shown before, but will bring to them new faces and characters famous the world over who are seldom seen outside of the New York theatrical district.

Has Brochure on Series.

Further selling plans of the Universal for the series of Stage Women's War Relief pictures have brought out a forty-four page coated stock brochure in which the different plays are enumerated with their entire casts. The brochure or booklet is beautiful in design, the front page cover being tipped with a small sheet bearing the wording "Stage Women's War Relief Series." Inside the cover page is a spider-web tissue followed by an editorial foreword on the series.

The possibilities of the great series of pictures are outlined and the names of the most prominent stars in the series are given. Following this is a list of the playwrights and authors who assisted in making the series a success by contributing stories for production.

On the following full double pages are pictures of the stars, and on the right half of the full-page the one-column cut which is available for newspaper use is reproduced. There is one cut illustration for each of the twelve pictures, the cut bearing the heads of the star or stars in each picture.

The advertisements shown in this brochure were designed for simplicity, no attempt being made to enhance the message by gaudy decorations of illustration or display.

These booklets were sent out to every exhibitor on Universal's mailing list.

"YANKEE IN BERLIN" CAUSES RIOT

Mack Sennett Film and Bathing Girls in Person Attract Crowd to Broadway Theatre, New York

THERE was a riot around the box office of the Broadway Theatre, June 29, when "Yankee Doodle in Berlin" opened its New York engagement. Mack Sennett's five-part comedy, enhanced by the presence of a detachment of the widely advertised Sennett bathing girls and piloted by Sol Lesser, was a powerful enough magnet to attract a mob that fought to get into the theatre and packed the place to its limit.

The program opened with an overture, "Gems of Broadway," and was followed by the five-reel feature. "Yankee Doodle in Berlin" starts off at a rattling pace, but before the end of the last reel loses much of its punch. The difficulties in sustaining an hour of broad farce on the screen are too great, even for the entire force of Sennett comedians and the skill of the resourceful Mack. Its theme has lost force now that the war is over, and every indication points to the presence of the bathing girls in the flesh—and a liberal display of the same—as the star attraction of the entertainment. The combination is not one which will advance the screen in the eyes of its real friends.

Mere Man Rivaled Girls.

Bothwell Browne, as an American aviator who uses his skill at female impersonation to get into the confidence of the ex-emperor of Germany, the ex-empress and the double ex-crown prince and make monkies of the bunch, is right alongside of the regular Sennett comedians in the fun-making. Chester Conklyn, Charlie Murray, Ben Turpin and the rest act with the old-time vigor and comic effect. The battle scenes and the production in general have been well handled.

A picture, "Why Beaches Are Popular," showed a number of the Sennett bathing girls scampering about on the sands of the West Coast in the cut-off-in-the-extreme bathing apparel which is their chief claim to fame and notoriety.

Bothwell Browne in one of his familiar dance creations, assisted by the girls in handsome Oriental costumes, was given as a special feature of the stage portion of the program. The other appearances of the girls showed them as shapely models in living pictures and permitted them to parade across the stage one at a time and give the audience a near view of themselves and their really beautiful costumes. This part of the entertainment is well managed. There is nothing remarkable about it, but the girls conduct themselves sensibly and they are liberally supplied with good looks.

"Please Get Married" First of Specials for Viola Dana

VIOLA DANA'S first starring vehicle for Screen Classics, Inc., in the inauguration of its "fewer and better" productions scheduled to begin in the early fall, is "Please Get Married," the successful farce by James Cullen and Lewis Allen Brown, which is now in the sixth month of its New York run and going strong.

"Please Get Married" is one of the thirty-six established stage successes purchased by Screen Classics, Inc., for its stars. The completed productions will be distributed solely by Metro Pictures Corporation. The screen rights to "Please Get Married" were secured from Oliver Morosco, Ltd., producers of the comedy at the Little Theatre and the Fulton Theatre in the metropolis.

Miss Dana Has Fine Role.

Miss Dana will have the winsome and appealing role of Muriel Ashley, the demure bride, whose honeymoon is so often and so rudely interrupted that it is no honeymoon at all. Dramatic reviewers agree that "Please Get Married" is filled with spontaneous rapid-fire humor.

The cast has not yet been selected, although Director General Karger is keeping his eyes open for the best talent available. He promises a splendid company of supporting players.

Gail Kane, Henry Miller, Ben Grauer, Florenz Ziegfeld, and Jeanne Eagels—Another Star Quintet.
Which will help produce Universal's Stage Women's Ware Relief Series.

SMALL TOWN HOUSE BORROWS THUNDER

R. A. Woodward of Rahway Utilizes Publicity Big City Dailies Gave Film He Wished to Show

CAPITALIZATION by the exhibitors in smaller cities of expensive and gilt-edged advertising matter prepared by the publicity staffs of theatres in larger cities, has been demonstrated by Ralph A. Woodward, manager of the Empire Theatre, of Rahway, N. J., as one of the most profitable forms of showmanship ever practiced.

Advertising matter was practically impossible to obtain for Mr. Woodward's particular attraction recently. He could not get slides for his screen, paper for his billboards, nor cuts for the newspaper advertising he desired to do.

Eleventh Hour Advertising.

Confronted with the problem of either canceling his booking for "Auction of Souls," starring Aurora Mardiganian, of which First National Exhibitors' Circuit is the distributor, or launching an eleventh-hour advertising campaign which seemed practically doomed to failure, Mr. Woodward did some quick thinking.

Without a cent of expense to himself, his attraction was well known to citizens of Rahway, he reasoned. Newspapers coming from New York, Philadelphia, Washington, Newark and scores of other cities had carried the merits of "Auction of Souls" into nearly every home in Rahway by means of page-ads, large press notices, and long reviews.

An Economical Campaign.

His campaign opened in Rahway with 50 one-half sheets in billboards, 100 window cards distributed and 3,000 stock heralds in distribution. Small announcements in the semi-weekly newspaper had been arranged. Mr. Woodward was counting on what had been printed in the larger-city newspapers for the publicity spread that often cuts deeply into the profits of the exhibitor, whether he is in a large city or a small one.

On June 19 and 20, despite approximately a fifty percent increase in admission price and the barring of all children under sixteen years of age from the performance, and the hottest weather Rahway has experienced for years, the attraction played to capacity audiences and resulted in the biggest profit in the history of the Empire.

"No Set Rule."

"There is no set rule for an exhibitor to follow when working on a proposition of this kind," said Mr. Woodward. "It seems reasonably safe to assert, however, that in a town of less than 15,000 population, where scores of daily newspapers from larger cities are distributed daily, there is great opportunity for the exhibitor to benefit by what has been printed and paid for by theatres in the larger cities. Assuredly there is no competition. Large city exhibitors are not interested whether residents of small towns spend two hours' time and railroad fare to attend their offerings. They are independent on account of their large followings in their respective cities.

"I would advise brother exhibitors, however, to watch their steps and be sure the attraction they are offering has this wide publicity. And be sure that the newspapers distributed in their respective cities have been read before they attempt a thing of this kind."

Location Chosen for "In Old Kentucky" Includes Three Famous Kentucky Estates

EXHIBITORS in Kentucky and Tennessee who are experts in the art of motion picture exploitation have been invited to witness the taking of many local color scenes to be used in "In Old Kentucky," a First National attraction starring Anita Stewart. Alfred Green, an assistant director for Anita Stewart, Inc., has already selected a number of locations between Louisville and Lexington.

For the purpose of absorbing the spirit of the production, exhibitors from below the Mason-Dixon line have been especially urged to attend by Col. Levy, president of the Big Feature Rights Corporation of Louisville, and owner of the First National franchise for that territory.

Immediately upon the completion of the selection of sites, Marshall Neilan, recently signed to direct a series of picture for First National, Anita Stewart, Mahlon Hamilton and others of the cast, and Louis B. Mayer, president of the company, will arrive in Kentucky.

According to Green, some of the most famous estates in the Blue Grass regions will be used in this production. "Walnut Hill," the estate of L. V. Harkness, Standard Oil millionaire, will be seen as the exterior of Frank Layson's home. "Hamburg Place," the stock farm of John F. Madden, famous breeder of thoroughbred horses, will be one of the big scenes in the picture. Churchill Downs has been selected for the race track scenes.

One of the most picturesque events in the attraction, will be the great fox hunt on the estate of Frank Layson. General Roger Williams of Lexington, master of hounds for thirty years for the Blue Grass fox hunts, will direct the event.

Stirring Up Trouble Over the Stirrup in "Billy Blazes, Esquire."
Harold Lloyd and Bebe Daniels "aiming" to please in this Pathe comedy.

Dominion Corporation Buys Six J. W. Kerrigan Films

THE CONTRACT announced last week whereby the Exhibitors Distributing Corporation purchased the entire Robertson-Cole output for the coming year for exploitation throughout Canada, took on a bigger aspect when it was learned that seven J. Warren Kerrigan features are also included in the deal. In addition to the Kerrigan features, the Canadian organization also purchased the Dominion rights to "Two Gun Betty," a Bessie Barriscale production, and "The Prodigal Wife," co-starring Lucy Cotton and Mary Boland, which was produced by Screencraft.

The Kerrigan features, six of which were made by Jesse D. Hampton, are "Prisoner of the Pines," "Come Again Smith," "Three X Gordon," "Burglar for a Night," "The Best Man," "The Drifter" and "The End of the Game."

The officers of the Exhibitors Distributing Corporation, are Arthur Cohen, of Toronto, president; William Sugerman, of Edmonton, vice president; Elly Marks, of Toronto, secretary and treasurer; Harry A. Kaufman, of Toronto, general manager for the Dominion; Charles L. Stevens, of Winnipeg, Western general manager.

Michigan Defeats Censorship.

Censorship has gone down to defeat in the Michigan legislature after a hot battle. It means that Michigan will have no legalized censorship of motion pictures for at least two years, although police censoring of pictures in Detroit will continue to take place. Governor A. E. Sleeper, of Michigan, and Mrs. Sleeper did their utmost to have the state legislature pass a censorship bill, and there was a warm fight up to the last—but the industry triumphed in the end.

PATHE'S SALES FORCE WIDE AWAKE

Paul Brunet Has Built Up Effective Organization Through Right Treatment of Employes with Square Deal, Profit Sharing and Bonuses, Getting Results

By P. A. Parsons

THE Pathe Exchange, Inc., presents the best example of a purely distributing organization in the business. Pathe has gone out of the production end entirely, insofar as dramas and comedies are concerned, and distributes pictures made for it under contract, or else acquired through purchase.

The only exceptions to this policy are furnished by the Pathe News, Pathe Review and Serials. Mr. Brunet's policy has been to strengthen and expand the machinery of distribution and to give efficiency such as can come only with specialization.

Round Dozen Firms Produce.

The roster includes such well-known concerns as the American, W. W. Hodkinson Co., Frank Keenan Productions, Western Photo Plays, Albert Capellani Productions, Leonce Perret Productions, Alma Rubens Productions, Virginia Pearson Productions, the Rolin Film Co., the Arthur F. Beck Serial Productions, Ruth Roland Serials and Timely Films.

Acting as the outlet for such a large reservoir of producing talent insures to the Pathe organization a steady supply of pictures. Mr. Brunet has built and improved his organization with the view of insuring to the producers the widest market at an overhead of selling cost comparable to that in the largest and most efficient selling organizations in any other line.

Of major importance to the Pathe Exchange is, of course, the sales department. In charge of this department Mr. Brunet has placed Fred C. Quimby, with the title of director of exchanges. Mr. Quimby illustrates the Pathe of promotion.

Quimby's Deserved Advancement.

Back in the old Eclectic days Mr. Quimby, then an exhibitor, was secured as salesman and then manager for the Denver branch. Later he became manager of the Pathe Seattle office.

The next step in his advance came when he was given the district managership for the Pacific Coast territory. He was taken from this and brought back to the home office as sales manager with charge of all the Pathe exchanges.

With increase in business and the consequent necessity for expansion of the sales department, Mr. Brunet made him director of exchanges, with a feature sales manager and a short subject sales manager as his assistants. At the recent annual meeting of the directors Mr. Quimby was honored with an election to membership to the board.

W. S. Wessling is the short subject sales manager and he again is an illustration of the Pathe policy of promotion from the ranks. Mr. Wessling was an exhibitor on the Pacific coast when he was secured by the old Eclectic (the parent of the present Pathe exchange organization) to help open the Portland, Ore., office.

Wessling Moves Upward.

Mr. Wessling sold film three days a week and acted as shipper the rest of the week. He acted at times as booker and cashier, and performed his duties so faithfully that he was promoted to the managership of the Pathe Cincinnati office. After two and a half years in this position he was promoted to the district managership of the Southern territory, from which he was taken to fill his present position.

Elmer R. Pearson is the feature sales manager and he again is illustrative of Pathe's promotion policy, though unlike Mr. Quimby and Mr. Wessling, his career with Pathe has been interrupted by engagements with other film concerns. Mr. Pearson several years ago opened the Pathe office in Omaha, and acted as manager of it for several years.

Subsequently he was sales manager for Essanay and George Kleine, branch manager for V. L. S. E. and Vitagraph in Kansas City and branch manager for the World and the General in Omaha. Just prior to his return to Pathe he was with the First National Exhibitors' Circuit.

Pathe Exchanges Widely Scattered.

Pathe operates thirty exchanges, located in Albany, N. Y., Buffalo, Indianapolis, Denver, Detroit, Minneapolis, Milwaukee, Pittsburgh, Washington, New York, New Orleans, St. Louis, Chicago, Omaha, Des Moines, Newark, N. J., Dallas, Seattle, Philadelphia, Charlotte, N. C., Boston, Oklahoma City, Kansas City, Atlanta, Cleveland, San Francisco, Salt Lake City, Los Angeles, Cincinnati and Spokane, and is now opening an office in Little Rock. Most of these offices are managed by men who have been developed from the ranks, and who have been successful Pathe salesmen.

Mr. Brunet's policy is to put these exchanges as rapidly as possible into buildings which are up-to-date in every respect, and which are a credit to the organization. It is his desire to eventually be able to claim with justice the best located, best housed and best equipped exchanges in the industry.

Builds Morale from Within.

The morale of the Pathe exchange sales force is the envy of practically every competitor. This morale has been created by the wise and humane policy which Mr. Brunet has followed of rewarding faithful service with promotion, of condemning no one unheard, of awarding bonuses, and of allowing every Pathe employe to participate in the profits.

If a position is to be filled every effort is made to fill it from within the organization. As the result of this far-sighted policy, it is the boast of the Pathe force that man for man and woman for woman, the average length

Five Director-Producers Who Will Each Contribute a Serial to the Program of Pathe Exchange, Inc.
From left to light: Louis J. Gasnier, producer of "The Third Eye"; Theodore Wharton, producer-director of "The Crooked Dagger"; George B. Seitz, producer of "The Black Secret"; Joseph A. Golden, president Western Photoplays, producers of "The Great Gamble"; Arthur F. Beck, producer of "The Isle of Jewels."

of time with the Pathe Exchange on the part of all the employees is greater than that in the case of any other concern in the business.

To Extend Profit Sharing.

Mr. Pathe recently announced at the dinner given in his honor that it was his desire to discuss with Mr. Brunet, on the occasion of his return in the fall, an even wider extension of profit sharing principles. Closely allied with the sales department and working in very close touch with it, are the advertising, publicity, serial publicity, art, and exploitation departments.

The writer, as advertising manager, has been with Pathe for over six years without interruption, a record for tenure of service which he is told is not paralleled in the advertising or publicity departments of any film company. He writes and places the copy for the trade papers and for general advertising, such as newspapers, billboards and fan magazines.

Publicity in Expert Hands.

The publicity department is managed by Randolph Lewis, with Frank Dallam, a former newspaper man, as assistant. This department writes and places copy for all Pathe subjects with the exception of serials. Mr. Lewis had a long experience as a New York newspaperman before coming with Pathe, and was for a time in charge of the William Fox publicity.

The art department is managed by Harry Lewis. This department gets out the posters, cuts, slides, etc., and has a staff of several artists who are on salary and spend their entire time on the Pathe work.

The serial publicity department is under the management of Frank Bruner. Mr. Bruner, prior to coming with Pathe, had a long experience as publicity man in the theatrical business, and later was publicity man for Norma Talmadge. The serial publicity department specializes on serial publicity and is entrusted with the exploitation of every Pathe serial in the way of trade paper, fan magazine and newspaper publicity.

Exploitation a New Department.

George A. Gray, another New York newspaper man, is Mr. Bruner's assistant. This department also gets out the Pathe Sun, the intra-mural house organ.

The exploitation department is the newest of the home office innovations, and was created by Mr. Brunet to give to exhibitors and to the sales force every assistance in the way of ample material to help "put the show over." Edgar O. Brooks, formerly sales manager with the Mutual and at one time an exhibitor, has charge of this department. This department compiles the campaign books with their extensive exhibitor helps.

Changed Booking Methods.

With every department in the home office carefully organized, and with close contact and harmonious co-operation all along the line, with over thirty exchanges under the managership of competent and experienced men, and with a selling force of 190 men, Mr. Brunet feels well pleased with the powerful machine which he has organized and perfected. In March, 1918, he felt that the booking methods at that time prevailing were inequitable, and changed the Pathe policy so that exhibitors were offered their choice of open booking, selective service booking and the star series plan.

Credit Goes to Paul Brunet.

This liberality, which is the last analysis meant that an exhibitor could get whatever he wanted, together with an unexcelled service in the exchanges, is largely responsible for the kindly feeling manifested by a very large number of exhibitors toward the Pathe Exchange. Promptness, fairness and absolute honesty are required of all in the sales force in their dealings with the exhibitor.

The result is that the quality of the service which Pathe gives the exhibitor is notable. Constant effort is directed toward making this service continually better.

Credit for the remarkable showing which Pathe has made and is making must be given to Paul Brunet, vice president and general manager, who has built a most powerful machine and keeps it running at a high speed and efficiency.

SERIALS SET UNTIL 1921 BY BRUNET

Pathe's Issues Embrace Complete Program of Fiery Features for Excitement-Loving Fans

THAT Pathe Exchange is going to live up to its title, "The House of Serials," is evidenced by the outline of its serial program up to January, 1921, just announced by Paul Brunet, vice president and general manager. Seven serials are announced for release during the next eighteen months. This is by far the most important serial plan they have ever laid and shows that Pathe intends to maintain its position as a leading distributor of the continued motion picture.

"Every once in a while," says Mr. Brunet, "someone declares that the serial is dead. The same pessimist will tell you that the public is tired of serials and that showmen will not book them. These announcements are possibly made by distributors who have made a failure of serial distribution or by concerns who are interested in exploiting and selling other forms of screen entertainment.

Fred G. Quimby
Director of Pathe Exchange.

Serial Popularity Increasing.

"Pathe believes that the serial is today the most popular form of entertainment on the screen. Our serial business has advanced by leaps and bounds and we find a ready demand for the class we have been bringing out. Instead of a decrease of interest we find that the 'serial public' is growing at an amazing rate.

"Every new Pathe serial brings in hundreds of new customers who have hitherto refused to book serials. Invariably after playing their first serial they continue to play this style of picture. There is only one answer to this—serials make good for them."

Series Opens August 3.

Mr. Burnet continues: "Pathe has made an extensive study of conditions. We have secured the opinions of the leading exhibitors throughout the country and have come to the conclusion that the demand for serials is going to be immensely increased within the next eighteen months. It is with the idea of meeting this demand that we have laid our plans so that we can announce at this time our complete serial program for that period.

"The first release will be the Western Photoplay's 'The Great Gamble,' featuring Anne Luther and Charles Hutchison. This is our next serial release and will be ready for the screens on August 3. Joseph Golden is responsible for the story, scenario and the direction of 'The Great Gamble,' which we are advertising as 'The Greatest Stunt Serial Ever Produced.' And it literally lives up to that description. At the recent trade showing on the New York Roof, exhibitors who came to see the earlier episodes burst into applause after they had witnessed the picture.

Pearl White's Final Thriller.

"The release of 'The Black Secret,'" Mr. Brunet sets forth, "marks an epoch in serials since it marks the passing of Pearl White from the serial field. This is Miss White's last serial as she has elected to enter the list of feature stars. In addition to marking the farewell of one of the most popular of serial stars 'The Black Secret' is the first serial from the pen of Robert W. Chambers.

"This writer's heroines have been transferred to features on numerous occasions but never before has he done a serial. This one gives every indication of marking the high tide in serials.

"Bertram Millhauser, who has written the continuities for many of Miss White's serials, evolved the screen story and George B. Seitz, Miss White's director for many years, directed it. We believe it is a serial that will equal any feature ever produced in point of logic, situation and excellence of production, yet will retain all the thrill and sweep of action demanded by serial fans.

"Ruth Roland, who has achieved a tremendous following as a star through the many serials released by Pathe in which she has been featured, is to con-

tinue on our program. She has just started work on a new serial which will introduce her to the fans in the triple role of star, author, and producer.

Ruth Roland, Three-in-One.

"It will be called 'The Adventures of Ruth' and will be produced by Ruth Roland Serials, Inc., the star's newly formed producing company. Miss Roland wrote the story herself and Gilson Willets, who wrote the scenarios for Miss Roland's last serials, 'Hands Up!' and 'The Tiger's Trail,' will do this scenario. William Parke will direct it.

"'The Third Eye' is the title which has been chosen by Louis J. Gasnier for the serial which his company (Astra) is to make for Pathe. It is from the pen of H. H. Van Loan, a new writer who has come to the front in motion pictures within the past year. Mr. Gasnier has secured Warner Oland, known among screen 'heavies,' for one of his featured principals; and Eileen Percy will also be featured in 'The Third Eye.'

"Theodore Wharton, one of the Ithaca Wharton Brothers, will also produce a serial for Pathe. Mr. Wharton needs no introduction to either exhibitor or fan since the Whartons have been turning out successful serials for years. His serials will be called 'The Crooked Dagger.' Frederick Chapin will write the scenario and Mr. Wharton will, himself direct.

Serials 18 Months Ahead.

"'Bound and Gagged' will be the title of the second serial G. B. Seitz, Inc., will produce for Pathe. Mr. Seitz, who will also direct this serial announces it as a new idea as it is to be a light comedy. The story is by Frank Leon Smith and is declared to be most novel. Mr. Smith will also do the scenario.

"The Arthur P. Beck Serials, Inc., will produce a serial entitled 'The Isle of Jewels.' This story is by C. T. Dazey, the author of 'In Old Kentucky.' Francis Mann and Stuart Holmes will be the featured principals and it will be directed by Perry Vekroff.

"This serial program," Mr. Brunet adds, "is the most comprehensive ever announced and is planned to give exhibitors a continuous showing of the best serials that money and brains can produce. It is in direct line with our policy and our slogan, 'What the Exhibitor Desires.'"

Men of Brains Write Pathe Serials for Stars of Renown on Stage and Screen

AN imposing array of producing and writing talent is announced by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in connection with Pathe's serial program for 1919-1920. Famous names and names of newcomers are in the list of fictionists writing the Pathe output.

George B. Seitz Productions, Inc., announces two issues for the program. The first of these will be "The Black Secret," by Robert W. Chambers, the last serial in which Pearl White will appear. Mr. Chambers is rated as America's greatest novelist, and his work is known wherever fiction is read. Many of his stories have been done on the screen, but "The Black Secret" is the first from his pen to be done in serial form.

Seitz's Long List of Serials.

George Brackett Seitz, producer of "The Black Secret," although under thirty years of age, is among the successful serial makers of the industry. He started as a scenario writer, and is the author of a number of original scripts which were produced on the Pathe Gold Rooster program, including "The Spender," "The Last Volunteer" and "The Nihilist." Among his adptations are "Nedra," "The Closing Net," "The Beloved Vagabond," "The Galloper," and "The Light That Failed."

His list of serial productions, all of which he directed personally and most of which he wrote, includes "The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw," "The Shielding Shadow," "Pearl of the Army," "The Fatal Ring," "The House of Hate," "The Lightning Raider" and "The Black Secret."

"Black Secret" Soon Released.

The screen adaptation of "The Black Secret" was done by Bertram Millhauser, another man young in years, but old in experience in serial making. For several years he has been associated with Mr. Seitz, and his record includes the continuity on "The Mystery of the Double Cross," and co-authorship on "The Fatal Ring," "The House of Hate" and "The Lightning Raider."

Frank Leon Smith, a newcomer in serials, is the author of "Bound and Gagged," the second Seitz production on the forthcoming program. For the last two years Mr. Smith has been scenario editor for Louis J. Gasnier and has done many adaptations and continuities.

Van Loan Making a Name.

H. H. Van Loan is the author of "The Third Eye," the Gasnier production for the Pathe serial program. It has as its featured players Warner Oland, the experienced screen "heavy," and Eileen Percy. Mr. Van Loan has the distinction of having conducted the first motion picture column that ever appeared in a New York newspaper.

Van Loan was the editor of "Flashes from the Screen," that ran in the New York Globe and other newspapers, and later was foreign correspondent for the New York American and feature writer for the New York World. He is the author of two novels, "The Cross of Shame" and "Crimson Iris," and several five-reel photoplays.

Louis J. Zasnier, who will produce "The Third Eye," is known to the industry as president and general manager of the Astra Film Corporation. Among the successful Pathe serials produced by this concern are "The House of Hate," "The Mystery of the Double Cross," "The Seven Pearls," "The Shielding Shadow" and "Pearl of the Army."

Ruth Roland Writes Her Own.

Ruth Roland herself wrote the story on which her new serial is based. It is called "The Adventures of Ruth" and will be produced by the newly formed producing company, Ruth Roland Serials, Inc. Miss Roland is known as the star of such successful Pathe serials as "The Price of Folly," "The Neglected Wife," "The Red Circle," "Who Pays?" "Hands Up!" and The Tiger's Trail."

The scenario for "The Adventures of Ruth" is by Gilson Willets, manager of the Pathe scenario department, and rates among the well-known writers of fiction and travel. Mr. Willets is the

Harold Lloyd and June Caprice, at Either End, Simply Dazzled by the Idea of the New Pathe Features.
From left to right, Harold Lloyd, Marjorie Rambeau, Virginia Pearson, and June Caprice who will be featured in the special attractions for the Pathe program.

author of the first novel ever purchased for the purpose of being made into a motion picture serial—"The Double Cross"—which was produced by Astra under the title of "The Mystery of the Double Cross," starring Mollie King.

He is also the author of one of the first serials successes, "The Adventures of Kathlyn," and "The Tiger's Trail," Miss Roland's two latest serials.

Willets a Successful Rolling Stone.

He was the first correspondent to travel through Cuba from Havana to San Diego after the Spanish-American war. Then he went to India, journeyed 1,000 miles to the famine district; made a sledge journey across Northern Russia, Finland and Sweden; made a special tour of the capitals of Europe; crossed Mexico on horseback for Leslie's Weekly; made a transcontinental tour for the Munsey publication; made two trips to the Pacific Coast, covering every State in the Union for the Railroad Man's Magazine, and he has written many books.

Theodore Wharton also will produce and direct a serial for the Pathe program, entitled "The Crooked Dagger." Mr. Wharton is associated with his brother, Leopold Wharton, under the firm name of the Whartons, and has long been associated with serial making.

The Whartons Re-enter the Game.

He built the first indoor studio for Pathe in 1911. He produced "The Mysteries of Myra," "Patria," "The New Adventures of Wallingford" and "The New Exploits of Elaine." He is rightly called one of the pioneers of the picture industry and his knowledge of serial making gives him a place among the experts.

The scenario for "The Crooked Dagger" is being prepared by Frederic Chapin of the Pathe scenario staff. Mr. Chapin wrote the continuity for "Today" with Florence Reed; "The Auction of Souls"; "The Marionettes" with Clara Kimball Young, and "The Easiest Way" for the same star, in collaboration with Albert Capellani; "Heart of the Sunset" for Anna Q. Nilsson; "The Venus Model" for Mabel Normand, and "The Argyle Case" for Robert Warwick.

Arthur F. Beck Serials, Inc., will produce for Pathe a serial entitled "The Isle of Jewels," by Charles T. Dazey, famed as the author of the lasting stage success, "In Old Kentucky." Mr. Dazey has been for years a contributor to many magazines. In addition to "In Old Kentucky," he was co-author of "A Night Out" and "The Captain."

Dazey Writes a Serial."

His screen career began with Metro. He wrote "The Redemption of Dave Darcey" and was co-author of the Douglas Fairbank's "Manhattan Madness"; also "The Flower of Faith." His other screen works include "The Call to Arms," "A Night in New York" and "The Testing of Mildred Vane." The featured players in "The Isle of Jewels" will be Frances Mann and Stuart Holmes.

Joseph A. Golden, president of Western Photoplays, Inc., wrote and directed "The Great Gamble," co-starring Anne Luther and Charles Hutchison. Mr. Golden has been in the picture business for the past twelve years, his first engagement being with the Biograph Company of America, for which he wrote and produced.

"Naughty, Naughty Mans—Mustn't!"
Stuart Holmes and Anna Hanlon in "The Sins of the Children," which Pioneer is exploiting on the state right market.

BEHOLD! THE SCRIBES ARE SILENCED

They Say One to the Other that Aurora Will Not Come, But Anderson Calleth Their Bluff

"EVERYTHING is ready," James Anderson, special representative for the First National Exhibitors' Circuit, was complacently telling J. L. Johnson, advertising manager of the Liberty Theatre, owned by Ruben & Finkelstein at St. Paul. "Aurora's train is on time, the lobby looks like an autographed photo of the prettiest part of Armenia, the film is here, the camel won't have to drink for seven more days, the costume for the ushers are here, we're all set. I tell you, J. L., this 'Auction of Souls' picture is going to be a sure winner——"

"Where is that fakir—that stone-eyed fraud—that picture crook? Where is he?"

These and other cries, accompanied by a sound of men's shoes tramping up a stairway, caused him to stop his conversation short. Listening for a moment, he turned again to Johnson, reassuringly. "Sounds like the newshounds," he remarked. "Those fellows are always pulling something like this. Some sort of a joke they've thought up. When you know these fellows do you wonder that people never——"

The Scribes Denounce Him.

"I wouldn't call it a joke if I were you," spoke up one of the scribes, appointing himself spokesman. Then he added cynically: "You're the biggest fakir this side of the Rocky Mountains. Aurora Mardiganian? I know where she is. I know exactly where she is. And that's more than you know and probably more than you care. That was a fine stunt to pull on the people of St. Paul."

"Calm yourself," said Lieutenant Anderson, pointing to the panting newshound. "Aurora is coming here as fast as the United States Railroad Administration will permit. I promised you she would be here to-morrow and she will. Now, may I ask you please why I am a fakir?"

"Because she will be in Red Bank, N. J., tomorrow. I got a copy of a newspaper from that town by accident to-day. It just happened to slip into the office."

Doubting Thomas Silenced.

"Boy," said Jimmy Anderson, reaching for a telephone, "you're not going to leave this office until I telephone New York and find out just where I'm at. Lock that door, J. L. Don't let any of these newshounds out until I find out from headquarters."

So Anderson telephoned New York. He was authorized to give $5,000 to any man, woman or child who could prove that the Aurora Mardiganian appearing in St. Paul with "Auction of Souls" was not the real person.

Triumphant, Anderson turned away from the telephone to find that all reporters had taken notes during his telephone conversation. They had the whole story.

Further Publicity.

By the time the star arrived in St. Paul, newspapers were carrying items intended to raise the question of whether the real Mardiganian person was in town or not. It meant priceless publicity for the Liberty Theatre. And the arrival of Miss Mardiganian meant many more stories. She was invited to a number of specially arranged affairs, met the Governor of Minnesota, and fainted while telling of her experiences. Each of these exploits meant a front page story.

"Naughty, Naughty Mans—Musn't!"
Says Claire Whitney to King Baggott in "The Man Who Stayed at Home," Metro's Screen Classic.

BRUNET FORECASTS PATHE'S SEASON

Announcement of Plays and Stars Promises Profitable Season for Picture-Showmen Using Pathe Productions—Men and Women of Prominence Numbered Among Stars

I HAVE been queried regarding what has been styled our new feature policy," says Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., "and I would reply that the plan in operation, and that to which we are holding, is not new. In fact, the feature policy requires no changing. It is impossible to make it more flexible than it has been for years.

Pathe Practices Open Booking.

"Exhibitors know that they can book any Pathe subject at any time without regard to any other Pathe subject or service. It is our aim to work with strict impartiality for the interests of both producer and exhibitor, and we are succeeding to the fullest measure. Pathe has always recognized the perfect right of the exhibitor to make his own selection of entertainment for his patrons. Thus it is that we have open bookings, with absolutely no strings attached to it.

"'Oh, Boy,' with Creighton Hale and June Caprice, the booking would indicate, will duplicate its stage success and, with it, Capellani makes a new record. 'The Thirteenth Chair,' also a feature made from the spoken drama and produced by Leonce Perret, is another special, which promises to be one of the season's great box office attractions. The plan is to issue one 'special' each month.

Specials Made from Stage Plays.

"Dolores Cassinelli has completed the first of her pictures. 'The Virtuous Model,' from 'Le Ruisseau,' the Parisian stage play and the productions to follow (along with the Hale-Caprice plays) are to be offered singly, each on its merits. August 24 is the release date of 'The Love Cheat,' Capellani's most recent production, with Creighton Hale and June Caprice. Also there will be special features starring Mae Murray, Blanche Sweet and Marjorie Rambeau.

Eight Features in Series.

"We are building up a strong array of features which at this time include Frank Keenan, Virginia Pearson and Alma Rubens. They are offered one picture at a time on individual merits, or in a series of eight, with one picture cancellation privilege. Frank Keenan's first two (of his series) are giving a splendid account of themselves—'The Master Man' and 'The Gates of Brass.'

"The third, 'The World Aflame,' has been referred to as an epochal play. It treats of a modern problem from a point never approached before. 'The World Aflame' I am assured on competent authority, promises to be as timely to the universal social unrest as 'The Battle Cry of Peace' was to its day of military unpreparedness. And there are others to follow in this series, all of them big of theme.

Miss Pearson and Miss Rubens Starred.

"Virginia Pearson's first production, 'The Bishop's Emeralds,' at once established this favorite in a place of fine dramatic achievement. The second picture is nearing completion. In 'Impossible Catherine' Miss Pearson swings to a character extreme that sweeps her into the air on an aeroplane flight and sends her across a pole field in a grueling contest. The story has been described in a combination of 'The Cave Man' and 'The Spoilers' idea of modern shrew-taming, but done with an originality and quality of surprise that make it both good comedy and drama.

"Alma Rubens, starred in twenty odd Triangle pictures, has just completed 'Paradise Annie,' by Dr. Daniel Carson Goodman, the author of the much discussed novel of American life, 'Hagar Revelly.' The picture story is modern in theme, has a big thought behind it and is especially strong in its appeal to women. In it, Miss Rubens finds the best role of her entire career.

Blanche Sweet's Offerings.

"Blanche Sweet, as already announced, will appear in her own productions and Jesse D. Hampton promises that the stories, their interpretation, investiture and setting will reach the mark of new achievement. Miss Sweet has an enormous following, which has been increased by her splendid work in 'The Unpardonable Sin.' She possesses the gift of pathos and of tears; smiles and sunshine. And what more can be said of such an artist?

Marjorie Rambeau Joins Pathe.

"Marjorie Rambeau's remarkable series of stage successes has created for her a following, from the Atlantic to the Pacific and her appearance in pictures, under the direction of Albert Capellani, makes a noteworthy conjunction of emotional art and skilled technical direction. Miss Rambeau has a charm of personality that has endeared her to theatregoers; and she will be recalled, with appreciation, for her work in 'The Eyes of Youth,' a poem of a play in which she fully realized every shading of its sentiment."

Priscilla Dean Honored by Aerial Club.

Priscilla Dean, Universal's star, was "Queen of the Air" for two weeks at Vancouver, Canada, where a two weeks' peace celebration was held. Miss Dean was selected by the Aerial Club of Canada to be the honored person and according to advices received from the West Coast she flew from Seattle, Wash. to Vancouver with Aviator Hoy, an army officer.

The peace celebration started July 1 and Miss Dean made personal appearances at the motion picture theatres in Vancouver during the following two weeks.

Creighton Hale, Dolores Cassinelli, Blanche Sweet and Frank Keenan, Who Will Star in Special Pathe Productions.
The plans for the coming year call for special features. These are four of the stars who will be called upon for the big parts.

FILM SENSATIONAL AIRPLANE CRASH

Aerial Collision Between Two Machines Caught by Camera in Third Machine—No Fatalities

ONE of the most amazing air accidents in the history of aviation, in which two machines collided at a height of 2,200 feet and with their three airmen, one dangling at the end of a rope fastened to one of the planes, crashed to earth, wrecking the machine but only slightly bruising one of the aviators, was all photographed from a third airplane and recorded in motion picture film.

Were Staging Picture Stunt.

The accident happened during the filming of a stunt for the Houdini picture, "The Grim Game," which is being produced at the Famous Players-Lasky studio at Hollywood, Cal. The airplanes, of the Curtiss type, were chartered from Cecil B. DeMille's Mercury Aviation Company. According to schedule, the machine piloted by Al Wilson and carrying Director Irvin Willat and his camera, was the first to leave DeMille Field, the plan being to maneuver at sufficient height to get good pictures of the stunt to be executed by the other two planes.

Three 'Planes in Air.

Next to take the air was C. Vernon Pickup, former lieutenant in U. S. Aviation, carrying Robert Kennedy, also a former aviation lieutenant, in the forward cockpit with a rope firmly secured to the intermediate strut of the right wing. Immediately afterward the third plane went aloft carrying Lieut. David G. Thompson, of Rockwell Field, Los Angeles, alone.

According to the plan for the stunt, Thompson was to dive under Pickup's machine and Kennedy, swinging at the end of the rope, was to drop to the upper plane of the Thompson machine. The two machines maneuvered perfectly at a height of 2,200 feet over Santa Monica Canyon and Kennedy swung out on the rope, ready for the leap. What happened then is described in the Los Angeles Examiner as follows:

Machines Collide.

"Just as the leap was to be made a sudden up-current of wind drove Thompson's upper wing full into the landing gear on Pickup's plane above, and the airplanes were instantly locked and began to drop like stones.

"Down like shooting stars they hurtled for a thousand feet. No effort to disentangle them proved of avail. Thompson's plane had swung out like a pendulum, describing a semi-circle and falling upside down.

"The craft were then in a nose-on-nose position, Pickup right side up and Thompson upside down. The whirring propellors were chewing away great bites of wing and fuselage from the interlocked machines.

"Kennedy still dangled from Pickup's car. He was speeding through space like a rocket, too swiftly to think of but one possibility—death.

Aviators' Luck Changes.

"Suddenly—for no reason that any of the three aviators can describe—the planes parted. Both propellors were gone. Wings were torn and chewed into dangerous shape. Thompson's ship went crashing down through space, still upside down, with only a thousand feet more to fall before a fatal end.

"Working instinctively and franticly at the control, the young flier finally righted the plane to its normal position, succeeded in driving it into a swift glide and landed upright in the canyon bed. He was traveling too fast to land without a spill, and the big, broken bird nosed over and struck with a thud, upside down on its back. Thompson ripped loose his belt and crawled out from the wreck no worse for the fall except for shock.

Kennedy Has Narrow Escape.

Immediately the planes parted 1,200 feet in the air. Pickup, his propellor gone and the ship almost beyond control, threw the machine into a long glide and made a rough landing on the steep wall of the canyon, dragging Kennedy after him as he came to earth. Pickup hadn't sustained a scratch. Kennedy was bruised and cut by stones and underbrush. He was entangled in his rope swing when the plane came to a stop.

"The point of Thompson's landing and somersault was at Twenty-sixth street and Santa Monica Canyon. Pickup and Kennedy hit the earth at a point near San Vicente boulevard and Eighteenth street, Santa Monica.

The grim incident was not without its element of humor, however, which Thompson himself relates. Thompson's machine landed in a bean patch, and the two pilots rushed over to Kennedy, expecting to find him badly mangled, if not dead. Following closely was the bean farmer.

"Look!" yelled the farmer. "Do you realize what you've done to my beans?"

Hall Has World's Picture Rights to Willard-Dempsey Contest—Big Houses Booking the Special

FRANK G. HALL, who controls the world rights to the pictures of the Willard-Dempsey boxing contest, had six cameramen at the scenes of the big sporting event under the direction of Harry P. Diggs, Charles Miller and Leon Britton. Six days before the bout, Mr. Hall had scenes of the two boxers in training showing on the screen of the Park Theatre, Columbus Circle, New York, where Jess Willard's special production, "The Challenge of Chance" is playing as the main attraction. New film was sent daily from Toledo and these scenes were shown the night of the same day at the Park Theatre as an added attraction.

Mr. Hall has the exclusive rights to the motion pictures of this contest and all stills, plates and everything taken in connection with this event has been copyrighted. Every important detail from the time the contestants began serious training in Toledo until the big crowds left the arena after the bout is included in the picture controlled by Mr. Hall.

Secured Many Intimate Views.

Intimate shots of the Governor of Ohio, the Mayor of Toledo, Tex Rickard, the promoter of the event, both contestants in training and in the ring, the crowds in the arena and hundreds of human interest scenes that are always characteristic of a big sporting event are seen in the reelage that represents Willard and Dempsey in training and contesting the championship heavyweight title of the world.

Reports from Harry P. Diggs, special representative for Mr. Hall in Toledo, who supervised this work and who will have charge of the bookings and special showings in Ohio, indicate that every large city and many of the smaller places in this state have signed for bookings on the pictures of the contest.

Bookings Heavy from Big Theatres.

With the pictures of the contest, Mr. Hall says that Willard's big feature, "The Challenge of Chance," which has been running to capacity business wherever shown, has been in great demand.

More than 114 bookings in the leading theatres throughout the United States are reported on "The Challenge of Chance." In all these instances the bookings were for one week or more. Many one, two and three-day bookings have been noted in the smaller towns.

Three Pictures Which, from Left to Right, Tell a Remarkable Story.
At the left, everything ready for the daredevil to leap to the plane below; centre view showing the lower machine driven up by an air current; at the right, both planes, tangled, begin their plunge for earth, the daredevil still hanging on. No one injured even though it was "The Grim Game."

PENNY ARCADE TO THEATRE CHAIN

How William Fox Rose from Being Proprietor of Slot-Operated Kinetoscopes to Being Owner of Producing and Exhibiting Companies Is Interesting Narrative

FROM a penny arcade in Brooklyn to the ownership of a world-wide film organization, with physical properties running high into the millions—all in a few years—is the record made by William Fox.

Announcement by Winfield R. Sheehan, general manager, of plans for the new William Fox Building—a motion picture city two minutes from Broadway, at Tenth avenue, Fifty-fifth and Fifty-sixth streets, Manhattan—was the occasion for a survey of the growth and activities of the Fox Film Corporation since its inception less than five years ago. This survey reveals a record of development and success the like of which could happen only in America, and which constitutes a genuine romance in the motion picture industry.

Persons who have followed events in the film trade recall that Mr. Fox began his film activities in 1906 with the establishment of the Greater New York Rental Company. A little more than a year before he had entered the amusement field as the owner of a penny arcade in Brooklyn. At that time he was in the clothing business with the Knickerbocker Sponging Company, on the lower East Side. Even in this business the aggressiveness, vision and industry of the man had made themselves apparent, for, starting as an ordinary workman, Mr. Fox worked himself up to foreman, manager, and eventually owner of the entire establishment.

Invests in Penny Arcade.

A friend interested him in the penny arcade. The story is told that the proprietor then went to Mr. Fox, who was in his early twenties, and informed him that the arcade was making more on the investment than any other business establishment he knew of. Mr. Fox decided to investigate the proposition, and watched the house for the next three days. What he saw convinced him that the owner had not told half the truth, for patrons were streaming into the place. Mr. Fox bought the arcade and prepared for a clean-up.

No sooner had the deal been consummated than he discovered the business of the place was wholly fictitious—the owner having paid people to go to the arcade for the three days that Mr. Fox was watching it.

But even this discovery failed to discourage the future film magnate. Mr. Fox set briskly to the task of building up his new house, and in a few weeks he saw his labors rewarded by a good, steady patronage. He branched out and took over two other similar ventures, operating them with big success. At that time Mr. Fox's "offices" were nothing more than desk room in an office at 24 Union Square, Manhattan.

Leases Regular Theatres.

Shortly afterward Mr. Fox leased the Dewey Theatre on Fourteenth street and the Gotham Theatre on 125th street. The leasing of these large playhouses was a theatrical deal of such proportions for that period as to cause some comment.

About that time, fourteen years ago, the film business was beginning to attract attention. There were no features films in those days; no palatial motion picture theatres. The films were one and two-reel or shorter affairs—sometimes merely strips—principally devoted to hair-raising chases and trick photography. Had anyone then predicted that motion pictures would be shown for extended runs of several weeks on Broadway he would have been regarded as a fit subject for examination by alienists.

But William Fox saw a big future for the new industry. His beginnings as a film man, however, were humble enough. He formed the Greater New York Film Rental Company, with offices at 116 East Fourteenth street, and set himself up in business as a broker.

Opens Exchange.

From the beginning the film rental company prospered in even greater ratio than did film production itself. The concern gradually branched out, establishing sub-offices throughout the East. The business consisted entirely of buying one and two-reel films from the Balboa Company, the Great Northern Company and other pioneer film producers, and distributing them to exhibitors.

This business continued with constantly increasing success for a number of years. Mr. Fox, however, was not satisfied with the type of film he was obliged to offer to exhibitors. As the owner of a chain of theatres himself, he, better than any other film producer or distributor of the time, understood the exhibitors' needs.

Even at that period, when motion pictures seemed committed definitely to one and two-reel subjects, when expert film men declared that no sane person could endure watching a picture more than two reels in length, Mr. Fox saw the possibilities of the multiple reel subject. He realized that the two-reel picture, while fitted for comedy, was not long enough to permit proper development of dramatic stories. The screen of those days were failures chiefly because they were so short and so poorly directed that the picture ended just when the specator's interest was being aroused.

Enters Producing Field.

Accordingly, Mr. Fox organized the Box Office Attraction Company, for the purpose of producing his own pictures. But before he produced a single foot of film he formed a selling organization that covered the principal cities of the country. While he made preparations for producing his own photoplays, he also continued distributing film produced by other companies.

The office of the Box Office Attraction Company occupied part of the fifth floor of the building at 130 West Forty-sixth street, a large proportion of which building is now occupied by the Fox Film Corporation.

Associated in the direction of the first picture produced by Mr. Fox was J. Gordon Edwards, then stage director of Mr. Fox's dramatic stock company at the Academy of Music. Mr. Edwards has been with Mr. Fox ever since, and has staged some two score motion picture productions, including such film dramas as "Twelve of the Night" and "The Lone Star Ranger."

At that time Mr. Fox had only one company of players. The first picture was started at the Eclair studio in Fort Lee, N. J. Later pictures were made at

William Fox
President Fox Film Corporation.

Winfield R. Sheehan
General manager Fox Film Corporation.

Scott's Farm on Staten Island and in a studio in Jersey City.

Enlarges Production Facilities.

After a few pictures had been produced it became apparent that the existing organization was not based on sufficiently comprehensive lines to permit the development that seemed assured. In consequence the Fox Corporation absorbed the business of the Box Office Attraction Company and began immediately to produce on a much larger scale. Mr. Fox purchased the Eclair studio, organized new companies, engaged additional stars and popular leading players, and gave notice, by aggressiveness if not by words, that he was in the producing business on a big scale.

He made himself more and more a power in the industry. One studio became altogether inadequate for his purpose. Others were bought. More companies were organized. More stars engaged. Additional office space was taken in the building at 130 West Forty-sixth street. New branch offices were established in this country. Canada was invaded, South America, Australia, New Zealand and Cuba; and when war burst on the continent of Europe, immediate advantage was taken of non-production there for the establishment of a chain of Fox branch offices centering at London and Paris.

Opens California Studio.

Having purchased or leased a number of studios in the East, Mr. Fox now established a production plant at Hollywood, California, being attracted there by the extraordinary facilities which that section affords for the filming of pictures. The Fox Hollywood plant was one of the largest studio plants on the Pacific Coast, covering several acres. Despite its size, it was not large enough to meet the growing demands placed upon it by the increasing business of the Fox Film Corporation. Since it was laid out in 1916, the studio and laboratory facilities have been increased several times by the purchase of adjoining tracts and the erection of additional buildings.

Strengthens European Position.

This spring, Mr. Fox, in company with Mr. Sheehan, spent several weeks in Europe establishing ten new exchanges and preparing for the opening and operation of studios and laboratories in England and France. The branch office organization of the Fox Corporation now literally covers the civilized world, with the exception of Germany, Austria and Hungary. There are twenty-three branches operated in the United States under the immediate supervision of Herman Robbins, assistant general manager of the company, and six district managers working under his direction. In Canada there are six branch offices, in Great Britain nine, in Scandinavia and Russia two, in Australia five, in New Zealand one, in Cuba one, in South America six, and on the continent of Europe ten—making a total of sixty-three branches. Many of these are quartered in buildings owned by the Fox Film Corporation, and all are operated as an integral part of the Fox organization.

With the opening of the new $2,500,000 William Fox Building in New York and the completion of plans for work abroad, the Fox Film Corporation will have its extensive business centralized in two immense plants—one in the East and one on the Pacific Coast—with supplementary plants in England and on the European continent. The New York plant is not to effect a reduction of the work in California, nor to modify the plans for European production.

The Sincredsoyooz, Co-operative Credit System, Will Use Films for Propaganda

THE place of the motion picture in Russia's reconstruction plans was clearly defined by her commercial representatives to the United States a few days ago during the visit of M. and Mme. Gennady Alexandrevitch Bersenyeff, Miss Mary Woodyard, of Sydney, Australia, and Howard D. Hadley, American consul in Russia for the last two years.

M. Bersenyeff is president of the Sincredsoyooz, one of the world's greatest co-operative credit systems in the world. It is an organization of 1,000,000 members, serving 6,000,000 Russian people, and new methods of agriculture, manufacture and business will be demonstrated to Russia's huge population through the cinematographic medium.

Bersenyeff Meets Laemmle.

While at University City, Mr. Bersenyeff met Carl Laemmle, president of the Universal Company. Mr. Laemmle told the Russian official and Consul Hadley, representing the American Government, of Universal's entire willingness to serve American interests and humanity's progress in applying the motion picture to Russian conditions.

Miss Woodyard, who is foreign buyer for Farmer & Company, owner of a chain of the biggest department stores of Australia, accompanies the party. She told of the big welcome given the motion picture play in Australia, especially of the popularity of such stars as Dorothy Phillips, Charlie Chaplin, Constance Talmadge and Mary MacLaren, and she said that James J. Corbett's popularity was so great in Australia that the colonists awaited eagerly his first screen release, "The Midnight Man," which will be shown on the continent for a consecutive run of eighteen weeks.

Believes in Kolchak Regime.

M. Bersenyeff said that the Kolchak regime, which he believes has established itself as successor to the Lenine-Trotzky-Bolshevik influence, or will have, conclusively, within a few months, strongly favors the introduction of the cinema as an educational force in Russia and a number of cameras and projection outfits have already been ordered. While at Universal City, M. Bersenyeff and Mr. Hadley inspected methods of productions and through the good offices of Mr. Laemmle learned much of the commercial science of distribution.

The party left Universal City for New York, whence they will take ship for London. After a stop in Paris the visitors will return to Petrograd to report.

Lew Cody Salvaging a Few Beautiful Bits from "Broken Butterfly."
Pauline Stark looks on with evident approval, still fearing, in this Maurice Tourneur production.

Universal Engages Laura Trainor.

Laura Trainor, the Montana girl, who achieved fame some time ago by riding her pet horse from Missoula, Mont., to Los Angeles, has been engaged by Universal to play with Jack Perrin and Josephine Hill in "Fighting Blood," a two-reel western drama, which Reeves Eason will produce from a script by William Pigott and Anthony Coldewey.

Jack Perrin Engaged by Universal.

Jack Perrin, who supported Olive Thomas in "Toton" and who was starred in the two-reel Western drama, "Two Men of Tinted Butte," has been engaged by Universal to co-star with Josephine Hill in a series of two-reel Westerns. Perrin's latest work with Universal was in "The Pinnacle."

TREASURY DEPARTMENT DEFINES TAXES

Regulations Covering Ticket Returns and Definition of Those Admitted Tax-Free Issued from Washington

THE Treasury Department today issued voluminous regulations on admission taxes, which have been in course of preparation for several months. Nearly one hundred printed pages are required to carry all the regulations and explanations which have been compiled, and Treasury officials feel that they have covered very nearly every point and question which might be raised regarding the applicability of these taxes.

While the tax in the new law differs but little from that in the 1917 act, the regulations are much more complete than for the previous year. The tax is one cent for each ten cents or fraction thereof of the amount paid. Persons admitted free, except soldiers and sailors in uniform, bona fide employees, municipal officers on municipal business, and children under twelve years of age are subject to the tax. The rate is one cent for each ten cents or fraction thereof of the amount paid by other persons for "the same or additional accommodations."

Critics Pass without Tax.

It is decided in the regulations that newspaper critics who reviews a theatrical performance or moving picture are not subject to the tax. They are included in the list of "bona fide employees." The regulations say: "In the case of a theatre the following, among others, are 'bona fide employees': In Class 1, the advance agent of an attraction then showing or soon to show, the house physician, the regularly employed attorney for the theatre; in Class 2, actors and actresses then playing at the theatre, members of the orchestra and organist, a moving picture machine operator, the ushers; in Class 3, a physician called in to attend a spectator taken suddenly ill, a theatrical critic of a newspaper attending to view and review the play, young women selling souvenir programs at a benefit, a Four Minute Man attending to speak."

Defines the 50 Per Cent. Excess.

The act imposes a tax of 50 per cent. on the price of admissions to places of amusements in excess of the "regular or established price." In the case of a theatre the price decided upon by the management before any of the seats are put on sale is the established price.

If, however, the management stages a performance which is to run three weeks, sells seats in advance, and, after the second week, decides to increase the price of orchestra chairs for the remaining week from $2 to $2.25, there is a tax of 12½ cents due from the theatre for each ticket sold for $2.25.

This tax must be paid by the person selling the ticket, and is distinct from and in addition to the tax on the established price of admission—in this instance 20 cents—which must be paid by the purchaser of the ticket.

The act imposes on tickets sold at excess prices by brokers or at news stands, hotels and places other than the ticket office (except those under the management of the place of amusement) a tax of 5 per cent. of the excess, if such excess does not exceed 50 cents. If the excess charge is more than 50 cents, the tax is 50 per cent. on the whole of such excess. This tax must be paid by the person selling such tickets, and is in addition to the tax on the established price.

Returns Exacted Monthly.

Monthly returns and payment of admission taxes are required. Returns and payments must be in the hands of collectors of internal revenue on or before the last day of the month following that for which the return is made. Heavy penalties for failure or willful refusal to make return and pay the tax on time are provided by the act.

The regulations require that the established price of the ticket, the amount of tax to be paid and the total, shall appear on the ticket. Whenever such ticket is sold at a price other than its established price, then, in addition, on the back of such ticket, the actual sale price, the admission tax paid, and the total of such price and tax shall appear.

Whenever an admission ticket is sold at a place other than the ticket office of the theatre, there shall appear in addition the name and address of the seller. Failure to comply with this provision is punishable by a fine of not more than $100.

The admission taxes became effective April 1.

Sparks Fly When Jesse Goldburg Talks Plainly at Meeting of Quinn Disciples

VERBAL fireworks enlivened the second meeting of the Motion Picand Theatrical Co-operative Association at the Hotel Astor, Tuesday, July 1. Matters were a trifle slow until Jesse J. Goldburg, general manager of the Frohman Amusement Corporation, was invited to say a few words by Mrs. John Francis Yawger, chairman of the meeting. Mr. Goldburg started right in by warning President Quinn that he was going to take issue with him on his statements as to the evils existing in the motion picture industry.

The president of the organization had said in his opening address that the industry was a joke; that studio conditions were rotten; that the public was starving for good pictures; that he (Quinn) could improve by cutting ninety out of every hundred pictures made, and that the people of this country were back of him in the reforms he proposed to accomplish in the making of photoplays.

One of President Quinn's statements contained the information that better pictures were made in the days when General Film was a power in the picture world, and the short pictures released by it enabled the exhibitor to get together a succession of programs which satisfied his patrons and gave him a fair margin of profit.

Harry McCoy
Featured in the Sunshine brand of Fox comedy.

Goldburg Talks Plainly.

Mr. Goldburg sounded a warning in the opening of his remarks when he said: "I am going to get in bad before I get off this platform, but you invited it. I did not ask the privilege of the floor, and since I take it that you want candor and frankness and truth just let me, to use the vernacular of the street, 'hand it to you.'"

After giving the history of a picture that had great educational value, that cost $71,000 to produce and lost over $40,000 for his company, the speaker went on to explain other practical problems which confront the producer, and closed with these words:

"You have got to change the taste of the public. You can't change the work of the manufacturer. He won't stand for it as long as he is going to stand any financial loss; and we exercise our rights and protect the property of our stockholders.

Intolerant of Inexpert Advice.

"I can sit down here for hours and show you the intricacies of production, but let me say this the second time, in conclusion, and I mean it: I am heartily in support of Mr. Quinn's movement to eradicate the rotten poster, the rotten photoplay, to cut down production costs. If he can do it he is a wonder. He doesn't have to ally himself with this organization, for, I tell you, if he can do what I imagine he can do he can get $50,000 a week and make money for the company at that. My God, what a task he has got! Atlas, with the mythical globe on his shoulders, had nothing on Brother Quinn's intended plan. I am heartily in favor of anything that is going to make the motion picture a greater or a better thing in the universe, but I am so intolerant of advice from those who really do not know."

The other speakers were: Mrs. E. D. Foster, editor of the Community Motion Picture Bureau; L. J. Rubenstein, a film exploiter; Dr. Edward Stitts, superintendent of schools in New York; B. J. Fagan, chief probation officer of the Children's Court; Mrs. Ellen O'Grady, deputy police commissioner, and Jay Hunt, a director. There were between fifty and sixty persons present.

WILLIAM FOX SIGNS WILLIAM RUSSELL

Athletic Star Will Act in Parts Typifying American Manhood—May Work in New York Studio

WILLIAM RUSSELL has been signed by William Fox to appear in a series of pictures reflecting alert and aggressive American manhood. He will appear on the Victory series, which also features George Walsh and Gladys Brockwell. Mr. Russell is expected to work in the new Fox studios in New York, and is expected to arrive shortly from the West Coast.

Fine Physical Specimen.

William Russell is a fine specimen of rugged manhood, physically powerful, and a splendid actor who has made his mark on the speaking stage as well as on the screen for artistry both serious and light. He has been connected with a number of prominent picture companies, and has been at the head of his own company.

William Russell is widely known for his athletic prowess. His rating as an amateur boxer is high, and he has met some of the cleverest professionals in friendly bouts. For several years he attended a school of physical culture, where he acquired a knowledge of the human machine and developed himself physically. As a swimmer he has won laurels, and has swam eight miles.

In Youth Was Water Boy.

Mr. Russell was born in New York. At the age of eight he put in his spare time, after school hours, in the office of Julia Arthur, president of the Professional Woman' s League, checking hats and serving as water boy, also doing a Ghunga Din around the corner in Palmer's Theatre. While his talent as a water boy was duly appreciated, his histrionic ability was sufficiently recognized to justify giving him an opportunity to appear in the third act in an impersonation of Jimmie Fadden.

Mr. Russell inherited a talent for acting from his mother. His father was a professor of languages at New York University. He received a fine cultural education, which reinforced his natural instinct for the stage and enabled him in later years to appear in the spoken drama with such artists as Ethel Barrymore in "Cousin Kate," with David Higgins, Blanche Bates, Ezra Kendall, Chauncey Olcott and Roselle Knot. He was leading man with the Poli Stock Company in Philadelphia and for two years was starred in "St. Elmo." For several years he toured the vaudeville circuits with an act which was successful.

Mr. Russell entered the motion picture field five years ago.

Fox Making Foreign Sales Drive.

The foreign department of the Fox Film Corporation is in the midst of a simultaneous sales drive in England, Australia and Brazil, the Exhibitors' Service Bureau announces. This drive, modeled on the same lines as those used in this country in several big selling efforts, is said to be meeting with marked success.

Halt Revocation of Theatre License.

A resolution to revoke the license of a negro theatre at Main street and Broadway, East St. Louis, presented by Mayor M. M. Stephens at a City Council meeting, was ordered filed until the following week to permit an investigation by three members of the council of complaints filed with the mayor against the playhouse.

The license, according to Mayor Stephens, was issued several days ago by order of the commissioners after he had refused to grant a permit to operate the show.

Importing Kinarco Carbons.

Kinarco carbons manufactured by the General Electric Company, Ltd., are now being brought to the United States by the Carbon Imports Company, 110-114 West Forty-second street. Robert W. Kiewert, president and general manager, has been engaged in this line for over fourteen years and feels positive that a surprise is in store for the operator who will send for samples. Mr. Kiewert is equally positive that Kinarco carbons are superior to any European carbons manufactured "before the war." Associated with Mr. Kiewert is Herbert Schiff, who has been in the service as a naval aviation lieutenant for two years, having but recently returned.

Foreign Film Invasion To Be Conducted by Corporation Recently Formed in America

COINCIDENT with the announcement of the signing of the final papers of the peace treaty comes the statement that an organization of film men is waiting to invade Germany, Austria, Hungary, Czecho, Slovak, Jungo-Slovak and other Balkan states, as well as Poland and Russia,

William Russell

with American-made motion pictures. The new corporation, which was formed in New York recently, carries the incorporate name of the Atlantic Cinema Corporation.

Benjamin Blumenthal, president of the corporation, is at present in Copenhagen, Denmark, preparing the shipping arrangements for placing the product across the borders of Germany as soon as the country is opened up. The shipments to the former neutral countries are already under way.

Although the company has been in existence a short time they are declared to have secured the entire program of releases that were made by the Triangle Company since 1915. This includes productions starring Douglas Fairbanks, William S. Hart, Norma and Constance Talmadge, Mae Marsh, Charles Ray and others, together with about three hundred shorter subjects, the greater part of which are Keystone comedies.

Contract for 50,000,000 Feet.

They have also contracted, it is said, for the entire output of the Goldwyn, Select and Selznick companies; for a selection of the most adaptable subjects of the Metro program, and for approximately one hundred independent-made and released productions.

The company has also contracted, according to report, for all of the Charles Chaplin comedies that have been made and released by that star while he was with the Mutual and for his later releases through the First National Exhibitors' Circuit. In addition, with the regular Metro contract, there is a contract for twelve productions starring Mme. Nazimova for Russia and Poland.

Among the serials that have been purchased are the Houdini picture, "The Master Mystery," which was produced by B. A. Rolfe, and the new Craig Kennedy serial, produced by the Oliver Film Corporation.

Jean Paige Signs a New Contract with Vitagraph

JEAN PAIGE has recently signed a two-year contract with Vitagraph, with an option renewal for a similar period. She will play opposite Harry T. Morey in his next feature as her first work under the new agreement. The rise of Miss Paige in motion pictures has been startling, but her early work in the O. Henry subjects was so excellent that no doubts were held as to her adaptability to the screen and her certain advancement.

Miller to Direct Pictures of Bout.

Charles Miller, Charles Miller Productions, Inc., left New York, Tuesday, July 1, for Toledo, O., to assist in the direction of the taking of the scenes of the Willard-Dempsey contest. Mr. Miller was accompanied by his cameraman, still photographer and an assistant. In addition to Director Miller, Mr. Hall's interests in Toledo, consisting of the exclusive rights to the motion pictures of the big sporting event, are represented by Harry P. Diggs, exploitation manager, Leon Britton and five cameramen, in addition to the one accompanying Mr. Miller.

CINCINNATI MAY HAVE NEW UNION

Bookers, Inspectors and Shippers Organize— Attitude of Managers Not Definitely Reported

THE main topic of discussion in Cincinnati picture circles for the week ending June 28, has been the proposed organization of a union among the bookers, inspectors, shippers and other employes of the exchanges. Although as yet there is no real reason to believe that serious trouble of any kind will materialize, several meetings have been held by both side. The Associated Film Exchange Managers of the Cincinnati Chamber of Commerce discussed the possible effects of the proposed organization, but Secretary Zimmerman states that nothing definite has been agreed upon as to the future course of the exchange managers, principally because as yet there have been no demands made, hence no controversy may be said to exist.

Report Threat Made Against Unions.

Early in the week the report was spread that the managers would immediately discharge any member of their force who had anything to do with the new union, but nothing along these lines was done, although it was generally known just who were interested in the new movement. After the publication of this threat in one of the daily papers, President John Stewart, of the Exchange Managers' Association, said:

"The statement that we have decided to discharge every employe of the exchanges who takes part in forming the proposed union is not true. As yet there is no union, and until there is one we will do nothing. We do not think there is any reason for a union organization among our employes, as is proposed, but we have not announced any such decision as appeared in the published statement."

Journals Announce Dismissals.

However, one of the daily papers on June 28, carried the following: "Employes of local film exchanges who admitted affiliation with a union in process of organization were discharged today by managers of four local exchanges after a meeting at the Chamber of Commerce, when it was agreed between exchange managers not to recognize the union." No confirmation of this report could be obtained at the offices of the exchanges.

Edward A. Kirsch, business agent of the International Alliance of Theatrical Stage Employes, who is understood to be at the head of the committee attempting to form the new organization, said that the exchange employes were virtually 100 per cent. organized and that he expected a charter from the American Federation of Labor. He also said a final meeting would be held with the representatives of the exchange managers July 1. Further Kirsch said:

"We are organizing the exchange employes under the Labor Council rather than have them organized by some radical labor movement like the I. W. W. No demands, except recognition of the union can be made for a year under the charter. The motion picture operators have promised moral and financial support, but I know no reason for a strike of operators which would shut down the theatres."

No Sympathetic Operators' Strike.

This latter statement probably was made in rebuttal of a report that the operators would strike in sympathy with the exchange employes in case their demands are not met. While Kirsch states officially that no other demands than recognition of the union will be made, that is not the understanding of some of the employes affected, as they freely predict that wage demands increasing their pay to nearly double the present figure will be made, together with other drastic stipulations regarding conditions of employment.

The claim that nearly all of the employes of the local exchanges are interested in the new union is not borne out by a canvass of these employes as a considerable number of them do not disguise the fact that they see no chance for a successful termination of the enterprise, and a great many of them are satisfied with conditions as they exist today. One of them said:

Bookers Counted Out.

"The moving picture business is one in which the opportunity for advancement is very good. Changes are being made almost daily by which the man of intelligence and ambition may secure both better pay and better conditions. If the men who are organizing the proposed union could assure me of the same chance to advance I might join. But I, for one, do not expect to be a booker all my life, so cannot see the benefit to me in affiliation with the new organization." There seems to be many others who look at the matter in the same light, and in fact, it is believed that this has had some influence on the nature of the organization for it was unofficially announced late in the week that the bookers would not be taken in. It is estimated that the total number of employes in the lines affected is between 125 and 150.

Exhibitor Says Nazimova Is Most Popular in India

EAST INDIAN motion picture audiences are showing by box-office attendance records that Nazimova is one of the most popular stars of the silent drama in that quarter of the globe. All through India, Ceylon and Burmah, in the territory controlled by the firm of Bijou Limited, which distributes Metro productions in the Far East, the demand for Nazimova's features is increasing.

C. N. Douetil, who is the managing director of Bijou Limited, with main offices in Calcutta, recently passed through Hollywood accompanied by Mr. A. C. Daybeny, one of the stockholders of the company.

"Our patrons," said Mr. Douetil, referring to the Indian fans, "are generally inclined toward the picture with a predominating vein of melodrama. The best business is done with the heavy type of story."

Mr. Douetil declared the East Indians will pack the houses for a good crook story containing plenty of action and thrills, and that the light domestic style of comedy goes for naught.

An extensive publicity campaign is now being made through this territory in advance of Nazimova's spectacular production of "The Red Lantern."

Mary Miles Minter Received the Roses for Rescuing the Little Chap at the Left in "Yvonne from Paris."

She is explaining it all to Alan Forrest in the center. Scenes from her forthcoming American feature.

CINEMA MEN AT METHODIST CENTENARY

Committee of National Association Will Show How Film and Church Interests May Co-operate

A SPECIAL committee representing the National Association of the Motion Picture Industry will leave for Columbus, Ohio, to attend the convention on motion pictures for church workers which is scheduled for July 8 in conjunction with the Methodist Centenary Celebration now in progress in that city. The executive committee has designated the following to represent the industry upon this occasion: President William A. Brady; Walter W. Irwin, chairman of the executive committee; Gabriel L. Hess, chairman of the censorship committee; J. Robert Rubin and John C. Flinn of the censorship committee and Frederick H. Elliott, executive Secretary.

As the result of many weeks of co-operation between the producing and distributing members of the National Association and the Methodist Minute Men, hundreds of reels of films including features, comedies, weeklies, serials, scenics, historials and dramatic and spectacular specials have been shipped to Columbus for exhibition in the three specially constructed theatres, including the Coliseum, seating 10,000, which is equipped with the largest screen ever erected.

Exhibitors Will Overcome Prejudice.

Through this plan of co-operation with the Methodist Minute Men which has under its direction the arrangements for the Centennial Celebration it is believed that much will be accomplished in overcoming the prejudice against motion pictures which still exists in the minds of a certain element.

The Federal Council of Churches which has supervision over the arrangements for the convention on July 8, has prepared a small pamphlet setting forth the possibilities and value of motion pictures in religious and community work, which will be distributed during the convention, and it is believed that this booklet will prove a most effective means of opening the doors of the churches to the use of motion pictures. The National Association of the Motion Picture Industry has contributed toward the cost of printing and distributing these pamphlets.

Opportunities Film Offers Shown.

The centennial at Columbus, which opened on June 20 and does not close until July 13, is in celebration of the one hundredth year of missionary activity. A fund of $125,000,000 was raised during the recent drive, to be expended for religious, educational and reconstruction work at home and abroad. The Columbus Exposition is the final stage of the celebration. Arrangements have been under progress for over a year in the securing of exhibits from all parts of the world, which have been installed at a cost of hundreds of thousands of dollars. It is estimated that 250,000 church workers from all parts of the world will attend the celebration and the officials of the National Association have been exceedingly anxious to give a thorough and convincing demonstration of the possibility of the motion pictures in religious, educational and recreational work of the church and the general value of motion pictures.

Will Placate Censorship Advocates.

Approximately 41,000 churches are represented at the Centenary by delegates who are vitally interested in every possible activity for the reinforcement of the recreational and social life of the church and the community under the new conditions of the country. It is the purpose to bring to these delegates a full realization of the value of the motion picture as to entertainment and education, particularly in these days of social disturbance and when the church must necessarily become a stronger influence and more of a center in social life of each community.

Through this plan the industry is bound to gain not only a new field for recruits to the screen but it is hoped will also win to its side those who are now the strongest advocates for censorship and may even cause many of them to see the wisdom of opposing censorship in any legalized form.

The offices of the National Association were advised by telegraph on June 28 that the attendance at the centenary was constantly increasing and that the motion picture exhibitions formed the biggest features of the celebration.

Famous Players to Release "Fires of Faith" August 3

"FIRES OF FAITH," the six-part special feature, produced by the Famous Players-Lasky Corporation, will be available to all exhibitors on and after August 3.

In "Fires of Faith," the Famous Players-Lasky Corporation announces it is offering to exhibitors an exceptional feature with big box-office power and rare exploitation possibilities. Characterized by a theme of international appeal, dramatic and gripping, "Fires of Faith" brings out forcibly in its story the power which the Salvation Army exerts as an agency of reform and regeneration. A beautiful love story forms the basis and completely overshadows anything which could be construed as propaganda, it is stated.

"Fires of Faith" is an original story by Charles E. Whittaker. Beulah Marie Dix scenarioized it and Edward Jose directed it. The featured players are Catherine Calvert, Eugene O'Brien and Ruby de Remer. Evangeline Booth, commander of the Salvation Army in the United States, also appears in several scenes in the picture. Among other well-known players in support are Theodore Roberts, Herbert Standing, James Neill, Edythe Chapman, Charles Ogle, Helen Dunbar, little Pat Moore, Clarence Geldart, Fred Huntley, Lucille Ward, George Anderson.

A complete line-up of advertising accessories has been prepared for this picture, and a specially prepared press book, available to all exhibitors, contains many exploitation ideas and suggestions on how to put it over.

W. G. Mitchell at Kalamazoo.

W. G. Mitchell, a former Canadian exhibitor, is now located in Kalamazoo, Mich., where he has charge of the Majestic Gardens. Mitchell was formerly manager of the Regent Theatre, Toronto, and was also manager of the Strand Theatre, at White Plains, N. Y., until several months ago. He is one of the film pioneers of the Canadian field.

These Scenes from "The Avalanche" Show an Overpowering Landslide of Beauty with the Star, Elsie Ferguson.
All three views are peaceful, however, indicating that the avalanche is a mental one in this Artcraft picture.

PROJECTION SOCIETY DINES JOYOUSLY

Fifth Anniversary Celebrated at Event Which Commences After Midnight and Ends—Later

THERE was a sound of revelry by night"—up at Reisenweber's, New York. The American Projection Society, Inc., felt so happy over its fifth anniversary that it gave itself a dinner which started after midnight and finished—later.

The guest of honor was Edwin S. Porter, who was unavoilably absent, and the invited guests G. W. Landon and B. F. Porter.

Mr. Landon, of the Nicholas Power Company, Inc., was again called into service as toastmaster, being introduced by the president, F. M. Stoffregen, who informed him in a graceful speech that he was "it." Though taken completely by surprise, Mr. Landon replied that inasmuch as the dinner was in front of him instead of in him, it was policy for him to take the job; though he felt that the audience, rather than himself, was "it." Then the fun began.

Presentations Made.

President Stoffregen made a speech of welcome and then presented a gavel to Past President J. D. Basson, who made a neat response. B. F. Porter accepted a humorous introduction in good part and responded in kind. Treasurer J. S. Buchardt then followed with the presentation of a gavel to past president L. W. Bowen, who showed great appreciation. Vice-President Joseph LaRose made a vigorous speech and then gave way to J. D. Basson, who made a short speech in presenting Frank Nealy with a fountain pen, which brought forth from Mr. Nealy some appreciative and serious remarks.

George Bothwell brought the speechmaking to a close with a few appropriate remarks. The toastmaster closed the evening in a manner to indicate his appreciation of the honor done him and complimented the society upon the class of its clientele which, he said, spoke for a most worthy organization.

Those Present.

Those present were: President F. M. Stoffregen, Treasurer J. S. Buchardt, Vice-President Jos. LaRose, Secretary J. J. Hopkins, Director W. Smith, Sergeant-at-Arms J. Lazarus, Past Presidents L. W. Bowen and J. D. Basson. E. H. Byrne, G. S. Bothwell, F. Boswell, J. Carlin, J. Clayton, H. Fuller, L. Hammond, G. Huntley, J. C. Kroessen, A. Lee, G. Mauro, C. A. Mills, H. J. McKinnon, F. E. Nealy, J. E. Robin, H. Rubin, L. Reed, J. Reisser, J. H. Richardson, G. S. Seiffert.

Robertson-Cole Purchases Three Stories at $35,000

FOLLOWING an outlay of a considerable sum for three Bret Harte stories, Jesse D. Hampton, whose feature productions for Robertson-Cole are distributed by Exhibitors Mutual, last week paid $35,000 for a trio of stories which he will film during the coming year.

Robert Louis Stevenson's story, "Ebb Tide," was added to the Hampton library. "The Prince and Betty," written by P. G. Wodehouse, a well known magazine writer and author of a number of successful plays, was also purchased by Hampton. This story is to be written into a musical comedy for London production this fall. James Willard's, "The Woman of Pleasure," is the third big fiction purchase by Hampton.

The three Bret Harte stories purchased by Hampton are "Cressy," "In a Hollow of the Hills" and "Maruja," in which William Desmond very likely will give the leading character interpretations.

B. W. Brentlinger Defies Aqueous Weather with Much-Advertised "Daddy Long Legs"

SUCCESSFULLY convincing theatre patrons of Terre Haute, Ind., that eight-hour day drenching rain, irregularly interrupted by lighter thunder showers and drizzly cloudy spells, wasn't wet weather, was the accomplishment of B. W. Brentlinger, manager of the Liberty Theatre of that city recently. Refusing to abide by the time-honored custom of "grinning and bearing it" during the rains, Brentlinger decided that he once and for all would decide the question of what keeps patrons away from the theatre—rain or the attraction?

"If advertising is all right when the weather is sunshiny and inviting for people to get to the theatres, then it is surely the correct thing for inclement conditions," said Brentlinger. "I decided that the more it rained in Terre Haute, the more I would advertise. And I did. Every time I thought of the rain pouring down I thought of the method to make the people pour into the theatre.

Advertised More Heavily.

"There was only one way to do it and that was through advertising. The people read them, for despite the rain I did all the business I could handle. I was playing Mary Pickford in "Daddy Long Legs," and I intend to bring it back for a return date soon.

"People get tired staying at home when the weather is bad. That is a time when they like to be amused. It is the time for the exhibitor to get busy and let them know with twice his "sunshiny" energy what he has for them. If the proper kind of an appeal is made, exhibitors will find that they can do a bigger business in disagreeable weather than when conditions are more pleasant."

So large were the crowds that attempted to see "Daddy Long Legs" in Terre Haute as a result of the advertising Brentlinger had given the film during the eight days of rainfall, it was found impossible to accommodate the 500 children of the St. Mary Academy. Hence, it was necessary for Brentlinger to send the film to the academy for a showing. The children of the Rose Orphans' Home at Terre Haute were also given an exclusive showing of the film.

"Advertising will beat rain," said Brentlinger. "If you advertise correctly you can bring folks to your show even if they are forced to come in boats."

Elmer R. Pearson
Newly appointed Feature Sales Manager of Pathe Exchange, Inc.

Films Will Be Shipped If Payment Is in Mail

ACCORDING to an agreement entered into between the Miami Valley Exhibitors' League and the Associated Film Exchanges, members of the league may have their films shipped to them if on account of delayed invoice or for any of several other reasons their check in payment has not been received by the exchange. The original plan of wiring payment has been done away with.

In accordance with the new plan, an exchange not receiving check in payment, will notify the exhibitor, prepaid, that such check has not been received. If in return the exhibitor wires that his check is already in the mail, special delivery, the film will be sent out.

This concession on the part of the managers' association is a small one, according to officers of the league. Although there was an agreement made that there would be no shipment made C. O. D. under the new plan, it was learned through film salesmen that the Universal exchange had made several shipments via this route. How true this report is cannot be said, but the story has been going the rounds via opposition salesmen. It is said that this will be taken up at the next meeting of the exchange managers.

Reid Made Westinghouse Sales Head.

On July 1 Elliott Reid, now assistant to general manager, will become sales manager of the Westinghouse Lamp Company, and in that capacity will be responsible for the commercial activities of the company in both large and miniature classes of lamps in domestic territory.

ACCLAIM ROBERTSON-COLE FILM

Leaders of British Social and Political World Enthuse Over "Cannibals of the South Seas"

ACCLAIMED as the first motion pictures capable of breaking down the barrier that has existed between the cinema and the elite of the British Isles, which always have regarded films as a pastime for the masses only, Martin Johnson's "Cannibals of the South Seas," launched successfully on these shores last winter by Robertson-Cole have taken England virtually by storm. Last month, the Ideal Film Renting Company, which controls the British rights to the pictures, exhibited them before one of the most distinguished gathering of personages ever assembled in any amusement house in the United Kingdom—an audience that includes peers, parliamentarians, diplomatists, representatives of the colonies, artists, doctors, scientists and educators.

Theatre Unable to Hold Crowds.

The showing was given at night in the West End Cinema and according to the Kinematograph, one of Britain's leading film journals, this is the first time on record that a motion picture theatre in England has been devoted to a private exhibition when the doors should have been thrown open to the public. In spite of the fact that Ideal engaged the biggest available theatre in all London, hundreds of prominent persons were unable to gain admission.

Among those present at the showing were the Duke of Abercon, Earl Howe, Earl Lindsey, Earl Grey, Earl Denbigh, the Marquess of Sligo, Viscount Knutford, Lord Oranmore and Browne, Lord Hollenden, Lord Erskine, Lord Askwith, Lord Lawrence, Lord Westbury, Lord Devonport, Lord Rotherham, Lord Torrington, Lord Morris, Lord Strathspey, Lord Clifford, Lord Strafford, and Lady Swaythling.

The House of Commons mustered in force, many of its most prominent members being present.

Big Navy Men Present.

Distinguished navy men present included Admiral Sir D. H. Bosanquet, late British Commissioner for the New Hebrides; Admiral Sir N. Bowden Smith, and Admiral W. H. Henderson. Piplomacy had several distinguished represenstatives, among them being the Brazilian Minister, the Norwegian Minister, the Haytian Minister, and members of the Chinese Legation and the Roumanian Legation.

Representatives of India and Colonies included Gen. Sir John Monash (Commanding Australian Troops), Sir William Gray-Wilson (formerly Governor of the Bahamas), Austin Bell (Soudan Government Railways), Brig. Gen. Sir Newton Moore, M. P. (Agent General for West Australia), the Right Honorable Sir Joseph Ward (late Prime Minister of New Zealand), Lieutenant Colonial Obed Smith (Canadian Commissioner of Immigration).

Will Inventory War Department Films.

The Senate has agreed to a resolution introduced by Senator King, of Utah, calling upon the Secretary of War to furnish a report as to the number of film and motion picture cameras, tripods, photographic laboratory equipment, projector machines and other photographic equipment now in the possession of the War Department, together with the location and value of such equipment.

The War Department is now in possession of a large quantity of such equipment, much of which will not be needed during peace times. It is believed that other departments of the Government could make use of some of the surplus, a better idea of the nature of which will be secured from the Secreary's report.

Harry W. Willard Heads Realart's Chicago Branch

AS a result of the visit to Chicago of J. S. Woody, general sales agent of Realart Pictures Corporation, an important addition to the business staff of Realart has been made in the appointment of Harry W. Willard as manager of its Chicago office, 104 Consumers Building. Mr. Willard will be in charge of the distribution and exploitation of Realart pictures in the Middle Western territory—of which Chicago is the centre.

Harry W. Willard
Whose experience now goes into Realart.

Mr. Willard has had nine years' experience in the many different angles of the business end of the motion picture profession. Starting as a bookkeeper in the Chicago offices of Mutual, it was not long before he demonstrated his business sense and, as a result, he was rewarded with the post of assistant manager. He next was made district auditor for Mutual with complete charge of the accounting departments of the Western exchanges.

Desiring to enrich his knowledge of his chosen profession, Mr. Willard grasped the opportunity to connect with the Triangle as assistant manager of the Chicago office. He resigned this position to become general manager for Lubliner & Trinz, prominent Chicago exhibitors. Mr. Willard next joined the Fox forces, first as special representative of the Boston and Syracuse offices and later as manager of the Chicago branch, which latter position he left to go with Metro as Chicago manager of "Screen Classics."

Washington Strand Theatre Changes to Mixed Program

WASHINGTON will lose one of its large downtown picture houses this fall, when Moore's Strand Theatre reopens, for it is "Tom" Moore's intention to inaugurate at this house a first-class vaudeville policy. The pictures, however, will not be entirely forgotten, for part of the program will consist of films.

In order to permit the making of the necessary alteratiofns in the house, the theatre was closed for the summer, June 29, and turned over to the carpenters, painters and decorators. The improvements to be made will include the enlargement of the entrance and lobby and a number of changes in the interior which will make it one of the finest vaudeville houses in the city.

Arrangements are now under way for the booking of high-class acts; in addition to the vaudeville program, there will be presented first-run feature pictures of the highest quality. The house will operate as a "three a day" theatre, and a popular schedule of admissions will prevail. A feature of the new house will be the music, as the Strand will boast of an orchestra of capable musicians exceeding in number that of any other vaudeville house in the city.

Another link in the Moore chain is also to be closed during part of the summer. The Garden Theatre, on Ninth street, will close July 6 in order that it may be thoroughly repainted and redecorated. When the house reopens in the fall, it will present an entirely new appearance.

The present policy of first-run, high-class films will be continued. It is planned to enlarge the orchestra when the house reopens, and to make the musical program a more important feature of the theatre's offerings.

Detroit Society Patronizes Film.

One of the most novel of the affairs given for Detroit's smart set prior to the exodus for summer homes and resorts was staged by Mrs. J. Broderick Stevenson, of Highland Park, who entertained almost a score of June bride-elects and grooms at a dinner dance with two surprise innovations which were voted as among the most delightful in Detroit's social annals. Following dinner, the hostess escorted her guests to the Madison Theatre where from florally decorated boxes they enjoyed the screening of the First National attraction, "Choosing a Wife," unusually apropos to June Brides.

Back with Negatives from Guatemala.

Dr. William Greene and George Haynes, the cameraman, have just returned to New York from Guatemala with several thousand feet of negative for Prizma Natural Color Pictures, the result of photographing what remains of the evidences of the early Astec and Toltec civilizations.

UNIVERSAL MAN ON RUBBERING TOUR

R. J. Johnson Starts on Voyage to Singapore for Purpose of Filming Plantation Processes

ONE of the longest and most adventurous motion picture expeditions ever undertaken will be started July 10, when a cameraman representing the educational and industrial departments of the Universal Film Manufacturing Company, boards the steamship "Empress of Asia" at Vancouver, B. C., for Singapore.

Under the supervision of Harry Levey, general manager of these departments for Universal, the cameraman will tour the islands of Sumatra, Borneo, Java and others to the south of the Malay Peninsula. The tour is being made primarily in the interests of the rubber industry of America, but while in the countries visited, the cameraman will "shoot" thousands of feet of film devoted to the life and customs of the peoples encountered.

Will Film Rubber Plantations.

Roswell J. Johnson, the man who is making the trip, will make port first at Hong-Kong, where he will be compelled to wait two weeks before catching a steamer for Singapore. Sumatra and the other islands to be visited are within short sailing distance of this famous British port. Practically every rubber plantation of importance on the islands will be visited, and the camera will register the growing and harvesting of every kind of raw rubber produced. The most interesting feature of the trip, however, is the fact that Johnson will be compelled to traverse little known trails in his journeys from plantation to plantation. The rubber growing industry is peculiar, in that the largest and most bountiful supplies are obtained from trails cut through unexplored jungle. These trails branch off, usually, from a cleared space, and extend for miles back into jungle country in which, after nightfall, wild animals prowl.

Has Plenty of Equipment.

Johnson's equipment will be the finest, it is said, obtainable. Just before entraining for Vancouver, he visted Rochester where all the various articles necessary for developing and printing his own negative under tropical conditions, were purchased. Among other things, he is taking 30,000 feet of unexposed negative, which makes quite a bundle of itself. In all, Universal is said to have expended $10,000 for equipment alone. The expedition, it is thought, will take at least six months and possibly a year.

Will Be Used Educationally.

The coffee growing country of Java, and the countries of the other islands which offer opportunity for exclusive film devoted to the details of tropical occupations and industries, will be visited by the expedition. Several thousand feet of film, it is expected, will be brought back, depicting tropical scenes which have never before been caught by the motion picture camera. The film will be used in the production of an extensive series of educational pictures, to be released by Mr. Levey's department.

Sterling Has Frank Hall Specials.

Sterling Films, Limited, the new Canadian exchange, announces that it has secured the Canadian franchise for releases of the Film Clearing House and the company will be handling Frank Hall specials, J. Stuart Blackton productions and Rothapfel Unit Programs. The first release, "The House Divided," will be ready for booking shortly. The Montreal office of the new company is located in the Orpheum Theatre Building, while the Toronto office is at 172 King street West.

Films Record Construction of Famous Players Studio

ON the roof of an apartment house in Long Island City, from which is afforded an unobstructed view of the construction work going on at the new $2,000,000 studio of the Famous Players-Lasky Corporation, a stand has been erected to hold a motion picture camera and each day a few feet of pictures are being taken of the rising structure. The films are being consecutively numbered and will be pieced together, so that when the building is completed, some time during the coming fall, it will be possible to show the work of months in about fifteen minutes.

From a point alongside the motion picture camera, pictures are also taken each day with a still camera, and if it is found that varying light has impaired the quality or effectiveness of the motion picture, the still shots will be pieced together in one continuous film, thereby obtaining the same effect, though at the expense of considerably more labor.

In order to be certain that all the pictures will be taken from the same angle, the stands of the cameras have been carefully marked and the lenses placed through holes in a stationary board.

"April Folly," Cosmopolitan Production, Will Be Released Under Selective Plan

"APRIL FOLLY," the five-part feature production starring Marion Davies, to be released by the Famous Players-Lasky Corporation as a Cosmopolitan Production, was finished at the Biograph studio last week after five weeks of arduous work on the part of Director Robert E. Leonard, Miss Davies and a large cast.

"April Folly" gets its title from Cynthia Stockley's novelette of the same name, which ran serially several months in the Cosmopolitan Magazine. The story is that of an aristocratic girl, the petted daughter of an English earl, who balks at family traditions and slips away to meet the man her family refuses to allow her to marry. Before she goes she annexes a family heirloom, a valuable diamond secreted in the head of a Buddha. She expects this to be her dot to her future husband.

As April Poole and Lady Diana Manisters, Miss Davies probably does the best work of her screen career. The parts that she portrays in this single production are widely divergent: one, the tenderly brought up young Englishwoman; the other, the exceedingly shrewd Secret Service agent.

Conway Tearle plays opposite her. Esther Marshall is seen in the early part of the story. Hattie Delaro essays the part of the dowager. J. Herbert Frank, who plays the villain, was formerly with Richard Mansfield, E. S. Willard, Wright Lorimer, and in the support of a number of screen stars, notably Norma Talmadge, Olga Petrova, William Farnum and Kitty Gordon. Spencer Charters, who plays the detective, will next season be seen in "Oh, My Dear!"

A High Spot in "High Pockets."
One of the pocketful of high ones in this Louis Bennison Goldwyn feature.

Billings in Charge of R. & F. Twin City Chain

HARRY BILLINGS, manager of the Minneapolis New Palace, has been appointed general manager of Ruben & Finkelstein's twenty-one moving picture theatres in the Twin Cities. Al Gilles, formerly manager of the Minneapolis Pantages, has been appointed manager of the New Palace to succeed Mr. Billings.

Running the New Palace Theatre has been Harry E. Billings' job for the last five years. He was always to be found there, working on present and future bills. He has a reputation for taking care of his program in a thorough manner, and the public, not knowing him directly, likes him indirectly for his efficient work as well as do performers, who have many a story of kindness and courtesy to tell.

When you look at him, you never would suspect that he had been twenty-nine years in the show business.

Hughes Becomes a Triangle Manager.

The announcement has just been made by J. Unger, manager of the twenty-three exchanges of the Triangle Distributing Corporation, of the appointment of M. C. Hughes, as manager of Triangle's New York branch.

In 1916, Mr. Hughes became manager of the Universal office at Pittsburg, and later joined the forces of the Metro Film Corporation as its district manager in Canada.

GOLDWYN PRINTS "CONVENTION NEWS"

Miniature Newspaper Keeps Up with Activities and Circulates Widely at the St. Louis Pow-wow

THE news-getter for Kinogram's, noting the rush just after the press time for the Convention News brought out by Goldwyn at the St. Louis Convention, promptly summoned about two hundred prominent exhibitors in front of the Hotel Statler. Hunt Stromberg, Goldwyn's service director, who edited the Convention News in St. Louis, and Charles Knickerbocker, a Goldwyn sales representatives of Missouri, were rehearsed for the "big scene." When Kinogram's cameraman flashed the signal, Messrs. Stromberg and Knickerbocker rushed forth, armed with several thousand copies of the newspaper. Exhibitors grabbed, smiled and read.

This scene, together with many others snapped during the convention, will be a feature of next week's issue of Kinograms. The Convention News made its appearance daily, made up and dressed up in fashion that would have done justice to a miniature edition of any of the metropolitan newspapers. The first edition—circulated on Wednesday morning—told all about the formal opening of the convention and printed the photographs of the national officers. Page two gave an account of "Goldwyn Week in St. Louis," in which seventeen of St. Louis' representative picture theatres featured current Goldwyn Pictures. Page three was devoted to a list of attending delegates and several photos of prominent St. Louis exhibitors, and so on.

Runs Cartoon Series.

The biggest surprise was in the second edition. Page one of this issue contained cartoons of the leading lights and intimate personality notes that evoked interest. An exclusive photo of the first business session was also shown, together with other scenes snapped while the frolicking delegates indulged in the usual convention festivities.

On Friday, the final "official business" day of the convention, the Convention News was out with an extra on the election of national officers. The elections took place in the morning and the paper greeted the exhibitors, with flagrant headlines and equally flagrant "copy" early in the afternoon.

One of the most distinctive "stunts" put over by Goldwyn was the engagement of a professional model attired in a domino costume as worn by Hedda Nova in Rex Beach-Goldwyn's "The Crimson Gardenia." The model promenaded about the lobbies of the Hotel Statler circulating late editions of the Convention News and greeting the visitors with the winning smile of a Tom Moore.

The Goldwyn Girl Arrives.

During the grand fete held on Friday evening at Mission Inn, the Goldwyn Girl, as she was advertised, surprised the merrymakers in as unique a stunt as has been seen for some time. Exhibitors were asked to mount a stage, representing a typical set in a motion picture studio. What seemed to be a regulation camera was hauled into view and a "director" megaphoned instructions to the exhibitors. When everybody was expecting a fitting climax, a revolver was fired, the "camera" fell apart, and out jumped the Goldwyn Girl, smiling and bowing and circulating copies of the Convention News, while a brass band cut loose in an unconventional fashion. A sign reading: "When You See Goldwyn Pictures, You See the Best," was pinned on the back of the model.

Rembusch Compliments Editors.

Contrary to what one might expect, no Goldwyn advertising was featured. The pages were devoted wholly to the events and activities during the big show, and Editor Hunt Stromberg, aided by a staff photographer and cartoonist, scored decisive "beats" in reporting the business occurrences and personal happenings.

Secretary Frank Rembusch paid a high compliment to Goldwyn's initiative during the convention. "Goldwyn has about the liveliest bunch here," said Mr. Rembusch. "You have helped make the convention a signal success. Come again next year and be sure to publish a paper like the Convention News. It gave us more information and created more sensations than any other publicity stunt employed."

The "Goldwyn Girl" with the Winning Smile at the St. Louis Convention.
A close-up as she met a boat-load of exhibitors with copies of "The Convention News," Goldwyn's convention daily.

Anita Stewart Is Thanked by President in Telegram

DESPITE his strenuous duties in Paris, President Wilson managed to find time to send a cablegram of thanks to Miss Anita Stewart, the motion picture star, in reply to her message of congratulation on the signing of the treaty of peace. The president's cablegram was sent to Secretary Tumulty at Washington, and forwarded by him to Miss Stewart's New York office. It read: "Please thank Miss Anita Stewart for her message," and was signed Woodrow Wilson.

The sending of the message by Miss Stewart gives an insight into her keen interest in current affairs other than motion pictures. Although one of the busiest stars on the screen, she never fails to keep herself thoroughly informed. She is a persistent reader, not only of newspapers and magazines, but of classic literature as well. In fact, this has been about the only means she has had of educating herself, as it is known that her early starring in pictures precluded a lengthy schooling. She probably knows more about the League of Nations than many so-called statesmen. She has consistently favored the League, and believes it will be welcomed by all who detest the horrors of war.

She fully realized the difficulties that confronted the President in Paris, and that is why the moment peace was signed she sent her message of congratulation. As far as known, she was the first American to send such a message, and the first American to whom President Wilson returned his thanks.

Briggs Pictures, Inc., Leases Ideal Studio in New Jersey

TO accommodate the increasing activities in the production of the Paramount-Briggs Comedies, Briggs Pictures, Inc., has leased the Ideal Studio, on Hudson Heights, N. J., for a term of years, and has assumed occupancy. No time was lost in the course of moving from Yonkers to New Jersey, the company, under the direction of John William Kellette, working on location while the physical properties of the concern were being moved.

Ten Paramount-Briggs Comedies, which are to be released next season by the Famous Players-Lasky Corporation, already have been completed, and Mr. Kellette has shot several scenes on another.

For Sale, To Rent, For Exchange, Help and Positions Wanted are some of the items in The World's Classified advertising. Look them over and try for yourself this quick and reasonable way to action.

WHEN RIBBON CLERKS PEDDLE FILMS

They Start Out on the Basis of Misrepresentation and Continue That Way Until They Meet Their Waterloo—An Experienced Salesman Explains How It Comes About

By James B. Kelly
("Smiling Jimmy")

IT would seem from my article that appeared in your June 14 issue that your "humble servant" was 99 per cent. for the traveling man and 1 per cent. for the exhibitor in "The Battle of Wits" to see how cheap Mr. Exhib can secure his film service; but "Nay, nay, Pauline"—not little James. I am strictly fifty-fifty, for I realize that the "downtrodden film peddler" has his faults, although on account of the stand that most exhibitors take in not allowing a D. F. P. to interview them, the latter don't have the opportunities that Mr. Exhib has to display certain egotistical traits that have clung to him since he was a pup.

D'jer ever notice one of these "first week on the road boys" who graduated from the ribbon counter—or maybe he was a checker in a laundry or something like that? He wanted to get into the M. P. game, and someone told him that the way to start was to get a job as traveling man and "work up," then some day if he proved his worth he would get to be booker or posterboy or cop one of those big jobs that they have around a film joint. "But you've got to start at the bottom"—which some people think (and most exhibitors like to impress upon you) is the job of the D. F. P.

Introducing Johnny Newcomer.

To make a long story short, after our young friend has sought copies of all the M. P. papers, studied them up and schooled himself on the fact that Doug Fairbanks did not play the part of Hamlet in "Les Miserables" and that Mary Pickford and Charlie Chaplin are not brother and sister, he visits the exchange manager with a tale that he is extremely familiar with the M. P. industry, and although of late he has been traveling for a big novelty house with a line of never-stretch suspenders and second-hand coffins, he realizes that he is a born salesman and that with the short experience he had in the M. P. industry several years ago, he can make a success with the "Bunko" brands of films.

Right here Mr. Manager should have shown his intellect by asking Johnny Newcomer if he knew the market price on sprocket holes, or some such question as that; but he didn't and really fell for the newcomer line of jabber. And what do you think? He hires him as a "traveling representative" to start with "thirty berries per week" and "cakes."

Fully Equipped, He Sallies Forth.

Honestly, when I "lamp" some of the poor benighted boobs around film exchanges that sign their name as manager I have a soft "mushy" feeling way down in my heart for the guy behind the bank roll up in the Big Town who can't understand why everything is going out and nothing coming in. But, its the fault of "the man higher up" that men who have no office ability at all, no sense of business detail, absolutely no regard for office discipline, are made "managers" over night and another "good man" is spoiled.

But lets get back to the subject—namely, "Johnny Newcomer." He is introduced to the Poster Clerk (or I believe the new cognomen is "Manager of Advertising," or something like that), he buys a portfolio, fills it with photos, one sheets, heralds, etc., also enough blank contracts to sink an ordinary ship, and sallies forth to his future success or downfall—generally the latter.

Of course common sense tells him to "try it on the dog" first so he strikes a little town with about 750 population, where the exhibitor runs a livery stable, restaurant and barber shop combined and only runs three shows a week, showing from five to six "spools" at each show. Well, this "Exhib" is a downright "greeny" as far as show business is concerned, as his time is taken up otherwise. In fact, he only runs the show as a side issue to amuse his friends, and if he breaks even he is satisfied.

Naturally, Mr. Newcomer really does know a little more about the game than Mr. Small Town Exhib and he proceeds to "unloosen" on him, telling Mr. S. T. E. all about his experience as a movie actor, that he is really out of the New York office but is doing "special missionary work" for the local exchange and Mr. S. T. E. swallows it all and gives him an order for two features a week. Then comes the big "blow off," as our young friend kids himself into thinking that "peddling film" is a cinch and that all exhibitors are "boobs."

The Same Chatter Doesn't Go.

So he "vamps" into a larger town where the exhibitor is a regular movie student, a regular fellow and an A No. 1 showman, and trys to slip the same line of jabber over that he chirped in the last town. He endeavors to tell Mr. Regular Guy how to run his show, what pictures he should use, and where he makes his mistakes. And believe me right there Johnny Newcomer receives his waterloo with a big W.

Usually Land Back in the Laundry.

In some cases, after he has been up against about a dozen regular exhibitors, we find him back in the laundry, although some of these fresh newcomers are lucky, get by, and are still on the road for some film company. How they do it I don't know. But they do, so why shed tears?

The substance of this article is to offer a few suggestions to the new traveling man, in his treatment of the exhibitor. The first few paragraphs are merely to show the amusing side of it; and believe me there are thousands of such cases and possibly a whole lot more that are worse.

Holds Important Position.

The road representative for a film exchange should be, and in most cases is, a very important position. The representative should study every phase of the game, should be ready to give the exhibitor any information that he asks for (note I say "asks for") and if he has any suggestions to make, should offer them in an apologetic manner and with diplomacy, and even if he does know more about the game than Mr. Exhib he should never let Mr. Exhib know that he thinks so.

Right here before I let the matter slip bear in mind that the "unwritten law" and leading motto of a film peddlers' existence should be "Never knock anybody else's pictures." I have seen road men secure big orders through boosting someone else's film, whereas if they had knocked they would have left without a scratch. This may sound real funny

Bill Farnum, Right, Astounded at Bill Farnum, Left, in "The Lone Star Ranger."
Showing the peace and the war which alternately envelops him in his newest Fox feature.

but it is absolute facts. Try it once if you have never tried it before.

Here is another bad condition that an exhibitor is up against and that is false statements regarding releases, dates, etc., and believe me, gentle reader, any time an exhibitor catches you in a lie about anything, its "Curtain" for you as far as he is concerned. If a D. F. P. will lie to one exhibitor he'll lie to another, therefore, if you want to be a success in this business stick to the unvarnished truth, even if it hurts, and you'll win out in the long run even if you have changed to some other company.

Mr. Exhibitor Keeps Posted.

Ninty-nine out of every hundred exhibitors you call on have been running a show in their town for several years. They read the trades papers every week, they make monthly trips to the cities where the exchanges are; they attend conventions once in a while, and are pretty well up in the show business. Above all, they know what their patrons want and how they should be treated; also what they can afford to pay for film service. Therefore in this day and time a traveling representative has got to use the diplomacy of an ambassador; must lay his proposition before the exhibitor in an intelligent manner, and must know just what price is right and not have his prices way up in the air, and expect the exhibitor to beat him down.

If a salesman comes at an exhibitor with an inflated price, with the expectation of having Mr. Exhib beat him down, he makes it hard on the next representative who has only one price. Many exhibitors have formed the habit of beating down every price that is mentioned to them, and this very bad habit is the fault of some or many "irregular" salesmen who come along with the inflated value of their wares.

Stick to One Price.

Therefore brother sufferer among us road men, lets start in all new, and no matter how much business we may lose, decide on a fair price before we strike a town, and "stick" to that price, even if we have to depart empty handed. I'll promise you if you get the reputation of being "One Price" Bill or Harry, you'll be a bigger success in the long run than some dub who is inflating his prices and letting the exhibitor beat him down. Someday I hope and pray that all representatives will be "One Price" boys; then life will be easier for every one of us.

In conclusion, Brother Roadman, if you want to be a success in this industry you have simply got to have the confidence of the exhibitors; represent a concern which is honest in all its dealings and will uphold your decisions even though sometimes you may have erred, and above all you have got to have the confidence and co-operation of every employe connected with your exchange. Next to the manager the booking clerk is the man to adhere to, for I have seen many B. C.'s both "make" and "break" a traveling representative.

Let's get on the "band wagon" now, boys, tell the truth about everything, eliminate the many "strings" to our contracts and agreements with exhibitors, make the price "right" and stick to that price. Resign from a company if you find that it is not treating the exhibitor right and get with a reliable company you know will "behave."

Stand by Instructions.

Adhere to your branch manager's and home office instructions; humble yourself once in a while to listen to advice even if it comes from another salesman; be honest and upright in everything you do, even to being honest with yourself, and I'll bet a two caret diamond to a plugged nickel worn smooth that you will be a big success and in the long run you'll win out over the other kind of a salesman although he may be "shading" you slightly now. Above all don't be always aspiring or coveting the manager's job because your troubles really don't commence until you become a branch manager, for his job can only be worded with one little five lettered word, namely "GRIEF," and in my next article this will be the main subject that will be wished upon you.

"Smiling Jimmy's" Note Book Discloses Interesting "Dope"

IT'S as hot as blazes down here, but everybody is making money and I look for an excellent season.

A. S. Momand, Shawnee, Okla., present proprietor of the Savoy, is putting in a new show this fall.

George Pollard, Guthrie, Okla., has just opened his $25,000 theatre.

H. C. Tate has just opened the New Annex Theatre ($10,000) at Perry, Okla. He is also proprietor of the Tate Theatre.

Glenn Condon, formerly publicity expert for the U. S. Marine Corps, and one of the best known showmen in this section of the country, has been appointed manager of the Majestic Theatre, Tulsa, Okla., a $150,000 theatre controlled by Dr. C. W. McCarthy.

"Buddy" Benjamine, formerly traveling representative of The Universal Film and Supply Co. of Oklahoma and son of the genial Sam Benjamin, manager U. F. & S. Co., Oklahoma City, has been appointed manager of The New Folly Theatre, Oklahoma City.

Wellman, McMullin & Griffin have just opened their new theatre at Shawnee, Okla.—the Victory—a straight picture theatre. Tom McMullin is manager.

Black & Anderson, from Kansan, have taken over the Royal Theatre, Enid, Okla.

No Prohibition for Bert Lytell.
The Metro star has a choice collection of bars in his forthcoming feature, "Easy to Make Money."

Southern Showmen Visit Famous Players' Studios

A. B. COOK, of Jackson, Miss.; Bert Tiller, of Lake Charles, La.; and G. T. Dureau, Jr., of New Orleans, all prominent exhibitors, recently spent a day of their vacation visiting the studios of the Famous Players-Lasky Corporation in New York and at Fort Lee, N. J.

The visitors were greatly pleased by the activities at the studios, for every available foot of space in both studios was occupied with production work. Their interest naturally centered around the elaborate and artistic Venetian set erected in the Fifty-sixth street studio by George Fitzmaurice for Elsie Ferguson's picture, "A Society Exile."

Mr. Cook, in addition to owning the Majestic and Istrione theatres in Jackson, Miss, and operating the Century Theatre there, playing current stage attractions in season, has many other interests in the town. Mr. Tiller is owner of the Arcade and Paramount theatres in Lake Charles, and Mr. Dureau is booking manager for the Saenger Amusement Company of New Orleans.

Capitol Comedies Start Upon Second Year of Life

NOW that "Smiling Bill" Parsons is strongly launched on the second year of his Capitol Comedies enterprise, the jolliest funster of the screen has announced from the Hollywood studios of the National Film Corporation of America that his comedies for the coming year will be marked by fuller incident and a greater variety of novel settings than were presented in the first series.

Recently the all-around comedian announced that Mr. and Mrs. Carter De Haven would make thirteen comedies besides the thirteen in which "Smiling Bill" would appear, so that the total output would be the same as last year.

"Forced" to Appear on Screen.

Ever since Mr. Parsons was forced to appear upon the screen because he could not find an actor suitable for the pictures he contemplated producing, his popularity has increased to the point of personal embarrassment.

Through his early success as the producer of "Tarzan of the Apes," he was tempted to make a new kind of comedy; but upon reading some excellent scripts, discovered that he alone possessed the physical qualifications which the hero demanded. Actual proof of his ever-widening circle of friends lies in the fact that the books of Goldwyn show that "Smiling Bill" is now appearing every week in more than four thousand theatres.

THIRTEENS AND "MYSTERY OF '13'"

Louis Burston, Producer, Gives a Few Words Concerning Presence of Number in His Work

FROM the Coast, where he is superintending the filming and cutting of the closing episodes of his latest Francis Ford serial, the "Mystery of 13," Louis Burston, the producer, and president of Burston Films, Inc., writes entertainingly of the value of sticking to "the big idea."

"I have a real reason for writing you that I await, confidently, the verdict of the press, and the public—and by the press I don't mean bouquets from the Kind Words Club, I mean the reviewers, who have to sit through good and bad and hold the scales at even balance even after July first. If ever a man saw a thing clearly, and saw it whole, I saw Frank Ford and his splendid company galloping through this brain child of mine (it's a little unusual by the way, a western-mystery-serial—get those hyphens), right from the time the title entered my consciousness.

"There was nothing to it. Take the title—the 'Mystery of "13."' Where did I get it? If I knew I wouldn't tell, and I don't. But when I did get it and wrote it down, and looked at it, and began to grasp its bigness as a serial title, I said just that, 'There's nothing to it—but success.' A man who couldn't get away to a good production start with that title should be making hash, not pictures.

Sticks to Idea.

"This is neither conceit, nor idle gossip. There's a big lesson here for every producer and every exhibitor in the country. You couldn't begin to count the bloomers among the features and the serials, yes, and the stage plays too, that have failed just because they had no central motive. Or, if they had, because the producer, or the director, or the stage manager, didn't have faith enough in it to stick to it. That's the whole story of photoplay success—and failure. There's one sure way to win. Stick to your big idea. Put it over. Get it across. Not once, but often. In a serial, get it across a dozen times in every episode. If the big idea is mysterious, so much the better. Pile on the mystery. But watch out, or you'll slip into a side track, and you'll lose your fans' interest trying to get back on the main track—the big idea.

The "Thirteen Society."

"How do I demonstrate this? By my new Francis Ford serial, 'The Mystery of "13"'—everything is made to accentuate the '13' because that is the big idea of the plot; of the mystery, and the opposing dramatic forces that logically create the necessary tense situations, known in serial parlance as 'episode wallops.' I never depart from the big idea, and it is a big idea. What is the mystery of '13' anyway? Why is it considered such a lucky number by some, while it is anathema to others? There are many theories, many legends and traditions, but the strangest of all is that held by a fraternity on the Coast which is known as 'The 13.' Ask any West Coast Studios location man or director, or any Coast newspaper man, and he'll tell you that this is true, and that the Society or whatever it is, is constantly increasing in numbers. Knowing the magic of the number 13 and believing in its ill-omen about as much as I do in Bolshevism I plunged on the title and played up my lucky number at every chance.

Plays with Number Thirteen.

"For instance, the twelve principals and myself the producer, make 13. I've divided the market into thirteen sections for thirteen lucky buyers. In the story, when a ringer dons the habit of the mystic crew, each of which must bear a number to be admitted to the meetings, he chooses the number thirteen. The fact that there are two thirteens present gives the intruder away, and a situation having thirteen for its very foundation is created, driving the impression of the number thirteen home again in the strongest possible way. Frank Ford wanted me to do something with combinations like 5 plus 8, or 6 plus 7, but I told him that was too much like the chap with the numbered pills and the doctor book. He didn't have any number eighteen pills, you remember, so he threw caution to the winds, took three number sixes, and his finish wasn't lucky. But to get back to the big idea, I want to say that I have not allowed anyone in the company to lose sight of it either. The result is that everyone is a firm believer in the lucky attributes of thirteen, and nothing pleases even an extra man so much as to be able to call Frank's attention to some incident in the day's work in which the number plays a part. The day we shot the scene shown in the illustration, the villainous knife thrower was nervous, and after several misses someone back of the camera called out 'Take it easy for twelve tries, old man, you'll land on the thirteenth sure,' and he did, embedding the wicked knife in the number thirteen on the calendar, a scant inch from Francis' aristocratic Roman nose.

The "Thirteen Idea."

"We are starting on the thirteenth episode now and everyone in the whole cast is going at it with more pep than ever. You can take it from me, not one of them but will feel the influence of sticking to one big idea for all there is in it for the rest of their lives. And I feel that I have accomplished this: I've given a big central idea such prominence that the exhibitors will find that it is all for their benefit. They have something tangible to holler about when they are exploiting the picture; a big, outstanding feature which the flivvers always lack. There are a number of the Silent Mystery cast in the 'Mystery of "13",' among them Rosemary Theby, Pete Girard, and of course Francis Ford. Mark Fenton, Phil Ford, Jack Saville, Nigel De Broullier, Doris Dare, Jack Lawton, V. Orilo, Ruth Maureice are also in the big thirteen family, all ardent advocates of the fortunate influence of the lucky thirteen. When the time is ripe I shall have some more interesting disclosures to make regarding the 'thirteen idea.' But tell your producer friends for me to pick out a big one and shoot the calcium on it till the show is over."

Francis Ford Shows One Good Reason Why It Is "The Mystery of '13'"
And this is only one of the many reasons why the star is busy dodging the "13" hoodoo in the Burston serial. One of the publicity cuts.

Reviews printed in the Moving Picture World may be used by showmen for advance notices or for criticisms in the local paper the day after the show. Clip them out or copy them; have them handy for an emergency. Get full value for the money you spend in local advertising by using World reviews as "reading matter" every time you carry an advertisement.

World Film Official Expresses Opinion On Certain Sales Policies and Systems

JUST about this time every year the film industry is all agog," says George Meeker, sales manager of the World Film Corporation. "It has become a matter of habit to resort to spread eagle arguments to stimulate the exhibitors to the point where he believes there is a crying need for a new deal. The old cards have become dog-eared and sticky and refuse to shuffle with a smoothness that permits of adroit manipulation.

"There are various forms of stimulating influences or to use the more familiar expression 'sales policies.' But the one that seems to have the quickest effect deals with the exhibitor in his efforts to secure a certainty of bookings. Star System, Single Unit, Special, Selective and Supers are but a few of the many words and phrases employed to bolster up the arguments why you should use one service in exclusion to the other."

"After all, what does the exhibitor want?" continues this official.

"This question is easily answered. Good pictures at a price that permits him to obtain a decent return on his investment of time and money. A certainty that his bookings will come through at the appointed time. Absolute surety that the producer will keep faith in observing the contracts entered into with the exhibitor.

Compared with Commercial Lines.

"There is no difference in the relations between the United States Steel Corporation and its customers and the exhibitors and the distributors—or, in fact, any large manufacturer and his trade. If a picture company has sufficient capital to make a certain number of pictures and contracts with the exhibitor to deliver a certain number at stated intervals and agrees that the exhibitor has a right to cancel the contract without prejudice, he is in the same position as the customer of any large manufacturing company occupies, who buys on representation and cancels at will.

"It is all right to speak of selecting beforehand the pictures you want to run, but what about the exhibitor who lives a hundred or more miles from the branch exchange and changes his booking every day? How can he spare the time and money each week or month to see hundreds of pictures from which to select his needs?

When Competition Enters.

"Suppose, for instance, that the choice of exhibitors centers on a certain star, author or director, What will the producing company with its hundreds of prints or other stars, authors and directors do? Will not this condition create another wherein if you take one kind you must also include in your purchase a different group?

"If, for instance, there is no cancellation clause in your contract and you 'plunge' on one certain star for three or six pictures and your distributor comes to you and says:

"'Brown, I have just had a talk with your competitor down the street, and he is willing to take another series of our pictures if we give him the star you have selected when your contract runs out.'

"Of course you don't want to lose the result of your hard work in making this star a winner in your house after running six pictures to hand the efforts of your labor over to your competitor. What is the most natural thing for you to do? Shut off your competitor by taking on the added load in order to hold on to the sure fire money getter.

"You sign up for your certain standby star for another six or twelve pictures and try to do the best you can with the group you are forced to contract for. This is the "Star-Single-Unit-Super-Selective Bookings,' if you want to call it so; but it seems to me to be as near like the old line program as you could possibly get with none of the advantage of the program where you could cancel if you wanted to on giving notice.

"It is the same old sales bait with a new hook, line and sinker."

And there you are!

"Man Who Stayed at Home" Receives Praise of Metro Exchange Managers at Private View

A FEATURE of the convention of Metro exchange managers at the Hotel Astor recently was a special private showing of "The Man Who Stayed at Home," the all star cast super-production in seven parts with which Screen Classics, Inc. will inaugurate September 1, its newly-announced policy of "fewer and better" pictures to be distributed by Metro Pictures Corporation.

This special projection of the picture was an experiment on the part of W. E. Atkinson, general manager of Metro, who wished to get the candid and truthful opinion of the assemblage of salesmen who are in daily contact with exhibitors all over the country and know their preferences and needs.

After the showing the verdict was unanimous that "The Man Who Stayed at Home" possesses all the elements that should insure its substantial success and prove it to be an attraction of big drawing power.

Although the plot has something to do with one phase of the conflict, the submarine menace, the picture was found to be essentially a swift-moving drama of romance, mystery and intrigue and not to be catalogued as a war play.

Both interior and exterior views of a submarine are photographed in connection with the action of this feature. Depth bombs have their part to play in the story, and following their appearance the tell tale traces of oil and wreckage are seen on the surface of the water.

"The Man Who Stayed at Home," in its stage form was produced with wonderful success both in London and New York, running for three years in the British capital and a season here to phenomenal business. The stage play was the joint work of Lechmere Worral and J. E. Harold Terry, and was adapted for the screen by June Mathis. This super-feature has been developed with an all star cast including King Baggot, Claire Whitney, Lilie Leslie, Robert Whittier, Frank Fisher Bennett, Robert Paton Gibbs, Julia Calhoun, Alexandre Herbert and Ricca Allen.

Arthur Leslie.

Leslie's Publicity Stunt Is Attracting Attention

ARTHUR LESLIE, author of "1,001 Film Folks I Know Personally" and "Who's Who on the Screen," has invented a publicity stunt that has attracted wide attention to "The Lost Battalion," the MacManus film which is re-enacted by the survivors Having an extensive acquaintance among public men he induced a hundred famous Americans to act as a jury and review the picture.

Leslie was the first motion picture publicity man to start a newspaper syndicate and run a photoplay page in fifty newspapers every week for several years. His one recreation is heavyweight lifting. His biceps are sixteen inches and he is said to be the strongest man physically among the writing men of the industry. He lives at the Elmwood Hotel, East Orange, N. J. During his seven years in the industry he has only held two positions. He is now on vacation and upon his return will do special publicity work.

Memorial to D. L. Cornelius.

The Saenger Amusement Company arranged to dedicate a monument on July 4, erected at Klondike, Texas, in memory of D. L. Cornelius, who died of influenza shortly after he had entered training camp, having volunteered for service with the colors. Mr. Cornelius was assistant general manager of the Saenger interests in New Orleans and was immensely popular not only with his employers and associates, but with the general public in New Orleans and in other cities where he had served the Saengers.

If you run a transient house and depend upon your lobby showing to get them in, don't make the mistake of filling your lobby so full of attractors that they cannot get in. Give them a chance.

KARGER IS AN ADVOCATE OF LONG RUN

Metro Director Says if Pictures Were Given Adequate Showing Better Quality Would Result

RECENT announcement of a policy of "fewer and better pictures" made by W. E. Atkinson, general manager of Metro Pictures Corporation, before the convention of Metro exchange heads, and the expressed views of Maxwell Karger, Metro director general in charge of production in Hollywood, shows that the leading spirits in shaping Metro policy are determined to eliminate many of the evils that have worked against the motion picture.

Mr. Atkinson's enunciation of the "fewer and better" ideal is supplemented by Mr. Karger's insistence that motion pictures shall rise to long runs, instead of being shelved by the exhibitor arbitrarily, to make room for a new attraction that is of doubtful drawing power.

Present Exploiting System Wrong.

During a discussion of Metro's new policy Mr. Karger said:

"The present system of exploiting a picture is all wrong. It is shamefully wasteful. Under existing conditions a program release, no matter how fine it is, no matter how much money and effort has been spent on it, is good for hardly more than six months. Is there any logical reason why a picture should not be kept on as long as it draws? The trouble is that certain exhibitors book a picture for, say, three days, and at the end of the three days they throw it out for something else, regardless of how big business it is bringing to the box office. Is that fair to the producer? Is it fair to the exhibitor himself?

"Exhibitors want better pictures. We producers want to give them better pictures. But we cannot do so until the exhibitor signifies his willingness to give the picture its due. And I'll tell you why.

The Over-Production Evil.

"One of the evils of the industry today is over-production. And over-production is due directly to the demand. And the demand is due to the fact that the average exhibitor is not inclined to give a picture a run. If he were to play a picture for all it is worth, he would use a smaller number of pictures during the year. This would cut down the evil of over-production.

"What arouses my ire is to hear people compare the pictures to so-called legitimate stage, to the utter discredit of pictures. The stage producer puts out, say, three plays a year. He has all the time in the world to produce his play; he can rehearse and rehearse and improve the story continually; he can strengthen the weak spots in his cast; and when he is ready he puts on his play, and if it is a good play it goes on for a run in the big cities and stays on until it has been thoroughly played out.

Stage Plays Are No Better.

"Recently in New York I saw about half a dozen new stage plays on Broadway. These plays were senseless. They violated every known rule of logic and of dramatic construction. And yet your theatre audiences, supposedly of a more analytical mentality than the picture fans, liked these plays.

"If the legitimate producers, with all their advantages of time and conditions aren't able to do better than they are doing, why do you expect more of us with our handicap?

The exhibitors' constant cry of better stories was called to Mr. Karger's attention.

"There are no new stories," he said. "And your famous author is hard to interest because he says he can make more money writing for the stage than he can writing for the pictures. It all comes back to the run idea. When the exhibitor plays a picture for all it is worth and pulls it off only when it has ceased to make money for him, then we shall be in a position to offer the author a royalty on his work and thus we shall attract the best in the market.

Faralla Controller for Realart.

Effective July 1 Dario L. Faralla became controller of Realart Pictures Corporation. Mr. Faralla is a young man who has made his mark in accounting work. He was born thirty-three years ago in the province of Rome, Italy, and was educated in Rome, receiving his C. P. A. degree there about fifteen years ago. Coming to this country twelve years ago he was manager of the Tocci bank for five years. He then went with Pathe as traveling auditor for two years after which he was placed in charge of the auditing department of the Unity Sales Corporation. Mr. Faralla then became associated with L. J. Selznick Enterprises as auditor. When Select took over the Selznick Enterprises, Mr. Faralla was made deputy controller and later became controller of Selznick Pictures, which position he has held until the present time.

Select Force Has Largest St. Louis Representation

WITH nine representatives at last week's convention of the Motion Picture Exhibitors' Association in St. Louis, Select Pictures Corporation had a long lead on every other producing firm in the country. The list of Select celebrities who attended the big affair included General Manager Sam E. Morris, Director of Sales Charles R. Rogers, Eastern Representative V. P. Whitaker, Fred C. Aiken, Chicago Branch Manager, A. H. McLaughlin, Kansas City Branch Manager, J. C. Ragland, St. Louis Branch Manager, C. C. Ezell, Dallas Branch Manager; C. W. Taylor, Omaha Branch Manager and Irving Mack, Chicago exploitation man.

When they were not entertaining the exhibitors collectively, Mr. Morris, Mr. Rogers, Mr. Whitaker and the others got their particular exhibitor friends together and sallied forth on independent sight-seeing tours.

Chester to Film Eastern Subjects.

Charles Hugo, who has been added to the staff off C. L. Chester Production cameramen, is being routed on a far eastern trip for the organization to take pictures of people and places and film a number of new and important scenics, which, it is promised, will be of great beauty. Hugo is well acquainted with the lands he is to visit and according to the schedule he will be away for well over a year.

"Cannibals" on "Mystery Cruise."

Martin Johnson's "Cannibals of the South Seas," the Robertson-Cole special distributed by Exhibitors Mutual has been selected by the Detroit Board of Commerce for exhibition during the annual summer "Mystery Cruise," in which the business men of Detroit forget all their troubles for four days every summer.

Bessie Love Manages to Insert a Little Love Between Two Harrowing Scenes of "Cupid Forecloses."
She wins the hearts of her school flock in her latest Vitagraph, but things are different with the landlord, as she finds at the left.

Showing of "Sahara" Calls Forth Best Efforts of Big Showmen in Five Cities

MANY special effects were designed by exhibitors to increase the power and appeal of J. Parker Read, Jr.'s, special production, "Sahara," starring Louise Glaum and nationally released through the W. W. Hodkinson organization.

This picture, written by C. Gardner Sullivan and personally supervised by Allan Dwan, has called forth the best efforts of such well-known showmen as Joseph L. Plunkett, managing director of the New York Strand; Harry Leonhardt and F. A. Miller, of the California Theatre, Los Angeles, Julius Johnson and his aides in the Ruben and Finkelstein organization in Minneapolis and St. Paul, and George Mayne, the general manager of William Swanson's American Theatre, Salt Lake City.

Mr. Plunkett's showmanship began at "the front of the house," where R. Weaver painted the handsomest and most elaborate lobby cards and decorations that have ever been prepared for any Strand presentation in the five years of the theatre's existence. The still desert scenes are done in sepia; the night scene photographs in a wonderful blue and the oasis scenes are printed on a soft green shade of photographic paper with the general Parisian and Cairo scenes printed on a special pink cast paper stock.

Set Shows View of Paris.

The special prologue is jointly the work of Mr. Plunkett and Carl Eduarde and consists of a set revealing a panorama view of Paris, first showing the Eiffel Tower with train cars and automobiles circling it. Adjoining the noted showplace is a beautifully lighted cafe, its spacious corridor filled with gay Parisian revelers, making in all a striking likeness to the opening scene in the film where Mignon (Louise Glaum) holds court before a throng of male admirers.

The first reel over, the screen is raised and a tableau of the Arab's prayer to the sun is revealed. It is a setting of the sun-bronzed desert, the first scene of the second part of the film.

As the sun goes down he retires from the scene, the setting dissolving into a soft green night desert scene. With the resumption of the picture showing Mignon in the wild Sahara wastes a storm of applause broke from the audience at every performance.

Simulated Palace of Dawn.

At the Garrick Theatre, Minneapolis, Manager Julius Johnson confined his prologue to a setting of Cairo, the feature of which was a skillful simulation of the Palace of Dawn, with a score of men and women in native garb at the "feast of Allah." They sat around a well filled table, in the centre of which three dancing girls reveled in their art. Mr. Johnson, who is also musical director of the Garrick, composed an appropriate special orchestration for the prologue.

Prologue Shows Sunset on Desert.

In California Harry Leonhardt and his partner, E. A. Miller, devised a prologue showing sunset on the Sahara desert with a nomad encampment and sitting camel in the foreground. Into this setting came a dozen Arabs, and following them a prepossessing Arab dancing girl and, while some of the Arabs played instruments, she went through a weird dance.

Aeroplane Dropped Announcements.

In Salt Lake George Mayne depended upon outdoor exploitation for his first appeal. During each day of the presentation of "Sahara" an aeroplane flew over the city dropping thousands of heralds or specially printed announcements of "Sahara" at the American and also dropped at intervals certain free tickets to the production for designated performances.

Probably Watching Hubby's Antics.
Mildred Harris Chaplin, new Lewis B. Mayer star, is amused in the writing of a letter.

G. M. Sharrard Appointed Efficiency Man for Select

CREATION of another executive position in Select Pictures Corporation was announced with the appointment of George M. Sharrard for the past year a member of the Select sales department to the office of efficiency manager.

Mr. Sharrard starts on his new duties immediately, having devoted the past few months to organizing the department, and bringing it up to its present state of efficiency. Mr. Sharrard became a member of the Select organization on June 1, 1918, at which time he was made correspondent for the sales department.

Before joining Select Mr. Sharrard was in the automobile business for himself in Fort Dodge, Iowa, where he was actively engaged for four years. Prior to that he was a member of the faculty of the State University of Iowa. Mr. Sharrard has the degrees A. B., A. M., and Ph.D. He is a graduate of the University of Kansas and of Cornell University, where he matriculated for a Ph.D in ancient languages. After graduating from Cornell Mr. Sharrard joined the faculty of the State University of Iowa. He taught there four years. Then came four years in the automobile business, and then his affiliation with Select Pictures Corporation.

Florence Billings.
Star of Charles Miller's production, "A Dangerous Affair," released by Frank Hall.

Laemmle Scouring West for Most Daring Cowboy

THE West is being searched in an endeavor to discover the world's most daring cowboy, who can be made into a motion picture star for Western dramas. At this season, all over the Pacific slope, wild West celebrations are being held with the cowboys from the surrounding country competing in broncho-busting, steer roping, and other events, for which rodeos and round-up festivities are famed.

To those fiestas, Carl Laemmle, Universal's president, is sending R. E. Wells, as his personal representative, accompanied by a crew of cameramen to take screen tests of the cowboys who stage the more death-defying, breath taking feats.

From the tests Mr. Laemmle will personally choose the new star. It is Mr. Laemmle's plan to surround his new cowboy star with other daring riders who can deliver the last word in horsemanship.

Beetle Is Creation's Advertising Head.

Frank C. Beetle has been appointed director of advertising and publicity of the Creation Films, Inc., at Cliffside, N. J.

Mr. Beetle has in the last few years written material for some of the most prominent stage and screen stars. The Creation work will be handled by Mr. Beetle from his offices at 116 West Thirty-ninth street, New York.

Reed Is Ince Scenarist.

Luther Reed, formerly with Metro and other companies, has joined the Ince staff of scenarists, and will soon be heard from in forthcoming productions for Paramount-Artcraft release. He recently returned from the service of Uncle Sam, in which, after being drafted, he won his commission as second lieutenant before the end of the war.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A Comparison.

J. W. MILLER, of the Star, Murphysboro, Ill., sends in two advertisements from the local papers and asks for a criticism, explaining that one of them is not set up according to his ideas and asking what we think. He does not mention which one he prefers, merely numbering the displays and leaving the rest to us, but we think both of them could be much better. Of the two we think that the one he has numbered one is the better, much the better, but both of them are susceptible of great improvement, and it would pay him to get after both offices. Both spaces are three sixes. Both carry the same copy, and yet number one looks larger than two because it is not divided by a cross bar and because the types are at least better chosen, if not well chosen. Number one is not without its faults, but the

STAR THEATRE TO-NIGHT

FRANK KEENAN

AMERICA'S GREATEST CHARACTER ACTOR IN

"TODD OF THE TIMES"

A splendid mixture of comedy and drama with a leading role which fits Frank Keenan like a glove. An extra selected feature. It's immense.
Also a HAROLD LLOYD FEATURE COMEDY "I'M ON MY WAY" Night 6 and 17 cents.

THURSDAY MATINEE AND NIGHT

"SINS OF AMBITION"

A Seven part Super Production. Ivan's Crowning Creation with an All Star Cast. WILFRED LUCAS, LEAH BAIRD, BARBARA CASLETON, JAMES MORRISON, MADALINE TRAVERSE, EDWARD LAWRENCE and ANDERS RANDOLF. A NINE REEL PROGRAM OF QUALITY. We bought this big one at the right price that's why we do not have to raise the admission price.

Matinee 6 and 11 cents. Night 6 and 17 cents.

Example No. 1.

printer has at least an idea of the effect he should gain. The essence of all display advertising is to give prominence to the lines which mean the most to the reader; to play these up in such a fashion that the eye will get these lines even in passing over the page. To this end the types selected should be large, black and sufficiently distant from other lines to permit white space to give them added distinction. When it comes to a matter of choice between a twenty-four-point line which crowds adjacent lines and an eighteen which gives some white space, the eighteen is generally to be preferred, provided always that the face selected gives the largest possible letter for its size. Some twenty-four-point lines have no greater display value than an eighteen-point in another face. This is particularly true where the ascenders and descenders (the tops of the t and l and the tail of the j and y, for example) are large in proportion to the body of the letter. The compositor of number one has made a better selection of type. In the top line he does not do as well as number two. He uses a condensed letter, where he could have spread that "Star Theatre" well across the space with an upper and lower "tonight" at the end. Better still would have been the use of the line—

Tonight STAR Tonight

—with the "Star" in a three-line letter extra extended and the flanking tonights in a ten or twelve-point, which would be quite large enough. The big thing to get over is the house name. The tonight is incidental. Those three strips of rule below are plain criminal waste. The shorter of the three could have run just below the house signature and a pica each added to the name of the star and the title. This would have given a better play-up to the lines mentioned, and to get still more show for these main points the "America's greatest character actor in" should have been set in Roman or italic instead of in bold face. Contrast would have been stronger and at the same time the larger lines would have stood up better. But to get real value from the line it should have run "America's Greatest Character Actor, Frank Keenan, in 'Todd of the Times'." This would have made a twelve-point top line, a six-point "in," with the other lines as they now are. This, of course, is not the fault of the compositor, who followed copy. The next bank runs less than two lines, as against three in the number two, and is as easily read, but the lines devoted to the comedy is hurt by being crowded together. The prices should have been cut down and a more generous spacing used for the real announcement. It could be improved just as it stands, since there is some white space. The "Thursday Matinee and Night" are too large. They do not only rise too high, but through their height they fight the real announcement, which is the main title. That wrong font B in ambition gives the line an ugly look. Both of these lines are too large for an underline. The display in the case of an underline should never be so large as to fight the current bill. The following bank is hurt by being run in. Cutting into three banks as in number two gives a much better effect and plays up the nine-reel program. All of this should have been set in a smaller face not only to get this display, but to keep it from fighting the immediate offering.

Turning to the second display, the effect of size is lost through the use of double cut-off rules. No rule should ever be permitted to run clear across any display advertisement. A dash of not more than one-half and preferably not more than a third the width should be used where there is a full stop, but double rule should never be used. If double rule is the only material the shop has, it is better to omit the dash entirely or fabricate a dash with

STAR THEATRE To-night

FRANK KEENAN

AMERICA'S GREATEST CHARACTER ACTOR in

"TODD OF THE TIMES"

A Splendid Mixture of Comedy and Drama wih a Leading Role Which Fits Frank Keenan Like a Glove. An Extra Selected Feature. It's Immense.
Also a HAROLD LLOYD FEATURE COMEDY, "I'M ON MY WAY."
Night, 6 and 17 cents

THURSDAY Matinee & Night

"Sins of Ambition"

A Seven Part Super-Production. Ivan's Crowning Creation with an All-Star Cast. WILFRED LUCAS, LEAH BAIRD, BARBARA CASTLETON JAMES MORRISON, MADALINE TRAVERSE, EDWARD LAWRENCE and ANDERS RANDOLF.
A NINE REEL PROGRAM OF QUALITY
We bought this big one at the right price, that's why we do not have to raise the admission price
Matinee, 6 and 11 Cents. Night, 6 and 17 Cents

Example No. 2.

Here the use of an extended letter for the banks cuts down the display lines, and it is inexcusable to use a larger letter for the underlined title than for the current show. This compositor seems to have a better idea as to the lines to be played up, but he does not go about it right to play them up. He gets a little better display for the house signature, but he uses a larger letter, though of the same point, for that "Thursday Matinee and Night" than he does for the house name. He has no sense of proportion whatever. That lower half is a much better display than the upper, though it is more important to sell tonight's show than tomorrow's matinee, and you can take another crack at the night crowd the following day. "Thursday" is not an important fact. "Sins of Ambition" is. Put the main title in the larger type at the cost of the line of lesser value. Get them interested in the play and an eight-point will do for the date. In the same way a smaller face for the "Seven-part super-production, &c.," would have given more white space to play with. This is all so crowded that it looks difficult to read, and so it will not be read save by those who are interested in plays. These would also read the smaller face. It is good practice to play up "A nine-reel program," and we think it would have been an improvement to have split the following line to read, "We bought this big one at the right price, and that's why—," in one line in Roman, with "We do not have to raise the admission price" in a second line, staggered, and in full face, cutting the prices on the next line down to an eight-point Roman. Another fault of this is that it too evenly divides the space, and gives really a larger share to the underline. It is not easy to get god work from country offices at any time, and particularly right now, when the best men have been drawn to the cities to replace those called to the colors; but it does seem that it should be possible to get better work than this even under present conditions in small towns.

Peevish.

The Third Street Theatre, Easton, Pa., seems to be getting peevish. Lately they announced that a certain picture would be the last good one a particular star would ever make, because she had changed over to another company, and in a more recent issue they remark, "And if you don't see a certain picture here, *there's a reason.*" Sure. But the reason is they did not have it booked. It is foolish for any house to pretend that it has the corner on all the good pictures. It cannot be done. They have changed their program form to a neat twelve-pager in brown on buff, with room for a lot of talk, but not all the talk is well advised.

Fallen.

Johnny Mack, of the Hill, Newark, has gone over to the two-features-a-day, and has had to enlarge his program to suit. For the summer he is getting out a monthly, but if we know Johnny Mack he is not going to be content with getting to his public only once every thirty days. He is running three serials at a time, two days each, and he isn't going

to slow down his receipts for the hot weather if he can help it, but we don't like that double-feature stuff. It spoils a crowd.

McCormick's.

S. Barret McCormick uses the same selling talk for his two displays for Nazimova in Out of the Fog, but it was exceptionally good talk. The Sunday display in color was a short three fifteens, as was the Elsie Ferguson the following week. He used only two colors, red and blue, but by stippling in he gets three. The

Two Color Displays from the Circle, Indianapolis.

sea is touched with blue where it shows black in the cut, the cliff is orange with purple shadows, and the scene in the upper corner shows blue figures against the orange, with a little black worked in to give strength. The Ferguson display merely gives an orange background to the figure with a blue line on the left and a blue panel for the singer. These displays are not as elaborate as they were at first when three and even four colors were used, but they are almost as effective and serve to pull this advertisement above all the others in the theatrical section. Three elevens were used for the Saturday advertisements, and here the combination of drawing and half-tone for Nazimova is much more effective than

A Pair of Three Elevens for the Saturday Advance.

the half-tone used for The Marriage Price. It is not so much that the cut is larger, but the masses of black and white are so well handled that they gain distinction. The routed circle in the background of the half-tone is an effort to get something of the same effect, but no two or three figure cut can possibly equal a one-figure cut in point of interest, since there is nothing to centre upon. Of course there are many two-figure cuts which show more than a single figure, but they do not so immediately grasp the attention. Later in the week the feature dropped down to an "also" before a special film showing the Indiana regiment at Camp Merritt. It was only a short-length special, but McCormick knew that this

THE NEWS SCOOP OF THE CENTURY!
Exclusive Motion Pictures
Arrival in New York
COLONEL TYNDALL
AND INDIANA'S FAMOUS FIGHTING MEN
150th Field Artillery
And Scenes With Them at Camp Merritt, N. J.
Photographed Friday and Saturday by
CIRCLE THEATER CAMERA MAN
With Official Reception Committee
FOR EXCLUSIVE SHOWING AT THE CIRCLE THEATER
Now Playing
Doors Open at 11:00 A. M
The Other Features
ELSIE FERGUSON —IN— "The Marriage Price"
A Story of Ultra Modern New York, Where Every One Wears a Price Tag
Mack Sennett Comedy
"The Little Widow"
Frederick W. Carberry
The Circle
SHRINE OF THE SILENT ART

A Four Eights Featuring a Local Above the Drama.

short length would bring dollars where the other brought dimes, and after that arrived it was played big for the remainder of the week. Even the smallest local feature is apt to sell better than the best big attraction, and the returning soldier is the best feature of all. And in passing note the display in the panel. It is not "artistic" in the sense that fancy types are employed, but it is a bit of artistic work in that it gives the fullest possible force to the big lines. There is not a line out of value in that entire panel. It's a mighty pretty piece of work. Show it to your own printer to prove that even straight type can be well done.

From Toronto.

Here are two displays from Clarence Robson, of the Strand, Toronto. The first is a six nines carrying the display for two days. This would be an excellent arrangement had it been possible to get cuts to match, but the Lockwood cut is so much more ornate than the other it

A Double Display from the Strand, Toronto.

does not match. Mr. Robson, with a nice sense of balance, has done the best he could by framing in the title with the cut to give approximately the same effect, but it is not possible to get the best effect unless the cuts match. The general layout of the display is excellent, and Mr. Robson has made good use of the material at hand—so good a use that we think it would pay to get some special cut work done next time. This layout would give a splendid effect with all type, matched displays, the star and main title, a bank of reading matter and the smaller features. The big point is the handling of the two bills. Four thirteens were taken for Petrova, and here there was only one cut to consider, making it possible to plan the display with a free hand. We like particularly the device of using a line of selling talk just below the date. This runs, "Would you believe that eight words of perjury could send an innocent woman to the electric chair? Well, that happens to Patience Sparhawk in a story of a girl driven by the last of circumstances to death." This runs in two lines just below the date and above the title. It is good selling talk, and backed up by the cut would be sufficient; but there is also carried a single press criticism. If you compare the two borders you will see that this last is made up of the ornament used in the first, with parallel rule between the squares. Then note that the

STRAND
Photo-Plays De Luxe
ENTIRE WEEK APRIL 28
Would you believe that eight words of perjury could send an innocent woman to the Electric Chair? Well, that happens to Patience Sparhawk in a story of a girl driven by the lash of circumstances to death.
THE
"PANTHER WOMAN"
PORTRAYED BY
Mme. OLGA PETROVA
Adapted from the Famous Novel, "Patience Sparhawk and Her Times," by Gertrude Atherton
"The Panther Woman" is the fifth and best of the special feature productions to be made by Madame Petrova's own company. In the tense dramatic situations, the series of thrilling climaxes in the various situations, and in emotionalism, Madame Petrova, in "The Panther Woman," far excels any production in which she has previously appeared.—New York Times Critic.

A Four Thirteens for a Full Week.

first display is pulled in from the border, and so can stand the heavy twenty-four-point solid border, while in the other the lines run up to the edge and so call for the lighter effect. In other words, the border is made to suit the composition. It is a point too often overlooked.

With a 'Rickshaw.

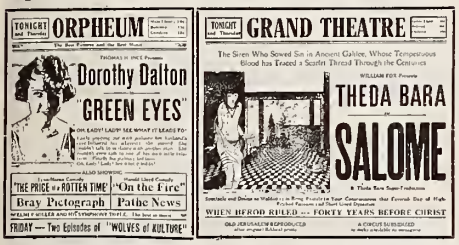
There is no particularly close connection between a jinrickshaw and The Heart of Humanity, but the Gaiety Theatre, Winnipeg, used a 'rickshaw for a street advertisement for The Heart, and attracted attention, which is the main point.

A Street Advertisement from the Gaiety, Winnipeg.

The populace of "the Peg" didn't stop to ask what the relationship was. They looked at the odd cart and they got the message. A 'rickshaw can easily be made from a pair of old buggy wheels and can be used with particularly good effect to advertise such plays as The Red Lantern and the Hayakawa productions.

Steve Stuff.

Now that Steve Farrar is back from his honeymoon, he is batting them out again in Harrisburg, Ill., with one eye on Eldorado. There is more quiet in the Harrisburg sector now, for the two houses are not firing half-page bombs at each other. Sometimes the Grand has the best of it and sometimes Steve leads, as these reproductions show, but they display a



Two Samples from Harrisburg, Ill.

tendency to take the space the attraction seems to warrant without worrying about the other house, which is good for the showmen, but hard on the editor of the Register. The two at the top are eights, three and four columns wide, while below Steve got a three sevens to the Grand's sixes. Those space wars are good now and then to wake up the general patronage—so good that two houses could afford to pool interests to pull off a fake fight. But it does not pay to keep it up any more than a church should attempt to run revival meetings fifty-two weeks a year. Steve has taken the Bleich weekly program for a permanent stunt and runs it every Saturday, with a couple of lines of house talk below, as the sample shows. This is in addition

A Cross Page Fives Used Every Saturday.

to the daily show. Steve finds that it pays just as Mr. Bleich has made it pay for years. One thing we like about Steve's advertising is its variety. He ran Riddle Gawne, for instance, for two days, with two advance notices. All four paragraphs are about the same, but each has been changed to give variety so that the reader would not drop the advertisement because he had seen it before. In order they run:

The Strangest Man on Earth was "Riddle Gawne"—Lonesome, Bitter and Terrible — They called him "Riddle" because he had only one object in Life, to "GET" a man. He had nursed his hatred thru a score of years. Now, when they saw him face to face with his man they knew that Hell had come to earth.

"The Man" had murdered his brother; had sought to defame the only woman that he had ever loved. For twenty years or more "Riddle" was a rumbling volcano. Now, as he faced his man, the volcano burst out and it was as if the Inferno had come to earth. See that fight!

For twenty years "Riddle Gawne" has been waiting to stand face to face with the man who murdered his brother. His moment came, and it was a fight to the death. At stake were the woman he loved, **his brother's memory,** and his life.

He was wounded, and his leg was broken. But a mighty strength came to him when he learned that he was facing his brother's murderer. "Riddle Gawne" could fight, even with a broken leg. See William S. Hart in this Artcraft Picture.

This is not an isolated example, but a sample of the way he does things regularly, for he runs an underline advertisement for his features while he advertises his current offering. He does not wait until the day of showing to see if he can drum up a crowd.

Press Work.

This cut shows how Harry E. Gardner, who used to be at the Princess, Colorado Springs, used to get his press work over. The advertisement is a two sevens. To the left is the story of the visit of the

Countess Therese of Lurania" and Party on Tour, Spend Two Days in Pikes Peak Region
PRINCESS
Today and Tomorrow—1, 2:30, 4, 5:30, 7, 8.30, 9:30
If she had only pulled down the shade!
Ethel Clayton
IN
"The Mystery Girl"
Two-Reel Mack Sennett Comedy.
PRINCESS ORCHESTRA COME EARLY
18-YEAR-OLD GIRL CONFESSES MURDER
JOYFUL EATING
Ki-MOIDS

A Two Sevens with a Press Story Attached.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Countess Therese, of Lurania, to Colorado Springs. The story runs for eight inches with never a hint that it relates to a motion picture. Apparently it is the story of the Countess' adventures and the explanation of how she came to visit America and Colorado Springs in particular, but it slides off into "at the Princess" so nicely that even the fooled reader has no kick. It was a good story as pure reading matter, and he probably decided to see the picture. This is far more valuable than straight puffery as an appeal to the patron, and it will draw more business, but it must be written to suit the town and cannot be yanked out of a press book and pasted up. At that, it takes only a little practice to catch the trick of writing the stuff, and it is worth the trouble entailed.

Framed.

This four fifteens from the Dayton, Dayton, Ohio, takes more than the usual space in this column, but it is worth it, because it presents such an attractive layout. Notching the cut to let in the name of the

An Exceptionally Attractive Four Fifteens from Dayton.

star helps in that it brings the Nazimova directly over the portrait, and the frame lets in the additional talk. The name, the title and the cut should alone sell the story in a pinch, but the talk in the frame helps not only to sell this, but other Nazimova productions. It is well written, and carries its appeal to all. It is about the best thing we think Mr. Gates has ever sent us.

Lotteries.

In announcing a prize drawing lately the notice concluded, "It will thus be seen that to be eligible for the grand prize a participant in the contest must be present every day of the anniversary week." If that ever comes to the attention of the Federal authorities there will be a lottery prosecution, with the house furnishing a clear case. Look out for lotteries. Avoid drawings in any form. Even if they pass the state law the Post Office is liable to get busy with very unpleasant results. Use a more legitimate scheme. Lotteries are no real help at best.

Projection Department

Conducted by F. H. RICHARDSON

Griffith Enters Objections

JOHN GRIFFITH, Ansonia, Conn., takes issue with Dr. Kellner as regards his diagramic representation of projector light ray action, recently published in a trade paper. Griffith writes concerning the matter as follows:

"I suppose there are some who will think that I have an awful nerve taking issue with Dr. Kellner, but it just simply has got to be done, unless we are going to allow him to upset all our work, so here goes.

Holds Diagram Incorrect.

"In the paper in question, Dr. Kellner publishes a diagram purporting to show the action of light through the projector optical system. But this diagram I hold to be incorrect, because Dr. Kellner builds his diagram of the light ray action between the aperture and screen as though it was the first part of the system, through which the original light source was passing. The light from the original source has an angle restricted only by the diameter of the condenser aperture, whereas the light from a point of the aperture has a restricted angle, and passes forward in a definite direction. Dr. Kellner, instead of tracing the light rays from the original source, constructs his diagram from aperture to screen first and in accordance with the principles which should govern in describing the action through the first part of the system. **He then proceeds to complete the first part of the system by making it conform to the direction of the rays he has already shown in the second part of the system.**

Process Must Be Reversed.

"The process, in order to be correct, must be reversed, for the reason that when light from an original source has passed through one lens system and must be picked up by a second system, its passage through the second system must conform to the direction of the rays through the first system, or perhaps I might better say the passage through the second system will be directly affected by the direction in which the rays are delivered to it by the first. Now there is no reason why the action of light through the first system should now be a matter of doubt. We have a conjugate of the aperture at the crater position, and this conjugate can be considered as a source because as I will later show, any slight difference between this conjugate and the actual crater position cannot change or alter the light ray action through the system and in tracing the direction of the ray from this conjugate source there can be no possible dispute as to the action, because the action of light between two conjugate points is well known and understood. We will now refer to accompanying diagram, which is similar to many that I have made before, and is practically self-explanatory. Starting from the lower marginal point of the aperture conjugate at the surface of the crater, the rays diverge in all directions, as you, I and everyone else well knows. A certain number of these rays, amount of this light, or area of the light field, as you will, limited by the effective opening or diameter of the condenser, is collected and converged to a point at the other conjugate point located at or near the aperture.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

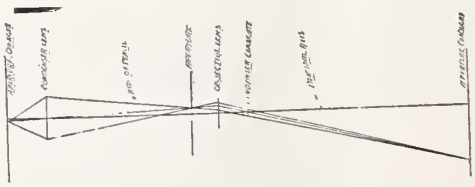
Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or samps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 3-cent stamps or money order.

Same Rule Holds Good.

"It will be noted that the same rule holds good in the pencil of light just described as holds good in the second part of Dr. Kellner's diagram, viz.: that the axis of the pencil crosses the principal axis at the center of the lens—that is to say the condenser, also that it continues to be the principal axis of the pencil until it reaches the screen. The objective will act on this axis precisely as it would act on any other ray and, coming from the



condenser when it reaches the conjugate of the condenser (aerial image of condenser) it will have reached the principal axis again, thus demonstrating that the center of the condenser image is the center of all light pencils on their passage to the screen. That is why we get a dissolving effect at the aerial image of the condenser. But this is only true provided none of the pencils be obstructed in their passage to the condenser image by insufficient lens diameter, etc.

We Will Now Explain.

"Having explained the action in the first part of the system, and explained the reason for the difference in the second part of the system, we will now explain why advancing the crater slightly does not alter the action as already set forth. Instead of projecting the entire area of the aperture to the screen, place over the aperture a metal plate punctured by pin hole, preferably in one corner of the aperture and you will find that through this pin hole a cone of light will be projected very similar to the pencil of light shown in the diagram. The axis of this cone will follow a line drawn from the center of the condenser through the pinhole in the metal plate. Now if the crater be advanced from the conjugate of the aforesaid metal plate over the aperture, it will be found that although there is a re-distribution of the light within the cone itself, neither the shape or direction of the cone is altered, which proves that light action may be correctly computed from the conjugate of the aperture at the crater position.

"The radical difference as between Dr. Kellner's version and my own is found in the fact that Dr. Kellner considers the intersection of the secondary and principal axis as occurring within the objective, whereas I find them to intersect at the aerial image of the condenser. A very simple test will prove who is right and who is wrong. If we place a diaphragm with an opening ⅛-inch diameter at the point of intersection a clear field on the screen will result. Have some one make this test, brother Richardson, under normal and efficient conditions. This latter is necessary to a fair test, because under abnormal conditions it is possible for a small-diameter objective to so limit the pencils that a condition causing the aperture to act as an original source of light might be reached."

Griffith's Work of Immense Value.

Regarding the publication of Dr. Kellner's article, there are those who have long covertly sneered at the efforts this department has put forth to solve the optical problems of the projector. It may, I think, be fairly said that nothing would please them better than to see the work we have done overturned and discredited, though they have absolutely nothing to offer in its place. That is point No. one (1). Point No. 2 is that, whereas John Griffith, working with the editor of this department in part, and through this department in full, has given to the motion picture industry the first and ONLY thing of value to the projectionist in enabling him to handle his optical system more efficiently. That his work has been of immense and real, practical value thousands of projectionists of this and other countries will bear witness.

Dr. Kellner himself unquestionably firmly believes that which he advances is correct. But John Griffith, the ONLY man who has produced tangible results up to this time, says it is NOT correct, and I SAY THE SAME. Dr. Kellner insists that the divergence of the light ray beyond the aperture is due entirely to spherical aberration. I deny, absolutely, that it is due in any appreciable

degree to that cause. Dr. Kellner is an able man in optics, but he just will not realize that certain things which form the basis of his argument will not work in practice. He proposes to remedy the divergent ray matter by means of a corrected condenser.

Corrected Condenser Could Not Be Used.

That was his proposal at the Society of Motion Picture Engineer's meeting. Since that time I have given much time to the study of this matter, and am firmly convinced that a corrected condenser could not be used, even if breakage could be eliminated, because it would give a true image of the crater at the screen, and as has been amply proven, the floor of a crater is NOT evenly illuminated, hence one would have a spotted screen. One could not possibly get a clear field. If Dr. Kellner would abandon that part of his views which cannot possibly be made to work out in practice, however correct from the theoretical standpoint, he could be of immense assistance to us in clearing up this whole matter. But, as Griffith says, if he is allowed to get away with such arguments as the one cited, he is going to utterly ruin all that has been done through the years of hard work, and land us right square back where we were six years ago. And when it comes to that, I don't care one single whoop who'se feelings get lacerated, they will find Richardson right here with a sawed-off shotgun, loaded with slugs of PRACTICAL things, to prevent any such catastrophe. I have observed that, to date, we have never one single time, in all these years, found Griffith making a statement on which he had to crawfish afterward. We are more confident right now that our position is absolutely right than we ever were before. We have solved the matter up to the objective.

The Lens Chart Is Right.

The lens chart is as nearly right as it is humanly possible to make it with the apparatus and lenses now available, and that takes care of crater position (distance from arc lens) and distance of condenser from aperture. The divergence beyond the aperture cannot be further controlled, unless we can discover some method entirely different from anything we now know of. It must therefore be taken care of by the objective. Just how we are not yet able to say. It calls for much additional work before that question can be answered, but the corrected condenser is NOT the answer. Any one who thinks that I have an awful nerve taking issue with Dr. Kellner (whom I personally like and admire) can just go right on thinking so. My hat is in the exact geographical middle of the ring and I'll bet seven squillion dollars it'll be laying right there when this scrap is over. I'm betting John Griffith is RIGHT. Let some of our readers try the experiment he has suggested, and report.

Griffith Suggests Another Test.

Later Griffith, to whom I sent carbon of above for examination and correction as to quotation of his letter, says: "Here is a still more convincing test as to the corrected condenser matter. Let us diaphragm down the present condenser to two inches diameter, which will practically eliminate spherical aberration. This will aid the test by narrowing down the cone from each point of the film so that there is little or no danger of the rays from marginal points in the film spreading sufficiently to pass through the aperture in the diagram. The result will be a circle of light on the screen, instead of a full field, if I am correct, even though the crater image be advanced to center of objective. The test will be as follows: Let distance between condenser and aperture be four times E F of objective. Let diameter of condenser be stopped down to two inches, so that diameter of pencil (ray, he means, I think.—Ed.) will be one-half of an inch at the equivalent plane of the objective. Let the aperture of the diaphragm of the objective be a circle ¼-inch diameter. Now if my version be correct the pencils from marginal points of the film will not pass through the aperture of the objective diaphragm and the screen result will be a circle of light, instead of a full rectangular field. If Dr. Kellner's version is right the pencils from marginal points of the film will converge to center of diaphragm and the screen will show a full rectangular field."

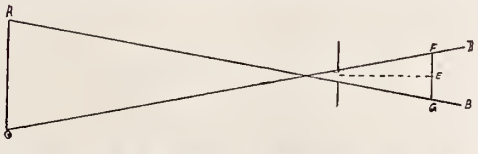
As to Waste of Light

The Lyric Theatre, Olive Hill, Kentucky, wants information, as follows:

"At present we use a Baird projector. Lens is a No. 1 Gundlach, five-inch E. F., projecting a fourteen-foot picture at seventy-eight feet, on a Minusa screen. Current supply 110 volt D. C. We use 38 amperes at arc, through rheostat, using National ⅝ above and National 9/16 cored below. From flat surface of arc lens to crater is four inches. Arc condenser is 7.5, and front one 8.6 inches focus, spaced with apexes 1/16 inch apart. Center of condenser combination to film 17.5 inches. Lamphouse is as far back as it is possible to get it, hence adjustments requiring greater distance between condenser and film are impossible. Working distance (back focus) of our objective is four inches, and we do not figure there is any loss of light on account of objective diameter, because where the beam of light enters the lens it is much smaller than the lens tube. We may, however, be wasting light because of excessive distance from crater to arc lens, and that is what we want to know about. Get a beautiful, clear, strong, evenly illuminated, bright picture with present line-up, but if improvement is possible we want it, either by getting the same screen brilliancy with less current, or by getting a more brilliant screen with present amperage."

Ray May Be Larger Than Lens.

In the first place, it seems to be that the ray at the point where it meets the lens must be larger than the lens. One simple way to determine this accurately and positively, without disturbing your lens, it to measure the width of your condenser opening, the precise width of your aperture and the exact distance of condenser opening (slide carrier if there is one) from aperture. Next, on a sheet of paper or a board mark these openings as per diagram. Then stretch two bits of thread or cord from A to B and C to D, so that the cord will just barely touch edges of aperture. Then measure 4 inches along dotted line to point E and then from F to G. This last will be the width of the ray at point where it reaches the lens, the widest way—it is oblong, you know, because the aperture is smaller one way than the other.



Yes, you are losing light by having your crater so far from the lens; also you are losing brilliancy by using a cored lower carbon. Get Silver Tips. The cored lower supplies an excessive amount of gas, which acts as a screen in front of your crater. It makes the light less in amount and less white. For 38 amperes you should have two 6.5 condenser lenses, which will bring your crater the minimum permissible distance from the lens. You should then have a little more than twenty-one-inch from center of condenser to film. If you cannot get this, and the test suggested shows your lens able to take care of the entire ray at 17.5, then I believe the same combination (two 6.5s) would work, with the 17.5 distance, though of that I am not so certain. Suppose you try it out and report results. If it will give even screen illumination it should give more light. But anyhow cut out that cored lower stunt. It is NOT good. Incidentally, unless I am in error, the Baird Company agreed with me that it would, without charge, supply extra length rods enabling the projectionist to get his lamphouse farther back where necessary. To sum up you have two bad conditions, viz.: cored lower carbon and too much distance from crater to arc lens.

Problem from Northwest.

Leo Virgil, Spokane, Washington, submits some data we understand and some we don't:

"Am submitting formulas for figuring pulley speeds and drawings for rewinder cut off. These may be helpful to J. M. Lenney, Harrisburg, Pa., (and others) as per May 17 issue. Calculations for pulley diameter and necessary speed are made as follows: driving pulley on motor being called the "driver" and the driven pulley the "driven." To determine diameter of driver following formula is used: Diameter of driver equals Dia. of driven X revolutions of driven

$$\frac{\text{Dia. of driven X revolutions of driven}}{\text{Revolutions of driver}}$$

. To determine diameter of driven pulley apply same formula, substituting "driver" for driven, and vice versa. (Brother Virgil made some very evident errors in quoting these formulas. I have no text book at hand which gives them, hence have been obliged to correct his quotations from memory.—Ed.) To ascertain number of r. p. m. of driven, suppose a motor to have a 2-inch diameter driver pulley making 1,750 r. p. m., what size driven pulley would run 50 r. p. m.?

$$\frac{1{,}750 \times 2}{500} = 7,$$

which would be the diameter of driven in inches. By this last rule you will see that a motor with a 1-inch pulley running 1,750 r. p. m., belted to a 7-inch pulley on rewinder would run the rewinder 250 r. p. m., which would just rewind 1,000 feet of film in four minutes. My own rewinder is run by a 1/10th h. p. fan motor, running 1,750 r. p. m. On its shaft is a 1-inch pulley, and on the driven a 8.75-inch pulley. It requires about five minutes to rewind 1,000 feet of film. The first 350 feet goes through in about one and one half minutes, then the speed decreases so that the remaining 650 feet requires about three minutes."

Overlooked Important Factor.

Evidently you have overlooked a most important factor, brother Virgil, viz.: the fact that you begin with a small-diameter hub and end with a very large one. Now I think your own rewinder does the trick because of the fact that, pulling against a fixed resistance, the extra pull of the large diameter hub (film roll) slows down the motor. Maybe this is the best way of doing it after all. I am not so certain, but I had figured on a motor running at constant speed, with pulleys of such size that at that speed, 1,000 feet of film would be rewound in six minutes. Your letter has set me thinking, and I am not so sure that idea is right because, pulling against a constant tension, as it would, the film would be wound much more tightly for the first half than for the last end. Your dope was just a bit mixed in the writing of it, friend Virgil, and your drawing was more than I could make out, still you have brought up a debatable point. What do our readers think about the matter? Would a constant running motor and fixed tension be objectionable, or rather would it be more objectionable than a motor which would slow up with increased diameter of film roll? Of course the latter would vary somewhat in time required to rewind a given footage, but would be fairly accurate. From what I can make out of Virgil's cutoff, it is excellent, but I am not certain enough as to my understanding to risk a re-drawing or description. Incidentally Virgil says: "There are a few other men in this locality who are

beginning to wake up and listen to your words of wisdom. Sorry you did not attend the convention, because you could then tell us the happenings as you do when visiting various cities. It is just as though we were there ourselves."

Conditions in Venezuela.

Recently the Bazar Americano, Caracas, Venezuela, South America, wrote asking certain information with relation to the Mazda lamp. In answering I requested them to advise us as to conditions in that country as applies to projection. We have the following from Jose G. Humaran:

"I take pleasure in replying to yours of April 10th, addressed to the Bazar Americano. 'I am a projectionist, and at the present time am chief of the electrical and motion picture departments of the Bazar Americano, hence am in position to supply the information you desire with regards to the theatres in this city. I attach sheet giving details of theatres and will try to send photographs of same later.

"The conditions under which motion picture operators work (pardon use of the term 'operator,' as there is not a single man here who knows his business thoroughly enough to deserve the title 'projectionist.' They work like automatons, not even knowing the kind of carbons best suited to a given condition) are bad and the pay very small. The best operators get ten bolivares ($2.00 U. S.) a day, and they have to work the whole day fixing up films, or putting them through the projector for the censor; also they must work six or more hours each day projecting the films in the theatre. On Sundays there are four shows, each about two hours. At present the Municipal Council is considering the passage of a law which will regulate the examination a person must pass before projecting motion pictures. As soon as it is passed will be glad to send a copy.

"The only projectors used in Venezuela are the different Pathe models, with the single exception of the Power's Cameragraph, which I am now introducing. Have already sold some and hope soon to have them introduced on a larger scale. Other firms are introducing the Simplex and Motiograph.

Would Like to Belong to a Union.

"I would thank you very much for advice as to whether the handbook is published in Spanish. I have and can read the English edition, but could understand it must better in my own language. Bought mine when in New York in 1914. I have handled projection apparatus in Mexico, Cuba, Porto Rico, Jamaica, Trinidad, Barbados and other countries, traveling with the Edison Kinetophone. Would like to obtain projectionist's certificate; also to belong to some union of projectionists. Would you be good enough to advise as to possibility in these directions."

No Thorough U. S. Examinations.

The only projectionist's certificate I know of is a license card, such as your municipality proposes issuing, and I am sorry to say that, so far as I know, there is at this time only one such card which really is a guarantee that the holder knows his business, viz.: the license card issued by British Columbia, a province of Canada. Mind you I do **NOT** say that is the only one, but it is the only one of which I have knowledge which I would accept as indisputable evidence of competency. I understand that some other Western provinces of Canada are preparing to make their examination equal to that of British Columbia. In the United States we know of not one single license card which is anything more than an evidence that the holder has passed some sort of examination. I don't know of a thorough examination in the United States at this time. I am sorry to have to say this, but facts are facts. As to joining a union, the laws of the projectionists' organization here are such that you would be ineligible. Possibly you might join with the union of Argentine. I do not know. But your countries lie so far apart that it would not be a very satisfactory arrangement.

Censor Holds Forth.

So the censor holds forth in your country also, does he? He has caused much trouble here by his unseemly antics. Will be glad to have a copy of the Caracas law. No, the handbook is not yet printed in Spanish. You have the Second Edition. Would strongly advise that you send four dollars and fifty cents to the Moving Picture World for a Third Edition of the handbook (a 700 page book) and a copy of the lens charts. You need them both. The Caracas theatres data reads as follows:

"Theatro Municipal: Opera and Drama. Capacity, twenty-eight first class boxes, six seats each; twenty-eight second class boxes, six seats each; 388 patios, eighty-four sofas of first class, 164 sofas second and third class, and 500 galleries. Total, 1,472. This is the best we have.

Theatro Nacional: Vaudeville and Motion Pictures. Capacity, twenty-six boxes, six seats each, 332 seats of patio, sixty-four seats of first class sofa, seventy seats second class sofa, and 400 seats of gallery. Total, 1,022.

Theatro Princesa: Vaudeville and Motion Pictures. 157 seats of balcony, 477 seats of orchestra, and sixty numbered seats. Total, 694.

Theatro Calcano: Vaudeville and Motion Pictures. 160 seats of balcony, 120 seats of patio, 150 seats in galiery and four boxes of four seats each. Total, 446.

Cine Candelaria: Motion Pictures. Four boxes of six seats each, 400 seats of preference, 600 luneta seats, and 900 seats of paraiso. Total, 1,924.

Cine Pastoria: Motion Pictures. Capacity 300 preference and 600 patio seats. Total, 900.

Circo Theatro Olimpia: Vaudeville and Motion Picture. Forty-six boxes, six seats each; 270 balcony seats, 1,400 seats of luneta, and 1,200 gradas. Total, 3,146.

Gran Circo Metropoiinano: Bull fights and at night motion pictures. 4,000 capacity.

Neuvo Circo De Caracas: Bull fights and at night motion pictures. Capacity, 12,000.

Our $75,000 Theotra Caracas burned last month."

Say, friend Humaran, what's the matter with your men there? Big theatres and next to nothing in salaries. Strikes me that they need a union, and need it mighty bad. What sort of talent do Caracas managers expect to get for the very lowest possible wage? Let us have details, if you will, of size, location, ventilation, etc., of projection rooms. Many thanks for your interesting letter.

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Troublous Trouble

New England sends the following, which immediately caused this editor to scratch his head, say "'stew many for me," and pass the buck to the Power Company. New England's difficulty is as foliows: "Power's 6-A machine, run about two years without repairs other than sprockets. There has been a lot of iost motion in the intermittent, and one pin was all gone when examined, except a smail piece in the shaft, aiso only a part of the other was holding the sprocket on. There was a little unsteadiness in the picture at certain speeds. Put in new pins and in iess than seven reels they have worn so much that sprocket moves appreciably where at first it was tight. See plan of cam inside. What could cause it. I'm stuck."

Here you get a iittle glimpse of what the editor has to contend with. This man sends no address, and signs "New England." I therefore can't ask him any questions by mail. He writes as though the trouble was in the sprocket pins, and his diagram shows the cam diamond with one of the points on flat side worn round. And I have just such inadequate descriptions of troubie to contend with continually. The Power Company says: "We don't biame you for passing the buck to us in the matter of 'New England's' inquiry. His trouble may be too tight a tension play between hole in sprocket and hole in spindie; or it may be, as his sketch would seem to indicate, that the entire intermittent is badly worn.

Send Mechanism to Factory.

"In our opinion the best thing 'New England' can do is send his mechanism to our factory, where we can give it a thorough examination. Should he wish to do this, we wiil send him a loan mechanism, so that he would suffer no inconvenience and there would be no charge for the loan of the machine or for the examination. Of course if he wishes the repairs we find necessary made, there will be a charge, but he will be advised of what is needed and its cost before anything is done."

To aii of which we cheerfuliy subscribe. Better take the Power Company's advice.

As to Portable Projectors

Jack W. Lorassger (as nearly as I can decipher the hierogiyphics which stand for his name), Detroit, Michigan, asks:

"Would very much appreciate information with regard to portabie projectors. Am familiar with the DeVry and Projectoscope, but if my recoiiection serves me right there is a much smalier, less expensive portable home projector on the market."

We know of no projector, portable or otherwise, which is either smaiier or less expensive, with which an acceptable screen result can be had. There are other excellent projectors—several of them. Some of them may be may be a bit less in price. I do not know as to that, but none are much, if any smalier than the DeVry. I could name severai, but if I happened to inadvertently omit one from the iist I would, by that one, stand branded as unfair forevermore and a day.

The man you are working for may not appreciate your effort. Try a World Classified advertisement. You may "hook up" with just the man you would like to have for your boss.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position. Better do it today.

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MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Hayfoot, Strawfoot."

Released by Famous Players-Lasky. Prepared by Filmusic Studios.

1— Opening. 5:42. Legend from La Provence "Suite from the South" (Allegretto), Nicode.
2—T. Have you read the President's. 3:56. Ecstasy (Moderato), Zamecnik.
3—D. Ray and his father come out in yard. 2:59. American Patrol (March), Meecham. (Start at beginning of melody.)
4—T. Then the inevitable. 0:50. Under the Leaves (Andante), Thome.
5—T. I'm goin' right to town. 3:42. Fads and Fancies (Allegretto), Gruenwald.
6—D. Ray's father with drum. 5:44. Dawn of Hope (Andante), Casella.
7—D. Ray and old men line up for march. 0:40. Spirit of '76 (March).
8—D. Ray and old men halt at gate. 0:49. Repeat: Dawn of Hope (Andante), Casella.
9—T. Camp X—a vast melting pot. 1:28. Military March—It's a Long Way to Tipperary (March).
10—T. General, we're shy one act. 1:45. Bon Vivant (Allegro), Zamecnik.
11—T. At the camp theatre. 2:34. Selections from "Going Up," Lou Hirsch.
12—D. Curtain rises on Betty Martin's act. 1:30. Valse Danseuse (Play to action), Miles.
13—D. Beginning of Ray's act. 1:58. Golden Showers (Waltz), Waldteufel.
14—D. Duck comes out from under table. 0:56. Perpetual Motion (Allegro), Borch.
15—D. Girl comes to Ray. 1:18. Melodie (Andante), Huerter.
16—T. Gosh—I wish you wasn't. 1:13. Misterioso Agitato No. 66 (Allegro) (Omit Maestoso) (Moderato), Berg series.
17—D. Lieutenant introducing Betty to man. 1:08. Second Movement of First Part Ballet Music from "Faust" (Start with melody in seventh bar) (Andante), Gounod.
18—T. A growing friendliness. 2:06. Dramatic Andante No. 32 (Andante), Berg series.
19—D. Flash to two old men. 1:45. Serenade Op. 29 (Moderato), Chaminade.
20—T. The old reliable alibi. 1:56. Repeat: Second Movement of First part Ballet Music from "Faust" (Andante), Gounod.
21—D. Ray recognizes Betty. 4:59. Misterioso No. 1 (Andante), Langey.
22—D. Waiter taking Ray upstairs. 4:18. Gondoliera (Allegretto), Moszkowski.
23—T. Let me go! Let me go! 4:00. Allegro Agitato No. 8 (Play to action) (Allegro) (Diminish to PP when Betty opens door), Berg series.
24—D. Soldiers break down door. 0:09. Short Silence.
25—T. Private Briggs what's the meaning. 1:26. Cavatina (Andante), Rag.
26—D. Flash to Ray in Guard house. 4:12. Visions (Andante), Tschaikowsky.
27—T. You're ordered to report. 1:21. Repeat: Dramatic Andante No. 32 (Andante), Berg series.
28—D. Ray recognizes grandfather. 1:32. Silent Sorrows (Andante), Borch.
29—D. Colonel motions Ray to go inside railing. 3:13. Dramatic Agitative (Moderato), Hough.
30—T. Priv't Ulysses S. Grant Briggs. 1:56. Cavatina (Andante), Bohm.

"Bare-Fisted Gallagher."

Released by Robertson-Cole through Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

Theme—Chant Sans Paroles (Andante Expressivo), Friml.

1— At screening. 1:00. Alborada (Allegretto Pastorale—Caprice), Andino.
2—D. Desmond playing harmonica. 0:45. Smiles (cue for harmonica playing).
3—D. When Desmond stops playing. 2:15. (Watch for shots) Misterioso No. 3 (Con Moto), Andino.
4—T. A girl. 2:15. Theme.
5—D. Interior—Man in bed. 2:00. Elegie (Triste e molto lento), Massenet.
6—T. The only store for miles around. 0:30. Smiles (cue for harmonica and guitar).
7—D. When music stops. 0:45. La Paloma (Mexican serenade), Yradier.
—D. (Cue for harmonica and guitar). 3:15. Smiles, Paloma.
8—T. Since the death of Randall. 1:45. Theme.
9—T. Aliso Pete's store had gained. 2:30. Recuerdo de Alzaga (Habanero), Bachmann-Arnel.
10—D. Interior, Jem and father. 3:00. Sinister Theme, Vely.
11— Pumping information for a dark. 1:30. Noveiletta (Moderato), D'Ambrosio.
12—D. Woman enters Pete's store. 1:15. Eccentric Comedy Character Allegretto Giocoso), Roberts.
13—D. Stage driver and horses. 3:15. Crafty Soy, Borch.
14—D. Desmond and woman get on stage. 4:30. (Watch for horses hoofs) Erl King (Dramatic Allegro con fuoco), Schubert.
15—D. Close-up Desmond lying on ground. 1:30. Dramatic Tension No. 1 (Andante), Reissiger.
16—T. Convinced the desperate hold-up. 3:00. In the Glade (Allegretto Pastorale), Gruenwald.
17—D. When Desmond picks up Jem Mason. 0:45. Theme.
18—T. Would you like to hear a tune? 0:45. Smiles (cue for harmonica).
19—T. Did you ever hear of a stage robber? 0:45. Theme.
20—T. Lack of medical attention. 2:45. Simple Aveu (Moderato Dramatic), Theme.
21—D. Exterior of Pete's store. 1:45. La Paloma, Yradier.
22—T. Extensive preparations for a call. 2:15. Jovitta (Mexican Allegretto), Armand.
23—T. The non-arrival of the groceries. 2:30. Southwestern Idyl (Andantino), Berge.
24—D. Jem and Aliso Pete struggling. 2:00. Dramatic Allegro (Agitato), Falck.
25—D. Desmond holding Pete's hand in water. 2:45. Dramatic Andante No. 39, Berge.
26—T. Misinformation of the rich shipment. 3:15. Romance (Andante Moderato), Grunfeld.
27—D. When Desmond jumps on horse. 1:30. (Same—Allegro Agitato Movement).
28—D. Close-up—Desmond finds bandit. 1:30. Hurry No. 1 (Allegro), Langey.
29—T. A girl in boy's clothes no longer. 2:00. Good-bye, Tosti.
30—T. Did you forget something? 1:15. Theme (to end).

"His Bridal Night."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Theme—Flirty Flirts (Melodious Intermezzo), Levy.

1—S. At screening. 3:00. Theme.
2—T. Joe Damorel, Vi's future. 2:10. A La Ballerina (Valse Lento), Braham.
3—T. In taking Vi's place. 3:35. (Continue to action.)
4—T. Vi is not used to. 4:05. Romeo and Juliet (Waltz), Gounod.
5—S. Interior of church. 1:25. (Organ; improvise to action.)
6—T. And the time. 1:10. Lohengrin Wedding March (full orchestra).
7—T. If any man can show. 1:25. (Organ; improvise to action.)
8—S. Interior of bedroom. 2:45. Theme.
9—T. Let them here, I want. 3:05. Mysterious Nights (Valse Dramatique), Berg.
10—T. What's the matter, you're? 3:05. Dramatic Recitative, Levy.
11—T. I tell you she's lost her. 1:15. Dramatic Reproach, Berge.
12—T. Come with me, dear love. 3:35. Theme.
13—T. I'm sorry, Joe. 2.35. Birds and Butterflies (Intermezzo Grazioso), Veiy.
14—T. It's the duty of a gentleman. 2:55. Gavotte Musette (Allegro), Raff.
15—S. Interior of room—Tiny near window. 4:05. Serenade Romantique, Borch.
16—T. Please, Joe, run along. 4:40. Serenade ("Les Millions Di Arlequin"—Moderato), Drigo.
17—T. Idiot, where are they? 2:05. Comedy Allegro, Berg.
18—S. Lent arrives in automobile. 1:10. Adieu—Favarger (Dramatic Moderato).
19—T. What's the idea? 5:55. Theme (to end).

"The City of Comrades."

Released by Goldwyn Distributing Company.
Prepared by M. Winkler.

Theme—Serenade Romantique (Andantino Co Moto), Borch.

1—T. Early morning. 1:30. Theme.
2—T. Sundown with the desperation. 4:10. Dolorosa (Moderato Poeme D'Amour), Tobani.
3—T. Elsie Conningsby, Regina's. 3:45. After Sunset (Dramatic Moderato), Pryor.
4—S. Girls entering room where burglar is. 4.40. Pizzicato Bluette (Characteristic), Lack.
5—T. A security and confidence. 2:55. Theme.
6—T. After three days. 2:05. Melody (Moderato), Kretschmer.
7—T. The down and out club. 1:30. Characteristic Tromelo, Lovenberg.
8—T. Fresh from the bathtub. 1:45. Adoration (Moderato), Barnard.
9—T. I used to sit in my club. 2:15. May Dreams, Borch.
10—T. The weekly assemblage. Dramatic Narrative, Pement.
11—T. The drafting shed of. 2:05. Debutante (Valse Lento), Santelman.
12—T. Three months of hard work. 2:20. Serenade (Andante Moderato), Ordla.
13—T. Mrs. Barry on her return. :55. (Continue pp.)
14—T. The door opening to the world. 3.05. Theme.
15—T. Passing weeks forming. 2:20. Sleeping Rose (Valse Lente), Borch.
16—T. Elsie Conningsby's week-end party. 1:50. Tale of Two Hearts (Andante), Roberts.
17—T. Waiting. 2:50. Theme.
18—S. Close-up of newspaper. 2:20. Longing (Pathetic Melody), Bendix.
19—T. December with Lieutenant. :30. Maple Leaf Forever (Canadian Song).
20—T. The narrow Halifax harbor. :55. (Continue pp.)
21—T. The disaster that shocked. :45. Tacet.
22—T. No, only I can't see. :25. (Effect of tremendous explosions.)
23—S. Interior of room. 1:10. Tragic Theme (Dramatic), Vely.
24—T. In the ruined city. :50. Dramatic Fantasia, Bach.
25—T. While Canada mourned. 2:05. (Continue to action.)
26—T. Fit for duty once more. 2:25. Theme.
27—T. I love you, Regina. 2:05. Flirty Flirts (Moderato), Levy.
28— Theme. 4.10. (To end).

"In Search of Arcady."

Released by Robertson-Cole Through Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

Theme—Babillage (Allegretto Characteristic), Castillo.

1— At screening. 3:45. Theme.
2—T. Mrs. Chichester, Barbara's mother. 2:15. La Danseuse (Tempo di Valse), Blon.
3—D. Exterior—Gypsy girl and Barbara. 1:15. Love's Caprice (Moderato Allegretto), Heindl.
4—T. Titles—titles—everywhere. 1:45. Theme.
5—D. Interior—Earl and Mrs. Hylliary. 2:00. Serenade D'Amour (Moderato), V. Blon.
6—D. Exterior—Barbara and Gypsy girl. :30. Le Secret (Allegretto), Gautier.
7—D. Interior—Lady Hylliary seen. :45. Valse Lente (Poco Moto), Schuett.
8—T. In search of Arcady. 2:00. The Shepherd's Pipe (Allegretto Pastorale), Gregh.
9—T. A second seeker of Arcady. 2:15. Novelletta (Moderato), d'Ambrosio.
10—D. Barbara and donkey. 2:00. Al Fresco (Tempo Rubato—Humoreske), Etienne.
11—T. Anxious hours. 1:45. Twilight (Lento), Cesek.
12—T. I locked her in her room. 1:00. Theme (pp).
13—T. The first clue in the search. 3.45. Pastel—Minuet (Giocoso Pastorale), Paradis.
14—T. The business side of Arcady. 2:45. Humoreske (Allegretto), Tschaikowsky.
15—T. An itinerant peddler. 1:15. In the Glade (Allegretto), Gruenwald.
16—D. When Barbara takes rabbit from Lascho. 1:15. Dramatic Agitato No. 38 (Allegro), Minot.
17—T. Pardon me if I seem to have. 1:30. Theme.
18—D. Lascbo near train. :30. Asleep in the Deep (Popular Old Bass Solo).
19—D. Chamboyne on wagon. :45. Shepherd's Dance (Allegretto—Pastorale), German.
20—D. Lascho at train. 1:45. The Crafty Spy (Dramatic Moderato), Borch.
21—T. Under that inverted cup. 2:15. Reverie (Lento), Rissland.
22—T. The rosary of anxious hours. .45. The Rosary (Lento Pathetique), Nevin.
23—D. When Mrs. Cbicbester sees Lascho. 4:00. Crafty Spy, Borch.
24—D. Dawn—Barbara and Chamboyne. :15. The Morning (Descriptive), Grieg.
25—T. The kaleidoscopic panorama of a. 1:15. Hungarian Dance No. 5, Brahms.
26—T. In pursuit of Miss Indifference. 1:00. La Cinquantaine (Air in Olden Style), Gabriel-Marie.
27—D. Gypsy camp. 2:15. Gypsy Life, Koelling.
28—D. Interior tent—Chamboyne and Gypsy. 2:15. Puszta Maiden (Waltz on Hungarian Melodies), Roberts.
29—T. You are going to marry an heiress. 2:00. Theme.
30—T. It is the absent king's wish. 1:30. (Horses' hoofs.) Agitato No. 2, Andino.
31—D. Interior lodge—lights turned on. 1.15. Evensong Waltz (Slow Waltz) (Storm Effects), Martin.
32—T. Lascho in grim pursuit (storm effects). 1:00. Crafty Spy, Borch.
33—D. Fight. 1:45 (storm effects). Turbulence (Allegretto Con Fuoco), Borch.
34—T. News from the truant. 1:00. Dialogue (Moderato Cantabile), Meyer-Helmund.
35—T. The lawn fete. 1:30. Serenade (Allegretto Grazioso), Frommel.
36—D. Close-up—Barbara and Chamboyne. 2:30. Tbeme (to end).

"The Outcasts of Poker Flat."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—Jealous Moon (Moderato), Zamecnik.

1— At screening. 1:30. Bal De Noces (Allegro), Burgemin.
2—T. In early afternoon hours. 1:45. Theme.
3—T. Seeking forgetfulness. 1:30. Air de Ballet (Allegretto), Borch.
4—T. John Oakhurst. 2:00. Lullaby, Kjerulf.
5—T. Who's going to take care of the kid. 2:15. Canzonetta, Herbert.
6—T. Through twenty years. 3:00. Southern Rhapsody, Hosmer.
7—D. Stratton leaves boat. 1.30. Down South (Moderato), Myddleton.
8—D. Close-up of rushing water. 1:45. Dramatic Finale (Allegro), Smith.
9—T. Don't do it. 2:30. Romance (Andante), Mildenberg.
10—T. Evening brought. 1:45. Theme.
11—T. And so the two. 3:00. Tumble In (Fox-trot), Friml.
12—D. Close-up of wheel. 1:45. Valse a la Mode (Tempo di Valse), MacClure.
13—T. Excuse me, Sophy. 2:00. Theme.
14—T. While under the stars. 1:15. Hurry No. 3, Minot.
15—T. In the morning. 1:30. March Burlesque, Gillet.
16—T. What a strange place. 1.45. Alice Ben Bolt (Moderato) (Old Song).
17—T. Sabbath morning. 2:00. Canzonetta (Allegretto), Nicode.
18—D. Sophy runs to church. 1:00. Lead Kindly Light (Hymn).
19—T. With the passing of the day. 2:15. Theme.
20—T. And fate again turns the wheel. 1:45. Carmencita Shea (Fox-trot), Densmore.
21—D. Sophy close-up. 2:15. Fourteen Fathoms (Dramatic Tension), Lake.
22—T. As the angel of death. 1:30. Melancolie, Grainger.
23—T. Came a later day. 2:00. Midsummer (Allegretto), MacQuarrie.
24—D. Oakhurst opens letter. 2:15. Theme.
25—T. Into the life. 1.30. Mazurka, Chopin.
26—D. Vigilants appear. 2:00. Hurry No. 26, Minot.
27—T. Thus a momentous page. 1:45. Frivolous Patrol (Tempo di Marcia), Albi.
28—T. The Sandy Bar stage. 1:45. Intermezzo (Moderato), Onivas.
29—D. Insert letter. 1:30. Theme.
30—T. Two days long. 1:45. Intermezzo (Moderato), Granados.
31—T. When the icy fingers. 2:00. Tempest (Agitato), Lake.
32—D. Camp fire. 1:30. Lead Kindly Light.
33—D. Old man enters cabin. Andante Dramatic No. 15, Heret.
34—T. And with the realization. 1:30. Romance in F (Andante), Tschaikowsky.
35—D. Oakhurst leaves cabin. 1.30. Furioso No. 1, Langey (storm).
36—T. Tbe rescue party. 2:30. Erl King (Vivace), Schubert.
37—D. Flash-back—Oakhurst reading. 1:45. Theme (to end).

"In Wrong."

Released by First National.

Prepared by George W. Beynon.

Theme—Kisses (Fox Trot)—Cowan.

1—T. At screening. 2:00. Aubade Printamere (Allegretto), Lacombe.
2—T. Tbey used to ring the curfew. 4:30. By Heck (Rube Stuff), O'Henry.
3—T. The boarding house. 1.30. Theme.
4—T. Johnny's mother. 2:30. Mother (from "Her Soldier Boy"), Romberg.
5—T. He wonders what a man would do. 2:00. Mother's Tears, Meyer.
6—T. Things always look brighter. 3:30. Drifting Along (Waltz Intermezzo), Ruby.
7—T. The ice cream social. 3:00. The Country Fair (Selection).
8—T. Morgan Coleman, from New York. 1:00. Waltz from "Sweethearts," Herbert.
9—D. Girl goes to piano. :45. Highland Fling (piano solo).
10—T. Next number is a recitation. :15. Hearts and Flowers, Tobani.
11—T. Mr. Coleman has kindly consented. 2:00. Intermezzo, Huerter.
12—T. When Sunday came. 3.00. When You See Another Sweetie Hanging Around, Donaldson.
13—T. Cupid's outcast. 1:00. Bleeding Hearts, Levy.
14—T. Determined to advance himself. 2:00. Canzonetta, Ambrose.
15—T. Not such a bad job after all. 2:30. Snyder's grocery store (Old Song).
16—T. I'd sooner not be in the band. :45. "Raymond" Overture (Vivace), Thomas.
17—T. Just plain jealous. 1:15. Under the Leaves, Thome.
18—D. She falls in the water. :30. (Continue same.)
19—T. Tbe big chance of his life comes. 2:30. Melody (Andante), Tschaikowsky.
20—T. Toward the end. 3:45. Song Without Words, Tschaikowsky.
21—T. Johnny, when are you going to? 2.30. March Fundre, Lanciani.
22—T. Black despair. :45. Nobody's Gal (Moderato), Grant.
23—T. Tbe night of the banquet. 4:00. Country Dance, Nevin.
24—D. Heavenly twins at bank. 1:00.
25— The bank is being robbed. 3:00. Agitato No. 37, Andino.
26—D. Heavenly twins enter stable. Misterioso No. 29, Andino.
27—T. The town will be proud of you. 1:45. Down by the Meadow Brook, Wendling.
28—T. That city boy. 1:15. Theme (to end).

"One-Thing-at-a-Time O'Day."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme for Stradivarius O'Day—I'm Alongin' fo' You (Ballade Moderato), Hathaway.

1—D. At screening (circus scene). 1:30. Slidus Trombonus (Allegro Moderato), Lake.
2—T. If you guessed he was. 3:30. Theme.
3—D. Wben scene fades to circus. 2.45. Hunkatin (Half-tone One-step), Levy.
4—T. The grand entrance. 1:45. Aces High (Lively), Roberts.
5—T. Behind the scenes waiting their. 1:30. Theme.
6—T. The Chesterfield of the big top. 2:45. Procrastination Rag (Characteristic), Cobb.
7—D. At the end of Gorilla's act. 1:15. Babillage, Castillo.
8—T. Is there such a thing as love? :45. Theme.
9—D. When Marie mounts horse. 1:15. Valse Moderne, Rosey.
10—D. At the end of Marie's act. :45. Stampede (Western Allegro), Simon.
11—T. That concludes the afternoon. 2:45. Theme.
12—T. If you think I ain't worth. 3.00. Curious Cornelius (Two-step), Camp.
13—D. When O'Day sits at the table. 1:15. Theme.
14—T. He didn't fiddle away his time. 2:15. Irvina (Allegretto Moderato), Rolfe.
15—T. All right, bonehead. 3:00. BiBrds and Butterflies, Vely.
16—T. From chambermaid to pilot. 2:00. Turkish Towel Rag (A Rub-down), Allen.
17—T. That big mutt won't. 2:30. Theme.
18—T. It is hard to learn a Ford (watch for auto honk). 2:30. Paprikana (Allegro Moderato), Friedman.
19—T. After a week of special study (auto and train effects). 3:30. Flirty Flirts, Levy.
20—T. Tbis is Roughneck Riley. 3:00. Sparkling Moselle, Gruenwald.
21—T. The surest way. 2.30. Dramatic Tenslon No. 9, Andino.
22—T. I can lick that four-flusher. 1:30. Capricious Annette, Borch.
23—T. Fer Mlster Lawson. 2:30. Theme.
24—T. It won't be a fight. 1:15. Dramatic Tension No. 36, Andino.
25—D. When Gorilla steals money. 3:15. Agitato No. 37, Andino.
26—T. Some boy, Strad. 4:00. Theme (to end).

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

It's Coming.

SLOWLY but surely the production companies are coming to realize that in order to get the best stories they must educate the real writers. They are beginning to realize that a staff of three or four cannot get out enough good stories to keep the product up to a proper average, and that they cannot get enough material from the magazines to cover the deficiency. There are still some leading companies which trust too much to the printed material and will put into film any story by a well known author whether it is suited to pictures or not, but they are finding out that in order to retain their hold they must offer real action stories and not merely illustrate leaders with action.

The big name is desirable from an advertising angle, but unless the man with the big name writes a story capable of being told in action rather than in leader the story will fail, and the failure will be charged against the brand. Writers must be encouraged to study production if they would learn to write the proper material. One well known dramatist actually worked in the pictures for several months in minor roles merely that he might gain a first-hand knowledge of the technique of the camera, and many more have stood with the director to watch the work and gather pointers. Not many of these will probably turn to continuity work for the present, they will still offer the synopsis, but in the long run we think that even the big writers will be compelled to master the technique of construction in order to convey exactly to the director the effect desired.

One leading dramatist lately contended that the author would never be able to make a good continuity, since he was not able to plan the action to fit the locale actually to be used. He argued that he could not write exactly to the scene, since he could not know the locations to be used.

This is true only in a broad sense. There probably never will be a story written in continuity which will be acted precisely in accordance with the written script; particularly in the case of those scenes on location where the surroundings may suggest business more effective than that in the script, but there is no reason why the author should not give his idea as to the exact order and handling of scenes for the guidance of the director, even though some of the action might have to be changed. He can at least indicate definitely the order of the scenes and the general treatment of the production. If he is competent he can give the director valuable hints, and in most cases the changes to be made will not affect the structure of the play, but merely the minor business. The golden days will come when fewer plays will be made and the author and director will work together in the production of the play. Then we shall have the real flavor of the author and not merely the main idea done into the same treatment the director handling the work gives to every play he makes.

Leaders.

In theory the leaderless script is the best, but few stories are so simple that they can be produced without screen explanation, and it is better to use a few leaders too many than too few; but the trouble is that many cutters overload the reels with leaders that are really unnecessary and often intrusive. The necessity for leaders is exampled in the story by Rupert Hughes in the May Cosmopolitan, "Read It Again." He gives several scenes, and after each offers the motivation. Without explanation the scene might be variously interpreted. He offers a number of interpretations of each scene, and then tells the one he had in mind. In other words, changing the leader gives an entirely new meaning to a scene, just as the same scene in a picture, though the printed motivation may have a variety of meanings. Leaders are necessary to secure the proper motivation, but to pile leader upon leader as is too often done is to not only spoil the play, but to encourage carelessness on the part of the continuity writer and the director. Ninety per cent. of the product is burdened with too many leaders, and a production costing many thousands of dollars may be utterly spoiled by imperfect or blundering titling.

Tenses.

Several correspondents ask about the proper tense for synopses and continuities. In a continuity the only tense is the present, except for leaders. You do not use present tense for present action and past tense for visions and narratives. In a continuity the action is always in the present tense for the reason that it is a recital of something to be acted at the moment. You do not say that John killed Henry. John kills Henry, though the action may refer to the past, because the continuity merely tells the director the action happening in a special scene. The leaders are employed to orient the time, but the action is always the action of the moment, since it is instruction to the director and not the relation of a story. On the other hand, the past tense is used in the synopsis because this tells the story and not the action, and the tense is necessary to give a fluent reading.

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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That Sales Agency.

We have been unable to reply to numerous requests for information as to the sales agency connected with the Palmer Plan because we have not had information upon which to base an opinion. It now appears that under the management of Miss Ruth Allen the agency is really doing business in a business-like way, and is not being used to feed the instruction scheme. The scripts are sold on a 20 per cent. commission for the first sale, with a 10 per cent. fee on subsequent sales, and there are no postage fees or revision charges. These typewriting fees, revision charges and stamp accounts have been the real revenue producers of the fake sales agencies, and little or no attempt has been made to complete sales, but it would appear that Mr. Palmer looks to his commission on sales for his revenue and has to sell to make money.

War Plays.

Studios are flooded with war stories written by returning soldiers or done from stories brought back by them. Ten or fifteen years from now some of these will find favor, but today there are too many war plays already made and awaiting release. There is no market for such, and hundreds of soldiers are wasting their time writing out their ideas in the hope of being able to pick up a few thousand dollars from the picture makers. It simply cannot be done. Write anything but war plays. You stand a better chance.

Arithmetic.

If a thousand stories are written every month and only twenty are produced, you can figure the percentage against you. The way to beat that is to write such good stories that you'll be in the first twenty. Even then you may not sell them right at the start, but keep plugging, and you'll sell them all

Live News from Everywhere

THE MIAMI VALLEY EXHIBITORS MEET

League Opens Its New Headquarters and Buys Six Features as an Insurance Against Delays

THE grand opening of the new rooms of the Miami Valley Exhibitors' League wes held in Dayton, Wednesday afternoon, June 25, 1919, when a meeting was held to discuss important business. There were quite a few out-of-town members of the league present at this meeting, among them being G. O. Dupius, of the Royal Theatre, Lima; George Mallers, of the Rialto Theatre, Lima; H. L. Michael, of the Majestic Theatre, Lima, and F. C. Focht, Empire Theatre, Lima, and those Lima exhibitors who were not present are all members of the league and were detained. Harry Cress, of Piqua, who controls May's Opera House and two other theatres in that city, was present. He is also a member. John Seifert, president of the league, informed the members present that great progress had been made in the past three weeks, and that the growth of the league was remarkable.

Virginia Will Join League.

A prominent West Virginia exhibitor had approached Mr. Seifert in regard to organizing that state for membership in the Miami league. His offer will be accepted, and the work will start immediately. Mr. Siefert said that a prominent Kentucky exhibitor had written promising his time and also financial aid in organizing the exhibitors of Kentucky, so that they could become a part of the Miami league. His offer was also accepted, and there will be members from West Virginia and Kentucky present at the next meeting. It is planned to invade Indiana within the next month. Announcement was made that the league had purchased six features for the use of its members in case that film is not shipped by exchanges by reason of payment not arriving for film due to any one of hundreds of causes that may come up.

Kinzeler Promoting New Theatre.

A. F. Kinzeler, secretary of the Miami Valley Exhibitors' League, and manager of the Elite and Wyoming theatres, of Dayton, is one of the promoters of a new theatre company in Dayton which has been named the Six Links Theatre Company, capitalized at $35,000. The company will operate six new theatres in Dayton in addition to the two theatres that Mr. Kinzeler now controls. No announcement has been made as to what theatres the new company has purchased or leased.

Cleveland News Letter

Soldiers and Sailors Go in Free.

THE Motion Picture Exhibitors League, of Cleveland, has offered to co-operate with the committee in charge of the Independence Day reunion and celebration by admitting all discharged soldiers and sailors and all men in uniform to the members' theatres free.

On July 4 all that a soldier will have to do is to show his discharge papers to the cashier, and he and a lady will be admitted free. Those in uniform will be accorded the same privilege.

Cleveland House Sued.

The first suit to be filed by the Society of Authors, Composers and Publishers of Music against a Cleveland theatre was that started against Manager Goldman, of the Monarch.

He was sued for $250, the society claiming his orchestra played George M. Cohan's "And You Will Come Back" without permission.

The society is demanding that the exhibitors obtain licenses to play their music. In the case of the Monarch it is $80.00. Mr. Goldman says he is undecided as to whether he will fight or not.

Will Hold Outing.

The Exhibitors' League, of Cleveland, and the Board of Exchange Managers of that city are considering plans for a big picnic for the film folks of Cleveland and northern Ohio to be held in July.

The organizations want to make it a big affair, and it will be held at some resort along the shores of Lake Erie.

They Are Against Sunday Pictures.

The Ohio Sunday School Association at its yearly convention in Akron, Ohio, recently adopted resolutions demanding the halting of Sunday moving pictures.

Fleisher Represents Sherry.

Ike Fleisher is now representative of the W. L. Sherry Service in Cleveland, with headquarters at the Film Clearing House.

Rennie Goes to Seattle.

Hugh Rennie has resigned as Cleveland manager for the Mutual and gone to Seattle, where he joins Select.

Maritime News Notes

Kauffman Arranged Transfer.

Harry Kauffman, manager for Eastern Canada of the Exhibitors' Distributing Corporation, has been in St. John for several days. He has been arranging matters concerning the transfer of the Mutual Film Corporation to the Exhibitors' Distributing Corporation. The Mutual office will be retained, and Ralph Thorne and Albert Donaghy will both remain, looking after the exchange. They will release one Robertson-Cole each week, one Warren Kerrigan each month, along with specials.

Theatres Accept Daylight Saving.

Though the St. John theatres stood out against daylight time for some weeks they now have all adopted it.

Clara Kimball Young and Her Own Company Seen Here in "The Better Wife," Which is Distributed by Select.

A remarkable cast is shown in the central group, from left to right: Lillian Walker, Kathlyn Williams, Irving Cummings, Little Ben Alexander, Clara Kimball Young, and Barbara Tennant.

Over the Hurdles with Fay Tincher.
Is an agreeable sport in her next Christie Special, "Mary Moves In."

Cincinnati News Letter

Cincinnati to Have "Film Building."

THE building at present housing the temporary court house at Pioneer and Broadway, will be known as the Film Building, according to the announcement of Max Goldstine, of Chicago, who will take possession as soon as the new county court house is completed and occupied. The Frederick A. Smith Company will control its management, and already one and one-half floors have been leased, the Famous Players-Lasky Corporation taking the entire sixth floor, and the Select Picture Corporation approximately one-half of the fifth floor.

The building, which is a large one, will be used exclusively for office and warehouse purposes by film exchanges, and it is believed it will be headquarters for the most of the leading exchanges in the Middle West. The exchanges have in the past experienced difficulty in obtaining suitable quarters, and were frequently ordered to vacate in order to reduce the fire hazard. Building Commissioner George Rendigs and the Cincinnati Fire Prevention Bureau have approved the use of this building by the film exchanges.

New House Will Be in English Style.

A new picture theatre built upon the English plan of having a balcony on which tables will be placed and refreshments served during the performance will be erected near the intersection of Woodburn and Hewitt avenues, Walnut Hills. The project is being handled by Charles E. Marqua, and work is expected to begin before September 1. The seating capacity will be about 1,600. The plot is 100x150 feet, and is now occupied by the Mars Theatre and an airdome.

New Shipping Rules Work Well.

The new shipping rules adopted by the Associated Film Exchange Managers have been in force for two weeks, and the operation of the plan is said to be satisfactory. Complaints have been very few, according to Secretary Zimmerman, and those have been of a minor nature and easily adjusted. The opposition which developed when the rules were first promulgated has died out to a great extent, and the results have justified the expectations of the exchange men.

Do you hire your ushers to work for you or to watch the show? Look them over some time and see which they are doing.

FIERCE TORNADO WRECKS FERGUS FALLS

Storm Kills W. W. Bradon, Demolishes Churches but Spares the Only Movie House in the Town

EVERY church except the Colored Baptist was wrecked, while the only moving picture house in town escaped unscathed, when a tornado struck Fergus Falls, Minn., Sunday, June 22, killing 54 people, injuring more than 150 and destroying a large section of the city.

The Lyric Theatre, owned by F. G. Latta, survived the twister. Mr. Latta and two film salesmen from the Minneapolis Universal Exchange, who were J. C. Wolf and Ted Quandro, escaped without injury. W. W. Bradon, a former Minneapolis film man, at one time connected with the General Exchange, was instantly killed.

The damage to the city is estimated at upwards of $5,000,000.

Frank E. Fox, Minneapolis cameraman, was on the job in a jiffy when the news of the disaster came, and spent three days and two nights taking moving pictures of scenes in the cyclone swept town for Pathe and himself.

He obtained some unusual pictures, which were shown in the Twin Cities.

Helena Welcomes Cameraman.

All the automobiles that could be mustered in Helena, Mont., were lined up at the city's outskirts to greet L. C. Hutt, Pathe cameraman, assigned to take moving pictures on the Geysers to Glaciers trail, when he arrived. He was accompanied by M. M. Goodsill, secretary of the Helena Commercial Club, and other Helena men.

It was part of a celebration, the purpose of which was to observe formal dedication of the Geysers to Glaciers trail. Governor Stewart made an address as part of the program.

New Film Corporation Meets.

The first annual meeting of the Theatre Owners' Corporation of Minnesota, recently organized and incorporated, was held in the Gold Room of the Radisson Hotel, in Minneapolis, June 11. The following officers were elected: President, Thomas Furniss, Duluth, Vice-President, J. J. McCarthy, Watertown, S. D.; Secretary and Treasurer, William Hay, Fairmont, Minn. The following were elected on the Board of Directors: William Sandon, Mankato, Minn., and H. B. Smoots, Little Falls, Minn.

"Movie" Aids Playground Fund.

A benefit exhibition of the film "Brace Up" was given at the New Lake Theatre, Nicollet avenue and Lake street, Minneapolis, at a recent special matinee. Funds raised at this show, which was given under the direction of the Mothers' Circle of the Clinton School, will be used toward obtaining a community playground on Clinton field.

Minneapolis to Have New Theatre.

Minneapolis is to have a new "bleacher" theatre, to be constructed on Twentieth avenue N., according to plans announced by W. A. Steffes, president of the Theatrical Protective League, and Harry Green.

The house will be built at an estimated cost of $125,000. Because of the proposed great seating capacity, it will be known as a "bleacher."

New House for Helena.

P. H. Campbell has announced plans for the construction of a new picture house to cost $9,000 at Helena, Mont. The proposed theatre will be erected on Helena avenue, between Roberts and Sanders streets.

$13,000 Theatre for Nashwauk.

Santo Bonaventura and Alcide Gambera have filed plans for the erection of a new theatre building at Nashwauk, Minn., at an estimated cost of $13,000.

And One for Iola.

P. E. Boynton will build a new one-story building at Iola, Wis., to be used as a picture theatre.

Other Building Notes.

George Nevers has leased a building at Moose Lake, the Minnesota town which was razed by a great forest fire last fall, and will open a moving picture house this month.

Building operations were commenced on the foundation for the new Idle Hour Theatre, at Owen, Wis., and it is expected that it will be ready for business by Sept. 15.

Lester Prairie, Minn., is to have a new moving picture theatre, according to plans now under way.

L. E. Joppa will open a first-class moving picture theatre in the Milltown Clubhouse, at Milltown, Wis., having taken a lease on the place.

Babcock Joins Pathe.

H. E. Babcock, who for some time has been acting as special sales representative for the Postum Cereal Company, of Battle Creek, has been added to the Pathe sales force in Minneapolis. Mr. Babcock is a former St. Paul man.

Frank Keenan Is Looking in Vain for a Gold Tooth in "Gates of Brass."
Showing him "embracing" a few of his opportunities in this Pathe feature.

GARDEN THEATRE COMPANY WILL BUILD

Baltimore Concern Will Erect a 3,500 Seat House Near the Business Centre of the City

THE Garden Theatre Company, operating the Garden Theatre at Lexington street and Park avenue, of which Charles E. Whitehurst is president, will build a large, handsome photoplay theatre. In speaking of the new house, which is to be located on Lexington street a few doors from Charles, L. A. DeHoff, manager of the new theatre, said that it would represent the last word in film theatre construction in the country. The property known as 18 West Lexington street has been purchased by H. Webster Smith for $75,000 cash, and it is understood that Mr. Smith is acting for the officials of the Garden Theatre Company as their attorney. The property measures twenty-four and one-half feet in width and has a depth of ninety-one feet, and this will be used as the entrance for the theatre, which will be built on property at the rear on which it is said the company has options. The seating capacity of the new house will be about 3,500. This should be an ideal location for a large photoplay theatre, as it is but two blocks from the central business district.

To Remodel Wizard Theatre.

The Wizard Theatre, 30 West Lexington street, is to be extensively remodeled and improved during the summer months. This theatre is one of the chain of houses operated in Baltimore by the Parkway Theatre Company, of which Harry Webb is president and Bernard Depkin, Jr., is the supervising manager. The other playhouses in the chain include the Strand, McHenry and Parkway, and Mr. Depkin also does the booking for the Pimlico. The house will close down on Thursday, July 3, and the work on reconstruction begun at once. The Colonial design which was so effectively used for the McHenry will be employed in the remodeling of the Wizard. The contract for the work has been let to the Consolidated Engineering Company, and the approximate cost for the work will be $50,000. The auditorium is to be reseated with especially designed and upholstered chairs. The color scheme for the house will be of tan and Holland blue. A $5,000 organ will be installed, and this and a concert orchestra will furnish the music for the pictures.

Clover Theatre Being Improved.

As extensive improvements are to be made in the Clover Theatre, 414-16 East Baltimore street, of which Milton Caplon, president of the Variety Picture Corporation, is the proprietor, this house will close down on Monday, July 7, and be closed for two weeks. A corps of workmen will start to work immediately to completely renovate the theatre, both inside and out. In order that the seating capacity may be enlarged by 100 more seats the emergency hallway exit which is located on the side of the auditorium will be removed, as doorways will be built in the rear and the exits made there. The indirect lighting system is to be employed, a new screen and a pipe organ are to be installed. According to Mr. Caplon, $4,000 will be expended on the improvements, and the floor will be built so that there will be a slope toward the screen instead of being level as it is at present. The house will be under the supervision of O. D. Weems, who is associated with Mr. Caplon as sales manager of the Variety.

Welcome Home Projectionists.

Three of the projectionists who are members of the Operators' Union, Local 181, were given a big homecoming and welcome home party by their brothers in the union on Wednesday night, June 25, at their headquarters over the Gayety Theatre Building, East Baltimore street. The guests of honor for the occasion were Frank Russell, Basil .Morgan and J. M. McCracken, all of whom have seen service in France. Those members of the union who served on the committee of arrangements included Arthur Abrams, chairman; Dave Silverman, Arthur Stewart, Mike Levanthal, Ralph Martin and Frank Gibson. G. Kingston Howard, president of the union, made the welcoming address. About seventy-five projectionists were present at the affair. One gold star has been placed on the service flag of the union, which is hung in the headquarters. An enjoyable lunch was served, there was singing, and music was furnished by a jazz band.

Engagement Announced.

Mr. and Mrs. Robert Rosenbush, 804 Chauncey street, announce the engagement of their daughter, Blanche, to Abram M. Seligman, of Philadelphia. Before going into the army for the war, Mr. Seligman was manager of Nixon's Victoria in this city. After being discharged from the army, Mr. Seligman again joined the forces of the Nixon-Nirdlinger interests, and is at present managing the Belmont Theatre in Philadelphia.

Louis J. Frederick Marries.

Louis J. Frederick, manager of the Baltimore office of Pathe, slipped one over on the boys recently when he quitely married. His bride was Miss Amy C. Norris, of Philadelphia. The wedding took place on Wednesday, June 18, in Baltimore. Mr. Frederick is well known to the film men of the Baltimore territory, and is a hard worker in the interests of Pathe. He has successfully managed the office of that company here for some time.

Redecorating the Garden.

The Garden Theatre, Charles and Cross streets, which is under the management of Walter D. Pacey, is now being partly redecorated. The floor of the lobby is being given a coat of red enamel, while the walls are being repainted a steel gray, with a stone panel effect. The panels, which are located on the walls of the auditorium, are being repainted to give the appearance of a rich tapestry, with stenciled figures of red on a background of old rose.

Personals of Baltimore.

Phillip Miller, manager of the Republic Theatre, Annapolis, paid a visit to Baltimore on Wednesday, June 25.

W. F. Hayner, Goldwyn representative in Baltimore, has left the Southern Hotel, and is now residing at the Lafayette Hotel, Lafayette avenue and Charles street.

The film men have nicknamed Martin A. Berger, manager of the Star and Poplar theatres, and representative of the Electric Film Corporation in Baltimore, the "Christie Kid."

Jean Crandall, manager of the Washington office of Goldwyn, visited Baltimore on Thursday, June 26.

Bryant Washburn Indicates His Motto in "A Very Good Young Man."
The freckled youngster on the other side of the desk is inclined to follow other precepts in this Paramount picture, and rightly so.

San Francisco News Letter

Unique Stunts for "The Busher."

THE advertising possibilities of "The Busher" are being taken advantage of by J. A. Partington, manager of the Imperial Theatre, where this production will shortly be featured. Sporting goods houses and department stores have agreed to co-operate in the publicity work, and many of them will feature special displays during the engagement of this picture, and the ball teams of the Pacific Coast League will stage a parade. The most interesting stunt of all, however, will be an attempt made by a member of the league ball team to catch a baseball dropped from an aeroplane flying over the Civic Centre. All arrangements for this have been completed, and speculation is rife in athletic circles as to the ability of a player to negotiate a catch of this kind.

Still Selling Theatres.

The United Theatre Exchange, Pacific Building, has taken additional offices and added two more salesmen to its staff in the persons of Percy Overton and J. C. Richards. Among the theatres that have been sold by it of late have been the Bell Theatre, East Fourteenth street, Oakland, from Charles Hellman to C. R. Spencer; the Regent Theatre and Hart's Theatre, San Mateo, from the San Mateo Theatre Company to W. J. Roberts and W. J. Clark, and the Empress Theatre, Twenty-Eighth and Church streets, San Francisco, from A. Blache to Sam and Mary Lee.

Wins Honors at Ad Men's Convention.

At the recent meeting of the Pacific Coast Ad Men's Club at Portland, Ore., slides prepared under the direction of E. N. Ayer, director of publicity for the Famous Players-Lasky Corporation at San Francisco, won first prize.

Tivoli Force Dines.

The entire staff of the Tivoli Theatre enjoyed a banquet at the Turin Hotel on the evening of June 16 following the regular

performance, the event having been arranged by Operator "Tex" Coombs and Herbert Phelps, assistant to house manager Frank Costello. The idea was to get complete co-operation between the management and all the employes from the ticket sellers and ushers to operators and musicians.

Amusement Magnate Comes from China.

Elo McGowan, president of the China-American Trading Company, one of the owners of the Empire Theatre at Tientsin, China, arrived at San Francisco recently on the liner Colombia. He will look over the local film market and later visit New York on a similar mission, planning to take many films home with him.

World Film Enlarges Quarters.

The World Film Corporation, 104 Golden Gate avenue, has succeeded in making arrangements whereby an adjoining store will be taken over. This addition will increase the available space by one third.

Mayer Returns to San Francisco.

Adolph Mayer, the cameraman, who made the five-reel Mooney picture that is being shown throughout the United States, has returned to San Francisco from Los Angeles, where he has been working in some of the large studios.

Car of Carbons Moves to Coast.

G. A. Metcalfe has been appointed Pacific Coast distributor for National Carbons, and has received word from the factory that a full carload is on its way to the Pacific Coast.

Popular Film Girl Weds.

Miss Sadie Litzenstein, for several years with the General Film Company, but who has been cashier for the San Francisco branch of Triangle since this concern entered the field, was married recently to Melvin Korn, a young business man of this city.

Brief News Notes.

I. H. Lichtenstein, of the Western Poster Company, San Francisco, has returned from a trip through the Pacific Northwest.

C. A. Riffe, formerly with the General, is now head booker for the Consolidated Film Corporation, San Francisco.

Reuben Cohen, who makes his headquarters with the Consolidated Film Corporation, San Francisco, is enjoying a month's vacation at Skagg's Springs.

The California and Portola theatres, San Francisco, have signed contracts for the exclusive showing here of Chester-Outing scenics.

L. Earl Abel has been made organist of the Tivoli Theatre, San Francisco.

Philadelphia News Letter

Will Make Things Hum.

EMPLOYES and friends associated with the Interstate, Fairmount, Bluebird, Kline Poster, Metro and other exchanges, have arranged to hold a picnic on Sunday, July 13, at Humville, N. J., where, George Hause states, they will make things hum. Four large automobiles will take the merry crowd to the pleasure grounds, where all sorts of games will be indulged in and where boating, fishing, canoeing and swimming will be available. Like the good old-fashioned picnics, everybody will carry their own menu to appease their own appetites, so that everyone will be sure to have what they like best. The committee in charge will be George Hause, Florence Quigley, Mary McKeegan and H. Tyson.

William Penn Closes for Summer.

George W. Metzel, director of the William Penn Theatre, in West Philadelphia, has closed its doors for the summer after one of the most successful seasons and will reopen during the middle of August.

Lynch Catches Shad.

Mr. Shad, of the Carr and Shad enterprises, in Reading, paid a visit to Philadelphia last week. He was last seen in the company of Bob Lynch, manager of the Metro.

WINNIPEG THEATRES KEPT RIGHT ON

Riots and Bloodshed in the Streets Did Not Cause the Canadian Picture Houses to Close

DESPITE the general strike of workmen in Winnipeg, Manitoba, which started on May 15, the Winnipeg newspapers were able to issue their usually attractive moving picture theatre sections in Saturday editions during the month of June. The local dailies were not published at all for two weeks after the strike was declared, but publishing conditions gradually returned to normal, with the result that usual Saturday features were revived. The Free Press, Tribune and Telegram were able to present commendable film sections on Saturday, June 21, these sections carrying two color illustrations, red flare lines, etc.

Even with riots and blood shed on the main thoroughfares of Winnipeg, no regular police force and no street railway service, the local exhibitors have persisted in their efforts to provide entertaining diversion. Despite disruption to trade and commerce the theatres are keeping quite up to date with releases.

Six of the leading moving picture theatres had week runs of their booked attractions starting June 23, whereas in normal days a number of these houses follow the plan of splitting weeks.

Some of the new releases have been brought to Winnipeg from distant cities as the personal baggage of exchange representatives because of the uncertainty of express and mail services.

Because of the prolonged strike, quite a number of Winnipeg workingmen and their families have been in want, and the banks reported that many had withdrawn their savings accounts because they were down to their last cent and also because of a panic fear.

For a time the local exhibitors reported that the theatre business was only forty per cent. of average, but box office receipts have been gradually increasing, so that it became worth while to operate the theatres. The theatres did not suffer to any considerable extent during the actual rioting and street fighting on June 20.

Reorganize General in Canada.

The General Film Company, of Canada, Limited, has taken a new lease of life. The offices of the company at Toronto and Montreal are to be continued as before. T. S. Cooper, formerly general manager of the Canadian company, has become the president under the reorganization, while C. R. Cooper, a brother, has become vice-president and general manager. The head office of the reorganized company will be in Montreal.

Parliamentarian Is President.

The Adanac Producing Company, which recently leased the studio at Trenton, Ontario, formerly used by the Canadian National Features, Limited, has been organized, with Denis Tansey, a member of the Canadian Parliament, as president, and J. J. Shea, of Toronto, as secretary-treasurer.

Incorporations at Toronto.

The Christie Theatre Corporation, Limited, has been formed at Toronto, Ontario, under the laws of Ontario for the distribution of Christie comedies in Canada and other purposes.

Allen's College Theatre, Limited, is another company that has been chartered by the Ontario Government. The head office of this company is at Toronto, and it has been organized for a new Allen theatre in the Ontario capital.

Five Allen Theatres Coming.

Jule and J. J. Allen, the great theatrical men of Toronto, have announced that five new theatres will be opened by them shortly in Toronto alone. These will include Allen's Danforth Theatre, Danforth and Broadview avenues; Allen's St. Clair, St. Clair and Dufferin streets; Allen's Parkdale, Queen street west and Triller avenue; Allen's Beach, Queen street east and Waverley road, and Allen's College Theatre, Dovercourt road and College street.

The Allens already have four theatres in operation in Toronto, these being the Allen Theatre in the downtown section, Allen's Bloor, Allen's Beaver and Allen's Royal. Incidentally, the Allens are interested in forty-five new and prospective moving picture theatres throughout Canada.

Davis Extends Operations.

Maurice M. Davis, Montreal, head of the Davis Amusement Enterprises, has closed a deal with George F. Perkins, representing the Perkins Electric Company, whereby the Davis concern will cover the Province of Quebec with releases controlled in Canada by Perkins.

To Star in the First Paramount-Artcraft Open Booking Features.
Wallace Reid and Elsie Ferguson, who will appear soon in "The Valley of the Giants" and "The Witness for the Defense," respectively.

ELABORATE BUFFALO HOUSE IS PLANNED

The Shea Amusement Company Will Expend Over One Million Dollars on a New Picture Theatre

PLANS are progressing for the erection by the Shea Amusement Company of a large, elaborate motion picture house. The cost of the structure, according to Harold B. Franklin, managing director of Shea's Hippodrome, will be $1,125,000. The same architects who designed the State Lake Theatre in Chicago have designed the Shea house, which will be called the Metropolitan. It is expected that actual work will begin within the next few weeks and the theatre opened to the public in the spring of 1920. The Metropolitan will have many innovations in theatre construction, several of them being original ideas of Mr. Franklin. The house will be devoted exclusively to motion pictures, and the policy at the Hippodrome will be changed to high-class vaudeville and pictures. The only thing now pending is the closing of the deal for the site, which will be announced within a few days.

Strand Films C. of C. Cruise.

The Strand Theatre is co-operating with the Buffalo Evening News in the production of a local news reel each week under the title of the News-Strand Pictures. Recently the Chamber of Commerce members, 500 strong, went on a boosting cruise to Cleveland, and the Strand cameraman went along. Thursday, June 26, the 2,000 feet of film "shot" on the trip was shown in the Strand after a great first-page announcement by the News. The Strand audiences consisted almost exclusively of "big business" men for the three days that the films were shown.

Vibbard Goes Touring.

N. Vibbard, manager of the sales and accessory department of the Famous Players-Lasky branch, is making an extended trip through territory included in the exchange's domain, and reports to Manager R. C. Fox that in spite of the warm weather exhibitors are well satisfied with the business outlook.

Sharick Exploitation Manager.

Andrew J. Sharick, former member of the Buffalo Enquirer reportorial staff, and more recently publicity director for the local Y. M. C. A., is working out of the Buffalo Select branch in the capacity of exploitation manager. Mr. Sharick's office here will be at 176 Franklin street. He put over the exploitation of "Bolshevism on Trial" at the Family Theatre the week of June 15, with the result that the Family enjoyed record-breaking business. Mr. Sharick obtained letters of endorsement from the Governor of the state down to the mayor, all of which were published in the Family advertisements. Mr. Sharick will cover a large territory.

Fox Witness at Syracuse.

R. C. Fox, manager of the Famous Players Exchange, went to Syracuse, Sunday evening, June 29, to testify at the trial of Van Arnman and Han Frohman, held in that city on bail in connection with disclosures that Syracuse has been the trading place during the past year for films stolen from all parts of the country. The local Paramount branch has suffered more than any other office, says Mr. Fox. Prints of Caruso in "My Cousin," "Hashimura Togo," Wallace Reid in "Nan of Music Mountain" and one reel of "Hide and Seek, Detectives," have been stolen and never recovered.

New Houses Projected.

New houses projected in western New York follow:

Hutchinson and Strautz have filed plans for a new motion picture theatre in Rochester.

The Outlet Company, 11 and 13 West street, Lockport, will build a film house in Lockport, N. Y.

E. and G. Moyer have completed plans for a motion picture theatre at Main and Green streets, Herkimer.

Plans have been filed for alterations to the Armory Theatre in Binghamton.

According to reports the Grand Lodge of the State of New York, F. & A. M., with headquarters at 46 West Twenty-Fourth street, New York City, is planning a new theatre building in Utica.

Cool Breezes at Hippodrome.

Harold B. Franklin, managing director of Shea's Hippodrome, has transformed his theatre into the coolest place in town. The lobby clusters have been covered with rich cretonne indirect lighting system shades. fern baskets suspended from the ceiling, lattice work replaces velvet curtains, the orchestra personnel garbed in palm beach, cretonne curtains placed in the several openings on the stage and countless fans hidden about the theatre. When Buffalo is hot fans start for the Hippodrome.

Film Building Needed.

One of the best things some man with money could do in Buffalo would be to erect a film building in which all the local exchanges could be housed under one roof. At present the offices are scattered all over town, and by the time an exhibitor gets around to all of them he is ready for bed. The proposiiton has been discussed several times, but has always gone up in smoke. The builder would not have to advertise space very long once the structure was started. The building would be rented the moment the first spade full was turned over.

Famous Players Changes.

C. J. Dolan, for several years connected with local exchanges, has joined the local Paramount branch as salesman. Bert B. Barnett has been made booking manager of the branch. Mr. Barnett has been with the company fourteen months.

Reports Business Booming.

"Eddie" Hayes, manager of Exhibitors Mutual branch, reports business booming in his office. Mr. Hayes has recently engaged William G. Schmidt as salesman.

"A Man's Country" Set, Showing That the "Country" Might Be a Dance Hall.
Such is really not the case, however, in this tale of '49, a Robertson-Cole feature distributed by Exhibitors Mutual.

Denver News Letter

Business Is Good in Colorado.

NEVER in the history of Colorado has the motion picture industry been as prosperous as at present. The fact that Goldwyn and Select have opened new general offices in Salt Lake City, which controls this district for those two concerns, exemplifies the fact that the game in this state is growing by leaps and bounds. The Pathe Company recently enlarged its offices in this city, and the Denver Film Supply Company was forced to seek larger quarters.

Reports from rural districts throughout Colorado are that the motion picture business is better today than ever. From scattering districts come reports that eleven new houses have been opened since May 26. Exhibitors from southern and western Colorado are daily visitors to Denver exchanges for the purpose of securing guaranteed showings for the summer months.

Banford Goes to Salt Lake.

W. H. Banford, formerly assistant manager of the Chicago branch of the Goldwyn Corporation, has been appointed manager of the new Goldwyn offices to be opened at Salt Lake City on July 1. Banford made a recent trip to Denver, where he engaged the services of H. Bradley Fisk, of the Denver office; Orale Barrett, formerly of the local office, and Miss Irma Jefferies, formerly of the World Pictures Corporation. The trio returned with Banford to the Mormon City, and will take up positions there.

Screen Club Holds Outings.

The Rocky Mountain Screen Club, composed of all the city's exhibitors, gave a picnic on Saturday, July 28, camping out in one of the mountain parks. More than fifty persons attended the event.

Brewer Branches Out.

N. G. Brewer has returned to Denver after purchasing the Lyric motion picture theatre at Sidney, Neb. Brewer is also owner of motion picture theatres in Chapelle, Neb., and Peach, Colo.

Cedar Ridge House Sold.

The motion picture theatre operated at Cedar Ridge, Colo., for several years by R. M. Owen has been sold by Roy E. Steele and J. L. Accola, who have taken immediate possession.

Eltuss Succeeds Colm.

Ben Colm, associate manager of the Film Clearing House, has been succeeded by William Eltuss, of Philadelphia. Colm

will devote his time in the future to the management of the Iris Theatre.

Megahan After New Equipment.

A. F. Megahan, manager of a string of houses along Curtis street, the Great White Way of the Rockies, is back in New York City on a six weeks' vacation. Megahan will look over some new equipment while back East, as he plans a number of renovations in his playhouses when he returns to Denver.

Epperson Returns.

C. W. Epperson, former manager of the local exchange of the Pathe Company, is back in Denver after serving in the aerial service of the United States Army. Epperson was stationed at Kelly Field, San Antonio, Texas.

Oregon News Letter

Medford Theatre Leased.

THE Page Theatre, Medford, one of the largest theatres in southern Oregon, has been leased from Dr. Page to Percy and Moran. The lease goes into effect on July 1, and is for a ten-year period. It is understood that the house will be devoted to road shows and big pictures. Heretofore pictures had been the rule and road shows the exception.

Women Ushers Affected.

Theatre men have been attending hearings before the Welfare Commission on the question of women working after six o'clock in the evening. An effort is being made to further regulate the working hours of women in Oregon and to prevent them from working late hours. Statements by the theatre men show that girl ushers, though employed at night, have better hours and better working conditions than women in other fields of employment, and that an adverse ruling would throw more than a hundred girls out of employment.

Theatre Changes.

July 1, the day Federal licenses and city taxes are payable, seems to be a popular time for theatre managers to sell out, and two sales are reported that will take effect on this date. One is the Princess Theatre, Arleta, a suburb of Portland, which C. J. Noonan will turn over to a Mr. White. Mr. Noonan has run the house for several years, building up an excellent business.

At Woodburn, Ore., A. Hanauska has sold the Bungalow Theatre to a Mr. Sharp, the sale to take effect July 1. The theatre seats about 300, and Hanauska, who is a talented violinist, has made the house very popular.

Detroit News Letter

Quimby Invades Detroit.

CLYDE QUIMBY, who operates theatres in Fort Wayne, Ind., and is financially interested in other houses in Indiana and Ohio, has purchased property at Grand River and Maplewood avenues, Detroit, and will build a large moving picture house seating 2,000. Work will start within a few weeks and be ready to open in November. It is Mr. Quimby's first Michigan venture.

Joe Horwitz Goes for a Swim.

Joe Horwitz, who owns the Michigan rights to Mickey, left June 30 to spend July and August at Far Rockaway, Long Island. He has withdrawn Mickey from the market during his absence, but will start booking it again when he returns Labor Day.

Gibbons Succeeds Bailey.

Miles Gibbons has been appointed Fox manager in Detroit succeeding M. S. Bailey, who resigned to enter the real estate business. Mr. Gibbons came direct from New York City, where he has been in charge of affairs for George Kleine.

Harry Guest Opens Office.

Harry R. Guest, former publicity manager for John H. Kunsky, has engaged in business for himself and will specialize in publicity and advertising matter for theatres. He has established an office at 604 Film building.

First National Moves.

The First National Film Exchange, of Michigan, has moved its Detroit office to 505 Film building.

Alpena House to Open.

Fitzpatrick and McElroy will open their Alpena theatre on July 12. It will be known as the Maltz Opera House.

Gilligham Returns.

A. J. Gilligham, of the Empire Theatre, Detroit, has returned after spending six months in California.

TEXAS OIL BOOM OFFSETS THE HEAT

And the Return of the Soldiers Also Tends to Keep Up Average of Summer Film Business

NOW that the summer heat is on, Texas film exchanges are beginning to realize what the great oil development in the northwestern part of the state and the breaking of the protracted drought in the pan handle district really means to them.

Normally picture business in Texas falls off fifty per cent. during the withering heat of the summer. General prosperity in the northwestern and northeastern parts of the state, where bumper crops and oil are making millions, has kept business good. The decrease in business to date has been so slight as to be hardly noticeable. This summer is expected to break all Texas film exchange records. The return of thousands of soldiers is also affecting business favorably.

Dallas Houses Receive Soldiers.

Huge banners displayed in front of Dallas moving picture shows gave the freedom of the houses to returning soldiers of the Thirty-Sixth and Ninetieth Divisions of Texas soldiers, of whom many regiments were welcomed home during the middle of June. The boys with the "O. T." and arrowhead on their shoulders took advantage of the welcome extended to them, and were cordial in their thanks to the local managements. Laurence Stuart, top sergeant of the 359th Infantry headquarters, headed the parade of that regiment through the Dallas streets. He has now taken off the khaki, and is back managing Hulsey's Old Mill Theatre. He fought in the Argonne and at St. Mihiel.

Free Shows for the Mexicans.

The principal Dallas film exchanges are co-operating with the city welfare board in establishing free moving picture shows for the Mexican population of Dallas. A dozen or more of them have promised to donate films when needed, mostly of an educational nature, for free display before the Mexican colony. Patriotic films will be shown the Mexicans, many of whom are studying to become naturalized citizens.

Kirkland Succeeds Coughlin.

O. E. Kirkland, former Pathe salesman, who has been overseas with the A. E. F., is back on the job. He takes the place of David Coughlin, who has gone to Philadelphia to enter the film business on his own account.

The Pathe Exchange has undergone a complete remodeling under orders of the Dallas fire marshal. The second floor balconies are now occupied by the film inspectors.

Two New Houses Open.

Two new moving picture shows opened in Texas June 20, the Majestic Theatre, owned by J. L. Cooley, at Nacagodoches, and the Jewel, owned by Mrs. E. L. Poore, at Carbon.

Community Will Move.

The Community Moving Picture Bureau is to move into the old quarters of First National and Metro on Main street early in July. The First National is remodeling the old quarters of the General Film Company a few doors up the street.

Want More of the Same.

The successful Dallas County moving picture campaign for the passage of $6,500,000 worth of road bonds has attracted the attention of other counties throughout the country. The Dallas Automobile Club has received many requests for the use of its "bad roads" films from other communities starting road bond campaigns.

Pioneer Busy Despite Hot Weather.

The Pioneer force of special representatives on the road continue to report sales in spite of the hot weather, in various sections.

Rights to three of this company's pictures were sold to the Pearce Films Corporation of New Orleans. The productions included in this deal are "The Girl from Nowhere," "Suspicion," and "Virtuous Sinners."

This sale was made by Jerry Abrams, who is now swinging through the South. Owing to the interest displayed by the buyers in this section, Mr. Abrams has been obliged to revise his itinerary, placing his visits to the other centers on his tour at a later date than originally contemplated.

The House of Pollard, the $25,000 Theatre of Which Guthrie, Okla., Boasts

Mr. and Mrs. George Pollard are seen at the left, snapped just as they were about to begin busy plans for their program.

PITTSBURGH MAYOR ASKS PICTURES' AID

Film Industry of the Smoky City Will Help to Put the Forthcoming Bond Issue Over the Top

LEO F. LEVISON, president of the F. I. L. M. Club of Pittsburgh, was called into a conference of publicity managers with Mayor Babcock, of Pittsburgh, Monday morning, June 23, the object of the meeting being to discuss the various means of boosting the coming bond issue.

Mr. Levison, representing the film industry of the city, heartily endorsed the bond issue and assured the Mayor that the exhibitors of the city will be glad to further the project by running slides in their several theatres. He also suggested that three or four minute speeches be made, which made a favorable impression on the Mayor and publicity men present.

That the bond issue will prove a valuable project for the city goes without saying, and the amusement business will reap its full share of the benefit. Besides helping along Pittsburgh in matters in which it is away behind other cities the bond issue will furnish employment for an army of men for several years to come.

Exhibitors of the city are accordingly urged to get behind the project and boost the issue in every way possible.

The power of the screen is emphasized in the request of Mayor E. V. Babcock to the picture interests to aid the city government. The special election at which the people will decide if the amount is to be authorized will be held on Tuesday, July 8.

Punxsutawney to Get Two New Houses.

Punxsutawney is to have two more moving picture theatres in the near future.

Fred Hewitt, owner of the Gem Theatre there, will erect a house to cost $80,000, work on which will begin as soon as the plans can be prepared and the contract let. Mr. Hewitt closed the Gem June 30 and will take a trip to New York for the purpose of inspecting the best there is in the picture house line, with a view to giving Punxy people a modern picture palace in every way. The house will have a capacity of 1,000 to 1,200.

Work on the new theatre being built by Tony Cavello is progressing rapidly, and present indications are that it will be opened to the public about September 1. The house will have a seating capacity of 500.

When these two houses are completed Punxsutawney will be well supplied with picture houses, two other houses being conducted by Mr. McCartney, the Majestic, a 600-seat house with a picture policy exclusively, and the Jefferson, a combination picture and road show house with a capacity of 1,000.

Smith Takes Over New Strand.

J. F. Smith, owner of the Opera House and the Grand Theatre, at Barnesboro, Pa., recently took over the New Strand Theatre there, owned by James Travis, giving him control of all the theatres in the town.

Mr. Smith has purchased the Antler Hotel property, on which he will erect a theatre to cost between $50,000 and $60,000, work on which is to begin early next year, with the expectation of completing the house by next summer. The new house will have a seating capacity of 1,200.

The Opera House has a capacity of 800; the Grand, 300, and the New Strand, 250. It is entirely likely that the latter two will be closed when the new house is completed. The Opera House will be used for road shows and pictures and the new house will have an exclusive picture policy.

Another House for Rowland and Clark.

Another fine theatre is to be added to the Rowland and Clark chain of houses.

It will be located on the South Side, at Seventeenth and Carson streets, Pittsburgh, next to the new post office building.

Plans are now being prepared for the structure, and work will be commenced next spring. It is expected to have the house ready for opening in the fall.

The size of the building will be 75x125 feet and the capacity will be about 1,000. It is estimated that the building will cost in the neighborhood of $100,000.

Eclipse Being Improved.

The Eclipse Theatre, at Waynesburg, of which Charles Silveus is owner, is doing some remodeling and improving. A new Gold Fibre Screen, new motors for the projectors, and other equipment have been installed. Painting and decorating of the interior and exterior is also included in the improvements.

Goras Sells Globe.

Pete Goras, of McKeesport, Pa., has sold his Globe Theatre there to Joseph Weiss and William Birnecranz, two local business men. It is said the consideration was in the neighborhood of $20,000. The Globe is a 600-seat house.

George Sells Victoria.

James George, of Harrisburg, Pa., has sold his Victoria Theatre there to Wilmer and Vincent, owners of a chain of houses in that section.

Personal and Trade Items.

The newest of Pittsburgh's independent film exchanges, Apex Pictures, located at 414 Penn avenue, has taken over the four productions formerly handled in the Pittsburgh section by the Hatch Film Company.

W. R. Baker and Walter N. Miller have taken over the American Theatre on Mount Oliver, Pittsburgh, and will reopen the house as soon as improvements are made. A Hallberg motor generator and other equipment is now being installed.

Hugh R. Murray, who has been managing the Cameraphone Theatre, Sharpsburg, during the absence of his brothers, Herbert and Cecil, who have been in France a year, is now on the road for the Triangle exchange.

M. Shulman, formerly with the Universal in Philadelphia, and just back from a year's service in France with the Seventy-Eighth Division, has joined the salesforce of Harvey Day's exchange.

Penman and Griffith are the new owners of the Brockway Theatre, at Brockwayville, Pa., having purchased the same from William Cox. The Brockway has a seating capacity of 500.

Sam DeFazio is again circulating among the film exchanges. He says the new Blackstone, Fifth avenue, Pittsburgh, which he will manage, is to be a palace.

The Penn Film Service, Pittsburgh, has taken over the films of the Capital Film Company, for the Pittsburgh territory, and will begin releasing them July 14.

Manager Rosenbloom, of the Majestic Theatre, Charleroi, has taken over the Victoria Theatre, at Donora, Pa., and will conduct both houses in the future.

Harry Grelle, manager of the Supreme, has been confined to his bed recently, suffering a nervous breakdown. At latest reports he was improving.

Kenneth Rapp, recently returned from France, is looking after his father's theatre in Etna, Pa.

P. W. Barrett, of the Strand, Parkersburg, will close his house for remodeling July 14, to remain closed for two weeks.

The Carlton Theatre, Du Bois, will be closed about July for remodeling and redecorating. The work will consume four to six weeks.

Wm. Hansen, assistant manager of the Goldwyn exchange, has resigned to accept a position in another line of business.

M. L. Pincus, assistant manager of the Pittsburgh Fox exchange, resigned that position recently.

The Exhibitors' Sign and Supply Exchange, 111 Fourth avenue, Pittsburgh, has moved to 1,000 Forbes street.

T. B. Mullin will open a picture house at Blair, W. Va., in the near future. Power's machines will be used.

The Avalon Theatre, Avalon, Pa., is being improved and beautified.

Eugene O'Brien Demonstrates How to Be "The Perfect Lover."
The Selznick star believes that industry, at the left, is its own reward; at the right, in his feature of the above name.

"Girl at Bay" Is Corinne Griffith's Next.

Corinne Griffith, who adds to her popularity with each succeeding picture, will undoubtedly gain many more followers with the release of her newest feature, "A Girl at Bay."

Although the play is based on a magazine story, "Hunt the Woman," by Joseph Collomb, it would almost seem the author unconsciously had Miss Griffith in his mind's eye when he was drawing the character of Mary Allen Blake, so perfectly does the role fit her. Thomas R. Mills directed the picture. In the cast are Walter Miller, Harry Davenport, Denton Vane and Walter Horton.

A "Jamb" in "Billing" Methods.
But it doesn't disturb Albert Ray and Elinor Fair in their Fox comedy, "Be a Little Sport."

Des Moines News Letter

Blank in Mason City.

A. H. BLANK has taken over the Bijou at Mason City and has installed J. Jolly Jones, Jr., as resident manager there, having had Mr. Jones in this capacity in Marshalltown for some months past. J. M. Heffner was former manager of the Bijou, which seats around 500 and has done a good business with pictures. Mr. Blank plans several improvements in the theatre and will continue the policy of first run pictures only.

Diebold on Vacation.

A. J. Diebold, general manager of theatres at Waterloo, Cedar Rapids, Mason City and Vinton, left recently via automobile for a ten days' vacation in Chicago. Before leaving he announced that he would close his recently acquired Regent at Mason City for a month to make alterations and repairs.

Hostettler Gets Another.

J. E. Hostettler has secured the Columbia at Waterloo in addition to his other houses there. The Crystal and the Plaza. The Columbia has been operated by P. Jurgenson and has shown first and second run pictures successfully for several years past. Mr. Hostettler will improve the property and will probably use it for second runs on his bigger pictures. He also will close up the Crystal during July to make alterations and to enlarge the seating capacity of that house.

Erickson Sells Out.

Erickson and Sons have disposed of the Empress at Cedar Falls to local parties as yet unannounced and will retire from the management of that house on July 1.

New House at Centerville.

C. M. Kellogg is rapidly finishing his new theatre at Centerville, and will have it ready for opening on or about Sept. 1.

Alhambra Theatre Under Way.

The new Alhambra in Des Moines will be a reality in October if present plans carry. Immediately upon the resumption of labor following local strike, the foundation was started and work will now be rushed to completion. Manager Harry Hiersteiner will personally supervise the completion of the house.

Westcott Puts It Over.

S. A. Westcott is making a big success of the management of the Isis at Cedar Rapids, Iowa. When J. E. Hostettler secured control of the house he immediately transferred Mr. Westcott from Charles City to the new theatre. Closing down for a week Mr. Westcott with a big force of men immediately transformed the interior of the house for summer. Cool green and blue lights peep out from walls lined with leaves and lattice work and the ventilation system installed keeps the house delightful in the hottest weather. Mr. Westcott was for years connected with the Fox Film Corporation in Minneapolis and is making as big a success as house manager as he did while selling film. George R. Norman is his successor as manager of the Gem at Charles City.

New House at Perry.

H. P. Marckres and J. C. Collins of the Rex at Perry are to build a new theatre with 650 seating capacity to be open before the first of the year. The present Rex will be converted into a business building. Mr. Collins is well known to the trade as former representative of A. H. Blank interests and General in this territory. Mr. Marckres has one of the largest shoe concerns in Iowa.

Metzger to Creston.

Eller Metzger, popular manager of the Rialto for the Abe Frankle interests, will leave soon for Creston to assume charge of the finishing touches to the new theatre there on which the Frankle interests have taken a long lease. E. H. Helmts, who put the Casino over to one of the biggest successes in Iowa, will assume the management of the Rialto and it is likely that he will supervise the Casino with the assistance of a house man.

Pathe to Have New Quarters.

Manager Paul Tessier, of Pathe, has closed a lease on a fine new exchange and will move to new quarters, together with Hodkinson and American, about the first of September.

Des Moines Open in July.

A. H. Blank announces that, barring unforeseen delays, the handsome new Des Moines theatre will open under his direction about July 10. The house is being rushed to completion, all material is on the ground and the first several weeks of service has been arranged for.

Notes.

Manager Harry Hiersteiner of the Family Theatre will soon install a new Cremona instrument to replace his present music.

Manager Punch Dunkle, of Iowa City, will close his house for three or four weeks late in the summer to make some repairs and to redecorate.

Manager "Buster" Brown, of the Strand, Iowa City, plans a two weeks' fishing trip as his annual vacation. He will redecorate his house prior to the opening of college in the fall.

Manager Bill Treloar, of Ogden, was a Des Moines visitor last week. He is closing his house for a few weeks.

NEW MUNCIE COMPANY TO INCORPORATE

It Will Improve a Circuit of Theatres Now Existing and Also Erect a Large New House

THE Andrews Theatre Company is a new concern to be incorporated at Muncie, Indiana, to begin the improvement of a string of motion picture theatres now owned by Ray Andrews, formerly secretary of the Motion Picture Exhibitors' League of Indiana, and his associates.

The new company, which will be incorporated for $500,000, also plans to construct a large, new theatre in the Muncie business district.

The directors are C. Ray Andrews, Forest P. Andrews, Arthur E. Bennett, William E. Hitchock, Karl Oesterle and William T. Haymond, of Muncie, and Gus Sun, of Springfield, Ohio. A permanent booking agency to represent all the theatres in the combination will be established in New York City.

The new company plans to double the seating capacity of the Star Theatre, the only vaudeville house in Muncie, and build one of the largest moving picture houses in the Middle West.

Hornbeck Acquires Boyer House.

H. H. Hornbeck, manager of the Hornbeck Amusement Company, of Lafayette, has acquired the Boyer opera house at Kendallville. The theatre has a seating capacity of 900 and will be transformed into an up-to-date motion picture house. The Hornbeck Amusement Company is now operating three theatres at Lafayette and one at Monticello, Ind.

Patrons Named the Mecca.

The "Mecca" is the name of a new and attractive motion picture theatre, which was opened at Decatur recently by B. M. Miller. The name was selected by three judges from a list submitted by patrons.

Standard Theatre Incorporates.

The Standard Theatres Company is the name of a new Indianapolis firm which has just filed incorporation papers with the secretary of state. The capital stock is given as $750,000 and the incorporation papers say the concern has been organized to carry on "general theatre business." The directors are F. H. Gruneberg, A. F. Brentlinger, F. H. Gruneberg, Jr., O. H. Olsen and J. H. Rohr. Mr. Brentlinger is head of the Bankers and Merchants Theatres Company, which operates the Liberty at Terre Haute, the Orpheum at Fort Wayne and the Murray and Murrette at Richmond, Ind.

Tri-State to Dissolve.

The Tri-State Motion Picture Company, of Indianapolis, has filed preliminary certificate of dissolution, according to the records in the office of the secretary of state.

If you could rent your theatre you might move to that other town where you believe you will fit into community life less like a square peg in a round hole. Try The World's Classified advertising.

Would You Recognize Him?
Noah Beery, as Joe Vernon, the blacksmith, in "In Mizzouri," Augustus Thomas' play to be made into an Artcraft picture.

CLEANING UP WITH THE STAGE STARS

Stage Women's War Relief Series, Released Through Universal, Gives Wonderful List of Stars, Authors and Dramatic Notables—How to Handle These Features

By Epes Winthrop Sargent

UNLESS you are willing to spend a little extra money to get a large extra return, you cannot count on getting the full value out of your bookings of the Stage Women's War Relief Series of twelve plays, in which a wonderful array of stage stars and dramatic personages appear for the benefit of the enterprise conducted by the women of the stage during the war. You can probably make money by merely booking and announcing these twelve releases, but you can make these two-reel productions far more important than any longer feature if only you go at it properly and boom the attractions to the limit.

If your patrons follow the star system—and most clienteles do—you can advertise stars money could not coax into regular picture productions, and you can make just as much money with Galli Curci in a two-reel story as you can with the same artist in a five or six-reel release if you give her the same publicity. The same holds good of the others, but you must plug just as hard for the two-reeler as you do for the five or six-act play, and you must hammer at it until every man, woman and child in your territory knows of the attraction.

The exact release plans have not yet been announced, but it is probable that these twelve pictures will be released at intervals of three or four weeks. Taking three weeks as the period, let a full week intervene between on production and the next without mention. The next week tell that another of the series is due, make a big splash at the commencement of the last week and keep right after it until your playing date.

But before you show your first release start in to tell what you are about to offer. Make it plain to your patrons that you are about to present what is probably the most unique offering ever put upon the screen.

To Start the Campaign.

For the opening attack take a page if your purse permits. If you cannot afford so much space, take a half or a quarter-page. Do not try to do it in less space than a fourth-page. If you cannot afford a quarter-page because of the high space rates, put your money into a well-printed booklet, taking the Jewel booklet for your copy. You probably cannot afford the tint work and special lettering, but you can persuade your printer to take especial pains with the job.

But even before this start in to tease your patrons. For a couple of weeks in advance run a slide reading:

> On Sunday, August 17, we shall make the most important announcement we have ever issued. Look for it in the Standard. You cannot afford to miss this.

If space rates are light, take a special line in your daily display reading, "See our wonderful announcement in the Standard, August 17." Run this daily for two weeks. Do not tell what it is you are going to announce. If they ask you, request them to wait until the proper date, assuring them that it will be worth waiting for.

For your splash, the general layout will be the same whether you use a page or a quarter. If you use a half-page space don't run it across the page, but keep it in proportion to the page dimensions. Try copy something like this:

* * * * * *

Mr. John Doe has the honor to announce that he has completed arrangements whereby he will be enabled to present to his patrons

The Most Remarkable List of
Stars of Stage and Screen
Ever Presented by ANY
Management

It is a positive fact that money alone could not enable any producer to gather under one standard this remarkable list of notables:

David Belasco, Bruce McRae, Elizabeth Risdon, Hilda Spong, Gladys Morris, Kathleen Nesbit, Cyril Maud, Violet Heming, David Bispham, Louise Closser Hale, Macklyn Arbuckle, John J. McGraw, Percy Haswell, Dana De Harte, Julia Dean, Shelly Hull, Yvette Guilbert, Edmund Breese, Mrs. William Farnum, Mabel Taliaferro, Robert Edeson, Margaret Leslie, Forest Robinson, Lucia Moore, Montagu Love, Enid Markey, Adele Rowland, Frederick Truesdale, Harry Davenport, William Courtenay, Jane Grey, Alphonze Ethier, Tom Wise, Gail Kane, Constance Binney, Otis Skinner, Henry Miller, Blanche Bates, Daniel Frohman, Flo Ziegfeld, William Jefferson, Mme. Galli-Curci, Holbrook Blinn, Jeanne Eagles, Julia Arthur, Ben Grauer, Nance O'Neil, Tyrone Power, Paul Gilmore, Alfred Hickman, Mildred Holland, Mathilde Cotrelley, Tharmara Swirskaya, John W. Cope.

(Note.—These names should be set in the advertisement in three or four columns in large type.)

Yet we shall present ALL of these stars **and many more** in a single series of only twelve plays; a dozen all-star casts employing even in the minor roles the very cream of the American and English dramatic stage in stories by Ann Irish, Jack Larris, Samuel Hopkinson Adams, Katherine Kavanaugh, Howard E. Miller, Frederick A. Kummer, Rachel Crothers, Wallace Clifton, Calder Johnstone, Jessie Eonstelle, Mrs. Otis Skinner and Ethelwyn Brewer De Foe.

MONEY COULD NOT BUY THESE STARS

But they gave their services gladly to the Stage Women's War Relief Fund in a series of two-reel pictures which are five-part features **with the padding left out.** The first of these absolutely unique presentations will be

DAVID BELASCO
The Most Famous Stage Director in America
in
A STAR OVER NIGHT
with
Bruce McRae, Hamilton Revelle,
Elizabeth Risdon, Hilda Spong,
Gladys Morris, Kathleen Nesbit,
Mrs. N. Rothschild and Edward
Martindel
To be presented Monday, Tuesday and
Wednesday, August 25-26-27.
See the Maker of Stars Creating a New
Luminary
GEM THEATRE
Broad and Main Streets

Don't Tell Too Much.

Don't try to tell too much in your first announcement. Let the names sink in and stop there, but get the editor to give you as much space as he will in the news columns to amplify this shot. Tell that the Stage Women's War Relief is an organization which includes practically every well known woman player. They made bandages and other Red Cross supplies, they gave entertainments for the purpose of raising funds to purchase ambulances, they did splendid work on the Liberty Loans and other drives and conducted a canteen in New York in addition to providing hundreds of entertainments for the soldiers themselves, ranging from visits to other canteens to special morning and Sunday performances of the current New York successes to which fighters alone were admitted.

The series of pictures was but one of their many plans for raising money, and all of the proceeds obtained from the sale of the picture rights were spent when money was most needed to welcome the homecoming heroes.

It is inconceivable that directors such as Daniel Frohman, dean of American managers; David Belasco, creator of an unbroken run of successes from Miss Helyet to the present day, and Flo Ziegfeld, creator of the Follies, could be hired to appear in any ordinary picture production, yet they gave their services to the women of the stage and take actual part in the pictures. Mr. Belasco, for example, figures in more than half the scenes of the production in which he appears and shows how he conducts rehearsals.

Play Up the Plays.

About two days after this first advertisement take up another angle. You do not need as much space, but you need to make this emphatic. Use:

"THE PLAY'S THE THING"

> We have already told you of the wonderful list of stars who are to appear in the Stage Women's War Relief Series, but we want to tell you something more than that. We want you to know that you do not merely see these stars. You see them act in a series of two-part dramas written by some of the best known authors. They are not dragged in merely to add to the list of the stars, but they play their respective parts in well-planned dramas which are five-reel features in all but length. Time and again you have seen plays which would have been twice as good had they been half as long. These plays have all of the plot of the longer-length dramas and the swift, tense action of dramatic sketches. Even were there no stars to be seen, you would like the plays and their production, but when you consider that **each** part is played by a star or featured actor or by some well known person appearing in his own character, you must realize what a real treat is in store for you. Watch for the first production, which shows how David Belasco develops his stars. It will be seen here.
>
> House Signature and Date.

Buy Plenty of Paper.

Now get busy on your real campaign for the first play. Each title carries one, three and six sheets and window cards. Even in a small town you can use 50 one-sheets and ten sixes with threes, according to your boards, and as many window cards as you can find room for. This may seem excessive to a lot of showmen, but it is a moderate layout of paper when you consider the attractions you have. There is not a hamlet in America where David Belasco is not known for example. It is worth $10 to $25 for paper to advertise a star of this magnitude. You should at least double your investment, and if the paper is advantageously posted you can do much better than that.

This is not an ordinary motion picture series. It is so big a thing that you must use circus methods to make your public

realize how truly big it is. And in spending extra money for advertising you are not merely advertising a single production. You are advertising all those to come in this series and you are advertising every regular release you will have, as well, for paper does not merely advertise the show; it advertises the house even more strongly.

It will be remembered that lately Lee Kugel went into a hard-baked Connecticut town, the most difficult proposition he could find in reaching distance, and with a two-reel feature on a Friday beat everything but the holiday house record. He did it with newspaper space and paper—largely paper. You can do precisely the same thing with each of these twelve pictures. If you think that paper does not pay ,try it just once, but go the limit and give it a fair trial.

Good Press Books.

Each release is accompanied by a special press book which gives you all possible material for press work and advertising phrases. Make good use of this book. Take the advance stories to the editor and ask him to run what he can. It is well written in newspaper style, and it is about people the editor knows. You won't have to argue with him. He reads the big city papers to get his telegraph news and he **knows** that these people are stars. He is sold on reading notices. All you have to do is to go and deliver the goods—and a few tickets. Where there is a photoplay editor on the sheet, you will have an even easier time.

For your "tomorrow" and your opening day displays go up to a quarter-page if you can afford it, dropping down to smaller space for the following days if you run more than a day. Even in the moderately small towns a two-day run is advisable. People will go out and talk. Unless you can get the whole town in in a single day, make it a two-day run.

But don't trust to the newspapers and posters alone. Work your screen. Make slides of some of the catchlines in the press book. Start your slides a week or ten days in advance and use two or three in series. Try the split-slide scheme, showing only a part of the message at a time and using from three to a dozen slides in the K. C. B. style.

Work the Phonograph.

Work the phonograph hook-up for Galli-Curci and Bispham. Get the Columbia and Pathe dealers to advertise Bispham and Victor to advertise the other. This is being done right along, and you can get a lot of extra publicity at no cost and with very little trouble. For these subjects order enough extra window cards to give the phonograph dealers a supply for window work, and you can even suggest that they split the cost with you and strip all the cards, "Get your Galli-Curci records at Jones' Phonograph Shop. All the latest records."

John J. McGraw, the manager of the New York Giants, appears in "Fighting Mad," the Arbuckle release. Play to the sporting goods places with this and get after the local sporting editors. You can get some special mention that will not be counted as part of your regular courtesy space. Get the local ball players interested. You might even get up a parade of uniformed junior clubs and if your town is in any league you may have the semi-pros or professionals lead off.

Use banners for every attraction. Get one for the house, of course, but try to get permission to string one or more across the streets at other points. If you cannot get banners, then send out an advertising wagon and keep it going. Make a six-sheet the basis of the wagon display, and add hand-lettering. Use some noise-making device to get attention, and if you are on an interurban line and can draw from the other towns, get them to make a deal for special small banners to be tied to the dashboards. They should make you a special rate in consideration of the extra business you will probably make for them.

To back this up, go into the other towns with paper a week in advance, and it will probably pay to send throwaways out, as well, but have them distributed by reliable boys who can be trusted to go to the other towns and do their work properly without supervision.

The plays are spaced too far apart to permit the sale of a season ticket at a special price, but to be certain of good business you can offer an advance sale, with or without a price reduction. Specify the show for which each ticket is good and use different colors or numbers for each batch of tickets. If you do not usually reserve tickets it would be a good plan to offer reservations for the advance sale, the tickets to be presented before a stated hour. It might be well to have all main floor seats reserved for this series. It will emphasize the special nature of this offering. If you do this, make a special appeal along the lines of

> Many persons do not go to the motion picture performances because seats are not reserved and they are unwilling to stand in line. We particularly want those people to see the wonderful Stage Women's War Relief Series, and to that end we have reserved all seats at the night permances and tickets may be had a week in advance at no extra cost. If desired, we will reserve the same seats for you at each of these twelve special performances, the reservations to be taken up not later than three days before the showing. Use blank on opposite side.

On the other side of the card print up the following copy:

> *Management, Gem Theatre:*
> *Please reserve for me seats, Row.....*
> *Numbers.....for the .....night show for..... evening. I agree to take the tickets up at least three days in advance or permit them to be sold.*
> *Name.....,*
> *Address.....*
> *You incur no financial responsibility in making this request.*

Make all the noise you can over the production. Make a special effort to get a real criticism of the show in the paper the next day. Arrange to have theatre parties written up, and to this end ask for details if you sell a block of tickets. You might even allow the society editor or reporter of the local paper a small commission on sales of blocks of seats arranged by him. Even in the small places you can get some sort of a social prestige.

Then, for a week after a showing, let the subject rest. You cannot keep up interest for a year if you work continuously. Make an intensive campaign for a week instead of trying to string it over a month. After the first picture make your newspaper and lithograph campaign simultaneously. Let them read the splash advertisement in the paper and then come downtown to find the lithographs all over the place.

Twelve Big Runs.

If you work it along these lines you can get twelve big runs. You cannot do this if you string out the campaign. You can mention the coming of the next play two weeks ahead, but hold back on your advertising until the week before and then start with a splash, drop down for the second day and gradually build up to the opening.

Study each press book carefully. Get them as far in advance as possible and lay all your plans for your campaign well ahead, as, for example, the baseball parade.

Plan for special stunts. The ninth story of the series, for example, deals with a stage-struck girl who tries to go from the local dramatic society to the New York stage. Her chief role is, of course, Juliet. Offer a price for the best performance of the balcony scene in costume. You can string this over a week or throw out the other features and have it follow the play instead of the five-reeler. By watching and studying the press books you can get a lot of ideas along these lines. Pick up every chance. The more noise you make the more money you gain, not alone on this series, but in the friends you make for the house.

ADVERTISEMENT.

Tom Santschi Gets Hands Filled with Fire and Eyes Filled with Beauty.
Madlaine Traverse, star of the Fox feature of the Northern wilds, "Rose of the West," helps him in his efforts in the above scene.

Advertising Methods Here Suggested for Awakening Interest in "Girls"

By Walter K. Hill

IN this comedy, famous as a stage success, Marguerite Clark has by far the best screen vehicle Paramount has provided her with in many moons. It is light and frothy, to be sure, but of a lightness that carries laughs aplenty and bears the imprint of cleanliness and dainty manipulation that will set every theatregoer at ease. And it entertains.

Promise a Clean Picture.

There is not a clergyman, not a churchman or the most straight-laced objectionist to picture who could have a word of fault to find with "Girls" as a play and the "girls" who play the parts that made so many thousands laugh when the Clyde Fitch comedy had its great vogue. Here should be a great matinee attraction, with the women and girls appealed to by every legitimate means possible in attracting their attention.

The fun is clean. The characters are wholesome. There are no complications in the least offensive or questionable. If ever a picture was constructed (even unintentionally) to put the screen in its best light here is the offering. It can be shown in a church or on the side of the parlor wall, and there will be none to say that anybody's sensibilities have been marred in the least degree.

Clean Comedy Brimming with Laughs.

This much promised to your patrons in good faith—a pledge the show will redeem every time it is run—go ahead and get out of your opportunity all you can. Don't misbill this. Don't appeal to anybody but clean women, girls and the men who are sure to follow where they lead. This is a strictly family proposition, with laughs galore for everybody from the "hired girl" to the "head of the house." Tell 'em so in as many different ways as you can possibly devise.

As the only "stunt" that would match this must include girls—and nice girls—in its manipulation, there is little prospect of any such advertising methods for "Girls." Anyhow, the picture is not suited to "stunts," and they would be a detriment unless of a high-grade type employing pretty girls. Every effort should be made to reach the local societies of girls.

Promote "Girls" Clubs, Etc.

Girls' clubs, "circles," aid societies and social organizations of all types will afford opportunity for prospecting. You know your own town best. You know the class of people who come to your house. If you don't get the better element or as much of it as you desire this attraction will afford an opening.

Make Frames of Pretty Photographs.

Everybody likes to look at pictures of pretty girls. You may have frames that can be repaired, brightly painted and put in neat shape for window displays. Dig around among your local photographers and get as many pictures of girls as possible. They need not be of recent "vintage," photographs of other years that may have served as "specimens" for the photographer, so long as they are clean and attractive, may be used to fill the frame, as many in a frame as possible.

"Pretty Girls Are Always Worth Looking At" or "See This Galaxy of Pretty Girls" might be used as a card to hook the frame up with "Girls, and Pretty Girls, Too, Will Appear in 'Girls,' the Great Clyde Fitch Comedy at Paramount Theatre (day and date)." Your photographers might pick out one of their "prize" pictures of a pretty girl and let you use it, always, of course, with the consent of the subject photographed. And this goes for the general collection of photographs we spoke of.

CLYDE FITCH'S "GIRLS."
Cast.

Pamela Gordon	Marguerite Clark
Violet	Mary Warren
Kate West	Helene Chadwick
Edgar Holt	Harrison Ford
Mr. Loot	Lee Hill
Sprague	Thomas D. Persse
Lucille	Virginia Foltz
Mr. Dennett	Tom Ricketts
Mrs. Dennett	Clarisse Selwyn
Searles	Arthur Carewe

Have Your Merchant Feature "Girls."

If you can interest your merchants, some of them might make a "flash" in their advertising appealing to "girls." "Things That 'GIRLS' Need." "What 'GIRLS' Are Wearing." "Special Selection of Merchandise for 'GIRLS'." By hooking the word "Girls" into their advertising they would benefit by the drive you are making on the word "Girls," and they might mention Marguerite Clark and her "Girls" if you could "sell" the idea to the merchant.

"Girls" is such a good word to manipulate, and there are so many ways to hook up the word "Girls" in the eye-catching and purse-appealing manner. Girls at the soda fountain, girl clerks, stenographers, vacation girls and school girls, there are girls everywhere, and they will every one of them get a laugh and enjoy the fun in Clyde Fitch's "Girls."

Clyde Fitch Was Great Playwright.

You have in "Girls" a subject that was greatly successful on the stage. Clyde Fitch's memory still lives in the plays he had written, oodles of 'em. There was "The Girl with the Green Eyes," played by Clara Bloodgood; "The Climbers," starring Amelia Bingham; "The City," a play that "made" Tully Marshall; "Capt. Jinks," done by Ethel Barrymore; "The Cowboy and the Lady," in which Nat Goodwyn starred; "The Woman in the Case," starring Blanche Walsh, and many more. All of these plays had great vogue upon the stage, and Clyde Fitch made a name that should, and will, appeal to the very class of theatregoers who will most want to see the type of comedy Marguerite Clark is now showing.

Boost Name of Marguerite Clark.

If Marguerite Clark hasn't acquired a real following by this time there's not much to be said for billing, advertising, boosting and exploitation of this very dainty and talented star. The star system will fall of its own weight if Miss Clark can't draw money "on her own."

Therefore, bill her and bill her strong. Use her photographs, and get out as many of them as you can. The two girls who work with her are pretty ones also, and the trio should make an attractive flash in the lobby, in windows and as used in cuts (see press book) in your newspapers.

Fine Support and Production.

Only producers know why Harrison Ford has not been made known more prominently among picture players. He's clean-cut, manly, talented and admirably cast in support of Marguerite Clark. He's a chap the girls who come to see the play will like, and you had better tell 'em so. Use Ford's pictures along with Miss Clark, Mary Warren and Helene Chadwick. Promise an able cast and fine production, and the picture will make good for your promise.

We are offering some suggestions on advertising. The newspapers must be depended upon for this class of attraction, for you can't go in for sensational stuff unless you intend to deliberately deceive

Marguerite Clark, Mary Warren and Helene Chadwick, in "Girls."
Scene wherein Harrison Ford exits via an ironing board.

and dissatisfy your patrons. We have written copy for display and "reading" advertisements. Use the press book for newspaper copy, and use lots of it with your ads.

The word "Girls" in type to fill across a column might be frequently scattered through the local papers with the line (in small type), "Paramount Theatre (Day and Date." Four or five times on every page of the paper.

The word "Girls" on cardboard printed in bold type for throwaways will help. Print on both sides so that it will be read no matter how it falls. In small type use the name of your house and date. Just that, nothing more.

Get the one word "Girls" before the public eye by every method you can, starting your campaign a few days ahead of playing date, but not so far that the effect of your advertising will wane. "Girls" is an attractive word by itself, as every man knows. Work on human nature for results.

Take Space to Fit Your Purse.

In the advertisement where all sorts and conditions of "girls" are listed take as many examples as your space can afford. This same idea can be used for hand-bills to throwaway. Select those you desire, and run in single, double or triple column style, with type proportions increasing with the size of your space.

Get together all the pictures of girls you can; chromos, lithographs, photos or anything that will show the face of a girl, and decorate your lobby in every available space. Get over the idea of "Girls, Girls and More Girls," but don't promise a mob of 'em in the picture. But tell the public that what girls there are in the picture are pretty ones, clever ones and capable of making laughs and giving a high-class, clean entertainment.

Some Suggested Advertisements.

There are no end of combinations in which the word "Girls" may be used. Scatter the word "Girls" all through your local papers three or four days before the showing, and keep it up until playing date. Two and three line "readers" scattered among local items will help. Here are some:

The Old Maid who longed for a man is in
"GIRLS," WITH MARGUERITE CLARK
Coming Soon to the Paramount Theatre

The Girl who hated men "worse'n poison"
IN "GIRLS" (with MARGUERITE CLARK)
Will Make You Rock with Laughter

The League of Man-Haters in
CLYDE FITCH'S COMEDY, "GIRLS"
Made the World Safe for Cupid

Marguerite Clark and Girls in
CLYDE FITCH'S COMEDY, "GIRLS"
with Girls! Girls!! and MORE GIRLS
Paramount Theatre (Day and Date)

SPECIAL NOTICE TO MEN ONLY!
You Better Keep Away
or "GIRLS," with
DAINTY MARGUERITE CLARK
WILL MAKE YOU LAUGH
YOUR FOOL HEAD OFF!
At Paramount Theatre (Day and Date)

GOODNESS GRACIOUS GIRLS!
What a Time You'll Have
Watching **"GIRLS,"** with
MARGUERITE CLARK
Free Themselves from Horrid Man!
"Margie" Knows a Trick or Two Worth
Going Miles to Master!
Paramount Theatre (Day and Date)

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and the production. Advertising lay-out mats. Slides. Press book.

OH! LOOK-A HERE GIRLS!!!
You Simply **Must** Be
AMONG THOSE PRESENT:

American **GIRLS**	Foreign **GIRLS**	Domestic **GIRLS**
Athletic **GIRLS**	Bachelor **GIRLS**	Society **GIRLS**
Working **GIRLS**	Sewing **GIRLS**	Dancing **GIRLS**
Telephone **GIRLS**	School **GIRLS**	Laundry **GIRLS**
Saucy **GIRLS**	Flossy **GIRLS**	Bossy **GIRLS**
Colored **GIRLS**	Natural **GIRLS**	Affected **GIRLS**
Home **GIRLS**	Visiting **GIRLS**	Musical **GIRLS**
City **GIRLS**	Country **GIRLS**	Suburban **GIRLS**
Bathing **GIRLS**	Bicycling **GIRLS**	Motor Corps **GIRLS**
Skating **GIRLS**	Girly **GIRLS**	Red Cross **GIRLS**
Motoring **GIRLS**	College **GIRLS**	Seminary **GIRLS**
Convent **GIRLS**	University **GIRLS**	High School **GIRLS**
Big **GIRLS**	Little **GIRLS**	Medium **GIRLS**
Blonde **GIRLS**	Brunette **GIRLS**	Neutral **GIRLS**
Plump **GIRLS**	Svelt **GIRLS**	Thin **GIRLS**
Hired **GIRLS**	Tired **GIRLS**	Fired **GIRLS**
Lean **GIRLS**	Tall **GIRLS**	Lithe **GIRLS**
Languid **GIRLS**	Vivacious **GIRLS**	Lovable **GIRLS**
Married **GIRLS**	Single **GIRLS**	Divorced **GIRLS**
Old **GIRLS**	Young **GIRLS**	Just **GIRLS**

Don't Miss Seeing Clyde Fitch's
"GIRLS"
Starring the Screen's Daintiest Girl
MARGUERITE CLARK
Interesting to Every Girl with Eyes to See, a Heart to Rejoice and a Spirit to Laugh and Forget Everything Else Save the
MENACE OF MAN, MEN and MORE MEN!!
Paramount Day—Monday, June 30—at
Paramount Theatre

GIRLS WHO ABOMINATE MEN
(And Girls Who Love 'Em)
GIRLS WHO SEEK INDEPENDENCE
(And Girls Who Cling and Cling!)
BATCHELOR GIRLS and MARRIED GIRLS
(Girls Old, Young and Middling)
ALL SORTS AND CONDITIONS OF GIRLS
Will Delight in Paramount's
Scintilatingly Snappy Photoplay
"GIRLS"
(Based on Clyde Fitch's Great Play)
with Dainty and Bewitching
MARGUERITE CLARK
in the Best Picture She Has Ever Had
Paramount Theatre (Day and Date)

"GIRLS" will be girls no matter how they hate the men.
"GIRLS" love the men no matter how much they may pretend otherwise.
"GIRLS" who don't love the men will eventually have change of heart.
"GIRLS" may think themselves independent—until they get lonely and lovelorn.
All this and more will be proven at the Paramount Theatre (day and date)

In Clyde Fitch's Great Comedy
"GIRLS," WITH MARGUERITE CLARK
Three Girls Try to Live Without Man's Love and Affection.
One by One the League of Man-Haters Goes Over to the Enemy.
Unctuous Wit. Keen Sarcasm. The Best and Cleanest of Fun.

Don't Worry About the League of Nations
Get Busy and Upset the League of Man-Haters
Marguerite Clark in "Girls"
Is President of "The Big Three"
Paramount Theatre (Day and Date)
ADVERTISEMENT.

Yale-Harvard Boat Race in George Walsh Production

A BIG thrill was added to the many in the William Fox production, "The Winning Stroke," featuring George Walsh, when Edward Dillon, the director, assisted by Hamilton Thompson, scenario editor, and utilizing ten cameramen, took over 5,000 feet of film showing the great Yale-Harvard varsity race on June 30 on the Thames River, according to the Exhibitors' Service Bureau of the Fox Film Corporation.

The filming of this aquatic classic was made necessary by the requirements of the college story in which George Walsh is starred as stroke oar of Yale. Special permits for the Walsh party were obtained from the University authorities to enable the company to move about freely—as scenes on the campus and elsewhere were desired. The New London Chamber of Commerce tendered its cordial assistance. Co-operation was extended from every hand.

Ten Cameramen in Action.

The day before the great race Director Dillon selected the positions to be occupied by his ten cameramen. On the morning of the race close-ups of both crews were taken. When the two crews took their positions the ten cameramen were prepared for action on bridges, wharves, the tops of trains, the Yale ferry, on launches, and at the Government submarine base, while from the air in a seaplane Howard Plimpton—considered the daredevil cameraman of the Fox organization—filmed the huge enthusiastic crowd that lined the shores, stood on top of the thirty-one trains on the river banks, crowded the piers and packed the craft of every description.

Washburn's Latest Leaves Beaten Path of Comedy

BRYANT WASHBURN'S new Paramount picture, "A Very Good Young Man," which was directed by Donald Crisp and is released July 6, promises to contain many novelties both in setting and plot.

Many of the scenes take place in a locale never before used on the stage or screen—an undertaking establishment. This may sound a bit grusome, but, as these scenes are all highly farcical and not at all in keeping with the supposed sombreness of the setting, the contrast will prove highly amusing, it is declared. A perfect reproduction of a small-town undertaking establishment was erected for these scenes, which, it is promised, are to be something entirely away from the beaten path of comedy.

Mr. Washburn has the support of a number of prominent screen players. His leading woman is Helene Chadwick. This is her first appearance in a Paramount picture.

Helen Jerome Eddy plays an important comedy role in the play. Julia Faye is another popular favorite among those in support.

Sylvia Ashton has a character part, that of the heroine's mother, and Anna Q. Nilsson has the role of a cabaret dancer. Noah Beery plays a hotel detective, and Mayme Kelso also has a big part.

Los Angeles Palace for Vitagraph Serials.

The Palace Theatre, of Los Angeles, one of the most popular motion picture houses in the West, will add Vitagraph serials to its weekly bill.

Under this arrangement an episode of a Vitagraph serial will be shown there every week, and each episode will be run for an entire week.

"Perils of Thunder Mountain," Vitagraph's snow serial featuring Antonio Moreno, with Carol Holloway in his support, will be the first serial to be presented at the Palace.

Among Independent Producers

Conducted by C. S. SEWELL

Sanford-McHenry Buy "Mickey" for Three States

F. M. SANFORD and L. C. McHenry, who have been associated in various film enterprises and road shows throughout the Middle West and southern states for the past seven years and who organized the Southwestern Film Corporation of Dallas, have disposed of their interests in that concern and established offices at 126 West Forty-sixth street, New York, where they are arranging for a number of feature productions to exploit as road shows. After considerable negotiations, they have secured from W. H. Productions the rights to the Mack Sennett production, "Mickey," featuring Mable Normand, for Georgia, Alabama and Tennessee.

Arrangements are being made to tour three "Mickey" companies, opening early in September. Each company will be equipped with the complete production of stage settings, lighting, and scenic effects. An extensive advertising campaign is being arranged, it is said, and that nothing will be left undone to make "Mickey" as big a film show as ever toured these states.

Negotiations are under way for a big reopening for one company at Atlanta, one at Birmingham and another in Nashville. All contracts for bookings will be made direct from the New York office, and the picture will be booked only on percentage basis. Exhibitors in the above states desiring to play "Mickey" should communicate with Sanford-McHenry Enterprises, 126 West Forty-sixth street, New York.

Red-Blooded American Film Is "Everybody's Business"

BY the time 'Everybody's Business' will be released," says the W. H. Productions Company, "the title will have become a household expression. While this photoplay is destined to become a financial success for state rights buyers and exhibitors, it will, at the same time, be the means of retaining and making new one hundred per cent Americans.

"It is a high-powered, red-blooded, American picture, possessing every element to satisfy the most critical movie fan.

"One of the most prolific and popular of American authors has written the novelization. An unusual campaign is being created for the exploitation of the story in connection with the picture, which will very shortly be given a trade showing."

S-L Production Is Sold for Eight More States

THE distribution of "Virtuous Men" on the state right plan is being carried forward vigorously by Arthur H. Sawyer and Herbert Lubin. The rate at which territories for this S-L picture, starring E. K. Lincoln, are being sold bids fair to beat their previous record in connection with "The Warrior." Herman Rifkin, well-known state rights buyer of Boston, Mass., purchased the picture for the six New England states. The presentation of "Virtuous Men" at Poli's Palace Theatre, New Haven, recently, convinced Mr. Rifkin of the merits of the production, and he is said to have paid a high price for the New England rights. Mr. Rifkin also successfully exploited "The Warrior" in the same territory, and believes he has acquired a worthy successor in "Virtuous Men."

Rights to Kansas and Missouri have been purchased for "Virtuous Men" by Dubinsky Bros., of Kansas City. This organization owns and operates a chain of picture theatres in both states. Among which are the Grand Opera House, Kansas City, and the Tootle Theatre, St. Joseph, Mo. This sale was made by Bert Lubin, special traveling representative of S-L Pictures. Dubinsky Bros. will present "Virtuous Men" as a regular theatrical attraction in their various theatres at an early date, while Herman Rifkin has already booked the production for the entire chain of Poli's houses, giving the picture a continuous run of twenty-one days.

Bloxbe Holds Trade Showing for "Young America" Films

THE Bloxbe Film Corporation trade showing of their new series of two-reelers was held at Wurlitzer Hall on Tuesday afternoon, before a large crowd of state rights buyers and others. This offering is known as the "Young America" series, and consists of twelve two-reel subjects of a novel character.

The first two subjects were shown and are said to be characteristic of the ten that are to come. Each picture has for its theme a deed performed by some hero during the war for which a medal of honor was awarded. The only war scenes in the series is that part of the story dealing with the particular deed that won the medal for the hero.

The first picture is the story of Charles Scala, an Italian, said to be the first American soldier to escape from a German prison. The earlier life of this hero is portrayed, together with his escape and later capture of six German prisoners. Among this number was a German spy that Scala knew in America.

The next picture, now under way, deals with the McIntyre sisters, the Salvation Army lassies, who saved an ammunition train at great personal risk and who were awarded the Distinguished Service Cross. Around this story is an interesting romance, and the large amount of newspaper publicity obtained by the McIntyre sisters should be of great assistance in handling this picture.

Following this film the Bloxbe Film Corporation announce it will produce a picture with the greatest individual hero the war produced, and follow this with the war's greatest "Ace," etc., until the twelve big features are concluded.

The pictures are said to have secured the endorsement from some of the greatest educators and other prominent men. The great individual heroism and deeds of valor will be treated as historical events. The series will be ready by September 1. Phillip Van Loan is the director.

Tourneur Filming "Victory"

Maurice Tourneur has commenced the production of a photoplay version of Joseph Conrad's book, "Victory." This feature is being made at the Tourneur studio in Culver City, California, with the exception of the outdoor scenes, which will be filmed at several places, necessitating long trips from the studio. A fine cast has been engaged, which includes Jack Holt, Seena Owen, Lon Chaney, Wallace Beery and Bull Montana. Even the "bits" are said to have been placed in the hands of capable players.

The Comedian at the Right Holds the Only "Dead Head" in the House. Otherwise, this Bulls-Eye laughmaker, "Get the Hook," with Beatrice Lovejoy, is an altogether lively affair.

AN

ANNOUNCEMENT

BY

PATHÉ

Concerning

THE PATHÉ POLICY

for 1919 - 1920

"BETTER PICTURES
BETTER SERVICE"

PATHÉ POLICY

on Features remains as planned and announced fifteen months ago.

"What the Exhibitor desires"—

Our booking policy.

Selective Service Plan

Inaugurated March, 1918.

Star Series Plan

Effective since March, 1918.

Open Booking Plan

Inaugurated March, 1918.

THERE IS NO NEED TO CHANGE A POLICY WHICH WAS CHOSEN FOR ITS FAIRNESS AND WHICH HAS PLACED THE HOUSE OF PATHÉ IN THE FOREFRONT WITH FEATURES AND SHORT SUBJECTS.

PATHÉ EXCHANGE, INC.

31 *Branches in America*

PATHÉ SERIAL PROGRAM FOR 1919-1920

A WORD ABOUT SERIALS

Never has the continuous form of Screen Entertainment enjoyed the popularity it does today.

The Serial is here to stay.

Your patrons are demanding Serials.

PATHÉ, *The House of Serials,* has prepared to meet this demand.

PATHÉ herewith announces its complete Serial Program up to January 1st, 1921. This is the most comprehensive Serial Plan ever proposed. It is arranged to provide a continuous Series of Serials for every screen.

PATHÉ SERIALS LEAD! Ask the exhibitor who shows them!

PATHÉ EXCHANGE, INC.

31 *Branches in America*

PATHE SERIAL PROGRAM FOR 1919-1920

THE GREAT GAMBLE

with Anne Luther and Charles Hutchinson

Produced by Western Photoplays, *Inc.*
Written and directed by Joseph Golden
Released August 3, 1919

Pearl White in

THE BLACK SECRET

Adapted from the novel, "In Secret," by Robert W. Chambers
Scenario by Bertram Millhauser
Produced by George B. Seitz, *Inc.*
Directed by George B. Seitz
Released November 9, 1919

Ruth Roland in

THE ADVENTURES OF RUTH

Story by Miss Roland herself
Scenario by Gilson Willets
Produced by Ruth Roland Serials, *Inc.*
Directed by William Parke
Released February 22, 1920

PATHÉ EXCHANGE, INC.

31 *Branches in America*

PATHÉ SERIAL PROGRAM FOR 1919-1920

THE THIRD EYE

with Warner Oland and Eileen Percy

Story by H. H. Van Loan
Produced by Astra
Released June 6, 1920

THE CROOKED DAGGER

Produced by Theodore Wharton
Scenario by Frederick Chapin
Released September 19, 1920

BOUND AND GAGGED

Story and Scenario by Frank Leon Smith
Produced by George B. Seitz, *Inc.*
Directed by George B. Seitz

THE ISLE OF JEWELS

with Frances Mann and Stuart Holmes

Story by C. T. Dazey, author of "In Old Kentucky"
Produced by Arthur F. Beck Serial Productions, *Inc.*
Released September 19, 1919

PATHÉ EXCHANGE, INC.

31 Branches in America

PATHÉ SERIAL PROGRAM FOR 1919-1920

THE PRODUCERS

In submitting this program, Pathé desires to call particular attention to the Producers. These men have been producing Serials for years. They know what the Serial public wants.

George B. Seitz who produced "The Black Secret" and who will produce "Bound and Gagged." Mr. Seitz has served for years in Serial making. He wrote the scenarios for "The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw," and "The Shielding Shadow." He directed "The Fatal Ring," "The House of Hate" and "The Lightning Raider." He produced and directed "The Black Secret" and will produce and direct "Bound and Gagged."

Louis J. Gasnier will produce "The Third Eye." Mr. Gasnier's company, The Astra, has produced "The House of Hate," "The Mystery of the Double Cross," "The Seven Pearls," "The Shielding Shadow," "The Fatal Ring," "Pearl of the Army," "Hands Up" and "The Tiger's Trail."

Theodore Wharton will produce "The Crooked Dagger." Under the firm name of Wharton, Inc., Theodore and Leo Wharton produced "Patria," "The Exploits of Elaine," "The New Exploits of Elaine" and "The Romance of Elaine."

Joseph Golden, President of *Western Photoplays, Inc.*, is the producer of "The Great Gamble." This company produced "Wolves of Kultur."

Ruth Roland Serials, Inc., will produce "The Adventures of Ruth." Miss Roland, with years of Serial experience behind her, has organized her own producing company to produce her own Serials. She starred in "Who Pays?," "The Red Circle" and "The Neglected Wife." Her last two Serials, "Hands Up" and "The Tiger's Trail," were the two greatest Serial successes Pathé ever had.

PATHÉ EXCHANGE, INC.

31 *Branches in America*

PATHÉ SHORT SUBJECTS FOR 1919-1920

PATHÉ NEWS

The Pioneer News Reel—Sees all, Knows all

Issued twice weekly. The only one-reel Feature

PATHÉ REVIEW

The Magazine on the Screen

Educational, Scientific and Travelogue subjects enhanced by Pathecolor and the Novograph Slow Motion Process. Issued one reel every other week. Next season there will be one reel every week.

HAROLD LLOYD COMEDIES

Featuring the Inimitable Harold Lloyd himself

A perfect Comedy Release. Produced under the personal direction of Hal E. Roach. One a week.

TOPICS OF THE DAY

Literary Digest's compilation of Current Events from the Press of the World

Rounds out a perfect program. Issued weekly. Produced by Timely Films, Inc.

PATHÉ EXCHANGE, INC.

31 *Branches in America*

PATHÉ FEATURE PROGRAM FOR 1919-1920

DISTRIBUTING FEATURES STARRING

VIRGINIA PEARSON
JUNE CAPRICE & CREIGHTON HALE
BLANCHE SWEET
FANNIE WARD
FRANK KEENAN
DOLORES CASSINELLI
ALMA RUBENS
MARJORIE RAMBEAU

PATHÉ SPECIAL FEATURES

including

"THE THIRTEENTH CHAIR"
Directed and produced by Leonce Perret

"THE WOMAN IN WHITE"
Starring Mae Murray, directed and produced by Leonce Perret

"A WOMAN OF PLEASURE"
Starring Blanche Sweet, produced and supervised by Jesse D. Hampton

"VIRTUE'S MODEL"
Starring Dolores Cassinelli, produced and directed by Albert Capellani

And big productions starring Marjorie Rambeau, produced and directed by Albert Capellani

PATHÉ EXCHANGE, INC.

31 *Branches in America*

Israel Cobe—"Irresistible Izzy"
Manager of Pioneer's new Buffalo branch.

Israel Cobe Made Manager of Pioneer's New Branch

ISRAEL COBE, known to his friends as "Izzy," or "Irresistable," has been placed in charge of the exchange recently established by the Pioneer Film Corporation in Buffalo.

Mr. Cobe has long been looked upon as a specialist on upper New York territory. He not only knows practically every exhibitor, but is familiar with the individual needs of each of his clients. In the past, in addition to being special representative of the Pioneer Film Corporation, he has traveled in the interests of the Universal, Alliance, Hepworth and many other film concerns.

Mr. Cobe has entered upon his new managerial duties with great enthusiasm, and in order to handle the increase in business which is anticipated as soon as the Pioneer attractions now in preparation are released, several additional salesmen will shortly be placed under his direction.

The chief assistant to Mr. Cobe will be Howard S. Hummel, who for several months past has been handling the Pioneer attractions in New York State west of Utica. Mr. Hummel is a man of long theatrical and film training. At one time he owned and operated a chain of popular-priced houses with headquarters in Cincinnati. Already gratifying results have been reported on the advance bookings on "Virtuous Sinners," "The Lady of the Dugout," "The Hearts of Men," and the other Pioneer pictures.

Bathing Girls and Film Continue at Broadway

THE Sol Lesser presentation of Mack Sennett's "Yankee Doodle in Berlin" is now in its second week at the Broadway Theatre, New York. At each performance Bothwell Browne and the Sennett Bathing Beauties appear in person. Mr. Browne is seen in an oriental divertisement, assisted by a number of bathing beauties.

The cast of the picture includes, in addition to Bothwell Browne as an American Ace who impersonates a dancer and enthralls the Kaiser, Marie Prevost, as a little Belgian girl; Ford Sterling, as the Kaiser; Mel St. Clair, as the Crown Prince; Bert Roach, as "Hindy," and Eva Thatcher as the Kaiserin.

Ben Turpin is a private and Chester Conklin and Charles Murray, a Hun officer and an American private, respectively.

Nat Spitzer, of Bulls Eye, Announces Film Novelty

NAT SPITZER, manager of the Bulls Eye Film Company's studios at Hollywood, announces that, anticipating the ever-forward trend in motion picture production, especially in the field of humor films, he has conceived a method of filming short, humorous stories without losing any of the texture of the original version. This will be done, declares Mr. Spitzer, by screening, in subtitle form, the full text of the manuscript, inserting the characters by appropriate timing, and, by skillful adjustment and cutting, fitting the action to the printed tale. The narratives will be short, with an abundance of situations heretofore only sketchily developed, and will include the "spoken lines."

"One of the many stumbling blocks that impede the production of masterpieces is the attitude of some of the producers," says Mr. Spitzer. "The public wants an interesting story, well written. The film industry has been a valuable adjunct to our educational system and Bulls Eye intends that the public shall not suffer through the lack of ingenuity on the part of the producer. Of course, there must be plenty of action or there would be no moving pictures; but under the new plan of our company the patrons of our exhibitors will get the tersely-told story in printed form and also the action incidental thereto. The story must propel the action of a picture just as surely as the horse pulls the cart."

Elaborate Advertising Aids for "Custer's Last Fight"

THE Western photodrama is one of the few things in moving pictures that seems to make a permanent appeal to the public," says the Tower Film Corporation. "The subject itself predisposes the film fan in its favor, and when the name of Thomas H. Ince is coupled with it as the producer, its success is doubly assured. This is the combination offered in the revival of 'Custer's Last Fight.' It is replete with intense dramatic action and faithfully depicts one of the most tragic incidents in American history."

The Tower Film Corporation is disposing of this production on the independent market and have prepared an elaborate advertising campaign. The advertising matter consists of a twelve-page campaign book, press stories, newspaper cuts of various sizes, lobby displays of 11x14 photographs and remarkable posters of two styles of six-sheets, three-sheets and one-sheets.

Bert Lubin Reaches Coast on Tour for S-L Pictures

BERT LUBIN, traveling representative of S-L Pictures, is making a tour in the interests of "Virtuous Men," visiting the leading state right buyers and exhibitors from New York to California, with the two-fold purpose of selling "Virtuous Men" and inaugurating exploitation campaigns.

Mr. Lubin thus far has visited Buffalo, Albany, Boston, Pittsburgh, Cleveland, Detroit, Indianapolis, St. Louis, Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Denver and Los Angeles. On his return he will make stops in Oregon, Washington, Montana, the Dakotas, and Canada.

He has disposed of "Virtuous Men" for the states of California, Arizona, Nevada, Kansas and Missouri, and has spent several days with exhibitors, outlining the accessories and publicity aids available and preparing newspaper campaigns.

Wherever possible, meetings of the exhibitors owning the later-run houses and those situated in the outlying districts, have been held, in order that the fullest possible benefit might be obtained from his expatiation and demonstration of the S-L exploitation idea for "Virtuous Men."

Mr. Lubin reports conditions throughout the country as excellent, the increased number of big attractions available and the improved conditions of ventilation, cooling systems and added comforts counteracting the proverbial summer slump.

Another Sale on "Brown of Harvard"

Officials of Film Specials, Inc., handling the Selig reissue, "Brown of Harvard," announce the consummation of a deal by which the rights to this production for Maryland, Delaware, District of Columbia and Virginia have been secured by C. W. High, of 412 East Lexington street, Baltimore, Md.

(*Additional State Rights News on Page* 291)

Franklyn Farnum Registers a Big Smile as He Signs with Canyon Pictures.
Jack Weinberg, seated at the left, is the president of Canyon Pictures Corporation, which will make a series of Western two-reelers with Farnum. Joseph M. Goldberg, treasurer, is standing.

Producers' and Distributors' News

"Red Lantern" Continues to Draw in Southland

W. E. ATKINSON, general manager of Metro Pictures Corporation, is in receipt of telegrams and letters from prominent Southern, Middle Western and New York State exhibitors containing reports of a continued wave of record business for "The Red Lantern," the Nazimova pageant drama of the screen presented by Messrs. Richard A. Rowland and Maxwell Karger and distributed by Metro.

The reports from the South reveal that not even a hot wave, which made motion picture theatre-going more or less uncomfortable, was able to spoil the enthusiasm of picture patrons intent upon seeing what has been described as Nazimova's supreme achievement.

"Jack" O'Reilley, recently discharged from Camp Gordon, says:

"For five months I was publicity director at the Liberty Theatre at Camp Gordon, and during that time became acquainted with just what the soldiers wanted. I personally ran a contest for motion picture stars and Nazimova was by far the first choice.

"The Criterion Theatre, where Nazimova is playing the present week in 'The Red Lantern,' is packed at every performance; and to accommodate the motion picture public in Atlanta it was necessary for the manager to arrange special morning shows."

E. V. Richards, manager of the Strand Theatre in New Orleans, wired as follows:

"Just closed an engagement of one week at the Strand with Nazimova in 'The Red Lantern,' breaking all previous records, including a big war special. My patrons state that the picture is worth more than the advanced price of eighty-three cents. So send us another."

According to George W. Fuller, branch manager for Metro in Washington, the picture broke all attendance records at the Parkway Theatre in Baltimore on Monday night of its run; that a hot spell intervened, reaching a temperature of 98 degrees, and slightly affecting the attendance for two days; but that it soared again beginning with Thursday.

Theatres Run "Sunnyside" Simultaneously.

For the first time in the history of Detroit, Mich., the Adams Theatre and the Madison Theatre, the two big downtown first-run houses, have booked "Sunnyside," Charlie Chaplin's third million dollar comedy released by the First National Exhibitors' Circuit, for same day and date for initial runs at their houses during the week of June 22.

Other cities in Michigan which will have pre-release showings of "Sunnyside" are Grand Rapids, Flint, Bay City, Saginaw and Lansing.

Lucas Started in Opera.

Wilfred Lucas, that spendid actor who portrays the role of Jim Buckley, the lovable scout of Stewart Edward White's "The Westerners," produced by Benjamin B. Hampton for W. W. Hodkinson distribution, commenced his theatrical career in grand opera. He entered the dramatic field in "Quo Vadis," playing the role of Marcus Vinicius for two years. Mr. Lucas is a native of Ontario, Canada.

Thurlow Bergen

Placidly smokes awaiting sunrise in Gerald Bacon's "Sun-Up," released by Frank Hall's Independent Sales.

World Pictures to Release "Girl Alaska" in August

WORLD PICTURES announces that in August it will release on its program without extra cost to its franchise holders, "The Girl Alaska," which it secured from George Kleine. Mr. Kleine, in his letter to the World turning over this picture, said:

"We commend this simple tale of adventure to our friends because it is actually and beyond dispute the first and only story of Alaska that was really made in Alaska. There have been several photoplays of the North which have endeavored to reproduce the wondrous beauties of this mysterious country with the aid of the builder and scene painter's art, but have fallen far short of the mark. The stage of this story is Nature-Alaska as she is today and has been for centuries. A marvelous panorama of snow capped mountains, wild trails, majestic streams, glorious lakes and, last but not least, awe inspiring mountains of ice-glaciers that arouse the most torpid imagination to the highest pitch of reverent admiration."

Albert L. Smith, having made several trips into the wilds of Alaska, conceived the idea of making a true Northern story on real Alaskan soil. Accompanied by his wife and two professional players, Henry Bolton and Lottie Kruse, they made the trip on this great adventure, and for the other characters of the story enlisted the services of the native population.

By securing "The Girl Alaska" as a program picture, the World Corporation again brings assurance to the exhibitor that it will continue at all times its efforts to procure the best material possible in its policy of furnishing the exhibitor with money-getting pictures.

Robertson-Cole Announces Cast of "The Man Beneath"

SESSUE HAYAKAWA, whose Robertson-Cole features are distributed by Exhibitors Mutual, takes care in the selection of the players who support him in "The Man Beneath."

Among those who appear with the Japanese star in "The Man Beneath" is Helen Jerome Eddy. Ohers are Pauline Curley, Jack Gilbert, Fanny Midgley, Fontaine La Rue and Wedgewood Nowell.

Hayakawa himself is cast as Doctor Chindi Ashutor, of Calcutta, India, a young Hindu physician noted for his mastery of the bubonic plague—a man who is loved by all, but whose color prevents him from winning the girl he loves better than life, and for whom he is willing to sacrifice all.

Miss Eddy will be seen as Kate Erskine, a plain, wholesome type of young woman, who has known Dr. Ashutor from his boyhood days, and who respects him and trusts him, but, because of his race, is prevented from loving him.

Pauline Curley is cast as Mary Erskine, Kate's sister, a young impetuous girl, who is not over fond of Dr. Ashutor. Jack Gilbert plays James Bassett, Dr. Ashutor's one time chum and Mary's beau, with a heart that has never "grown-up," and with a lightness of spirit that gets him into deep waters from which he emerges only through the assistance of Dr. Ashutor.

Fontaine LaRue characterizes the Countess Pepite Florence, a member of high standing in a black hand society, whose one ambition is to make trouble for those outside of the society. She is unscrupulous and stops at nothing to accomplish her end. She has as her consort Francois, a discredited gambler and professional murderer, who takes delight in plunging a knife between someone's ribs; played by Wedgewood Nowell.

Scenes in three different countries are depicted on the screen—Scotland, India and Italy.

New Salisbury Picture Ready.

"The Man in the Moonlight," the Universal production starring Monroe Salisbury, is a strong drama of the Canadian Northwest. The story was written by Elliott J. Clawson and was directed by Paul Powell.

The locale of the feature-picture is in the Canadian Northwest, and many of the scenes were made in the California mountains with the purpose of giving the play exceptional realism.

The story abounds with thrilling scenes in connection with the operations of the Canadian mounted police and the outlaws which have for years infested that neighborhood.

One of the best character portrayals of recent productions is that part played by Johnnie Cooke. Throughout this production he is seen as the companion of the bandit, Rossingnol, which part is played by Monroe Salisbury.

Big Thrills in "Elmo" Serial.

Four fights, three creepy escapes from death and a series of shocks comprise the fifth episode of "Elmo the Mighty," the Universal serial, starring Elmo Lincoln, supported by Grace Cunard.

A Group Which Helped John Emerson and Anita Loos Cement Their Life Partnership.

Left to right: Agnes Smith, Francis Marion, Frederick Newman, Mrs. Talmadge, John Considine, Constance Talmadge, Maurice Revines, John Emerson, Mrs. John Emerson (Anita Loos), Eugene O'Brien, Marceta Esmonde, Edmund Golding, Norma Talmadge, Captain David Kirkland, Natalie Talmadge, Gaston Glass and Beulah Livingstone.

"Good Times" Title Is Good for Advertising

ONE of the most extensive exploitation campaigns ever arranged on any Robertson-Cole feature has been mapped out for "Better Times," Brentwood's successor to "The Turn in the Road," which will be distributed by Exhibitors Mutual.

The Convention Hall in St. Louis, where hundreds of the foremost exhibitors of the United States gathered for their annual meeting last week, was plastered with placards bearing no other wording than "Better Times."

R. S. Ballyntine, managing director of the Muse Theatre, Omaha, who recently booked the Robertson-Cole attraction on screening, urges exhibitors to conduct a "Better Times" week. He has found the merchants of Omaha ready to join him in a big advertising campaign before and during the run of the picture simply on the strength of the fact that the times require an optimistic viewpoint.

Coupling up the signing of peace with the showing of "Better Times," Exhibitors Mutual urge the showmen might profit by using advertising material bearing the line: "Peace is here, 'Better Times' coming," which might prove a highly popular slogan.

Exhibitors cleaned up with "What Every Woman Wants," another Robertson-Cole feature, simply because they used good judgment in coupling up their advertising with that of the principal merchants. This same stunt undoubtedly can be accomplished with "Better Times," especially with candy and sodas.

Presentation of "Oh, Boy!" Causes Informal Song Week

OH, BOY!" Albert Capellani's first offering as an independent producer, is earning enthusiastic commendation and being steadily booked at first class houses.

The twenty-four sheet has been commended for its beauty, its feminine attractiveness and general attention-getting quality. In each place in which the film has been shown so far, there has been an informal "Oh Boy" week of popular melodies. Among the latest bookings are the Colonial Theatre, Indianapolis; Princess Theatre, Sioux Falls, S. D.; Rivoli Theatre, Denver; Rialto Theatre, Des Moines; Strand Theatre, Evansville; American Theatre, Terre Haute; Rialto Theatre, Lincoln; Royal Theatre, El Dorado, Kan.; Indiana Theatre, Marion, Ind.

Universal Film Based on Fannie Hurst Story Ready

THE Fannie Hurst story, "A Petal on the Current," with Mary MacLaren in the title role, is shortly to be released by Universal.

The original story of "The Petal on the Current" was laid in New York, but in the photoplay production the scenes were taken in San Francisco. This does not in any way change the story, for had the scenes been taken in Petrograd or Sydney the theme would have remained the same. The scenario was written by Waldemar Young, and the entire production was directed by one of Universal's directors, Tod Browning.

The scenes of the drama are laid in San Francisco in a department store, a night police court, the San Francisco jail, the waterfront and Union Square. The story deals with the threatened ruin of a girl through circumstantial evidence.

Robert Anderson, who played the part of Monsieur Cuckoo in D. W. Griffith's "Hearts of the World," is cast in the leading male role; Fritzie Ridgeway, David Butler, who played the part of Holt in "The Unpainted Woman"; Gertrude Claire, Beatrice Burnham and Victor Potel are the important members of the supporting cast.

Selznick Offers Books to Wounded Boys.

Frank Dazey, scenario editor of the Selznick Pictures Corporation, has several books and magazines on hand that have been purchased as possible material for pictures, and then found not suitable. As these books are of no further value to the company, Mr. Dazey says that he will be glad to send them to any army or navy hospital that would like to receive them. These books are among the best sellers and written by the most famous authors and are in perfect shape. Any of the boys at the base hospital that would like a little reading matter, it will be forthcoming if they will write the publicity department of Selznick studio, 807 East 175th street, New York.

J. Warren Kerrigan Stars in Narrative of Mexico

J. WARREN KERRIGAN has taken the step that enlarges his future plans for the screen in keeping with the plans and policies of the W. W. Hodkinson Corporation, the distributors of his pictures. He has not only formed his own producing organization, as was recently intimated from Los Angeles, but will appear in newly created Robert Brunton productions, each of which will be a special production from well known novels and previously published stories.

The first of these bigger productions has just been completed and shipped to the Hodkinson organization in New York for July release. It is a fast and melodramatic story, "A White Man's Chance," from the novel of Johnston McCulley, published by Frank A. Munsey Company, and directed by Ernest Warde.

Mr. Kerrigan's leading woman is Lillian Walker, and in his supporting cast are Joseph J. Dowling, Andrew Arbuckle, brother of the famous "Fatty"; Howard Davies, Joseph Hazelton, George Fields and Joseph Ray.

The story tells the startling adventures of Donald Joseph Blenhorn (J. Warren Kerrigan), junior partner of a Boston legal firm, who is sent to Mexico to investigate the man whom their client, Dorothy Charlton (Lillian Walker), is to marry.

Grey's "Desert Gold" Has First Exhibitor Showing

ALONG with the announcement from Benjamin B. Hampton at his Los Angeles studios that Zane Grey's "Desert Gold," produced by him in conjunction with Eltinge F. Warner, is completed and ready for shipment comes the news to W. W. Hodkinson Corporation that four of the most prominent first-run exhibitors on the Coast have visited the studio the past week for an early view of the big Zane Grey feature.

A master print and the negative of the picture have been shipped East to Charles A. Weeks, treasurer and general manager of Zane Grey's Pictures, Inc., and the Hodkinson organization, distributor, announces trade showings will shortly be held in all thirty exchange cities.

This melodrama of the Southwest relates two contrasting yet intertwining love stories. The cast is a large one, with E. K. Lincoln, Margery Wilson, Eileen Percy and W. Lawson Butt and Russell Simpson in the leading roles. Other members of the cast are Edward Coxen, Walter Long, Frank Lanning, Arthur Morrison, William H. Bainbridge and Frank Brownlee.

"Desert Gold" was directed by T. Hayes Hunter, for years stage director for David Belasco and other famous producers.

Buster Keaton in Arbuckle Cast.

Fatty Arbuckle is diving into his new Paramount-Arbuckle comedy with both feet, so to speak, "Back Stage" being the title, and it is a picture that, it is said, will be one of the most effective he has ever done. The life behind the scenes of itinerant players who are giving a show in a tank town furnishes the theme of the comedy.

Buster Keaton is back in the cast, with Al. St. John, Mollie Malone and others to add to the hilarity. The company is working at the Astra Studio in Glendale, Cal., pending preparation of a new studio located probably in Culver City.

Hamilton Starts "The Four-Flusher."

Hale Hamilton has started work at the Metro studios in Hollywood on "The Four-Flusher," an original comedy drama by Izola Forrester and Mann Pagg, which was adapted for the screen by A. S. Le Vino. Harry L. Franklin is the director.

Making a "Spectacle" of a Poor College Professor of Psychology.
Is the scene depicted above from the Fox Sunshine comedy, "Are Married Policemen Safe?"

Harold Lloyd Stars in Woolly West Burlesque

GATES OF BRASS," the second of the Frank Keenan Productions, heads the Pathe program for July 6. It is based on a story by Kate Corbaley, the great love of an unworthy father for his daughter, who believes him to be the soul of honor; the love of a worthy young man for the girl, that no disaster may shake, and above all the wonderful heart devotion of the father for the girl.

Mr. Keenan has surrounded himself with a cast including Lois Wilson, who brings all of the simple charm of freshness and youth to her part; George Fisher, leading man, and Clyde Benson, Edwin Tilton, Lillian Langdon, and Frank De Loan.

In "The Two Amazons," episode No. 12 of the Pathe serial, "The Tiger's Trail," starring Ruth Roland, Belle Boyd (Miss Roland), escapes from the tiger worshippers by diving from a high cliff.

"Billy Blazes, Esq.," the Harold Lloyd comedy, is a satire on the popular pattern of "Westerns" known to the screen. It is full of rapid, snappy action, and while it is a broad burlesque, still it has some of the real thrill of the "wild and wooly" border story.

Pathe Review No. 13 shows in its Novagraph slow-motion pictures "What the Eye Misses," and well-known athletes furnish the demonstrations. The scenic beauties of rural France shown by the Pathe color process. There is shown also the intricate workings of the modern quick-firing rifle, which discharges 900 shots a minute and has played a big role in the winning of the war, educated monkeys, views of the most wonderful specimen of the New York Zoological Society, and where money is coined.

Apfel Wants a Bear—A Tame One.

Oscar Apfel, preparatory to beginning work on the picturization of "The Oakdale Affair," with Evelyn Greeley as the star, has been busy interviewing dealers in wild animals in order to secure a bear that is sufficiently tamed to permit of being introduced in the picture. Recently Mr. Apfel informed Miss Greeley that he will expect her to become acquainted with the bear, so that she can get him to perform stunts before the camera without danger of personal injury. Needless to say, Miss Greeley is not so keen for the part as she was when she first read the scenario.

Dorothy Dalton Has Dual Role in Drama of Paris

L'APACHE," the first Thomas H. Ince production to be made in the Eastern studios of the Famous Players-Lasky Corporation, has just been completed. Dorothy Dalton plays a dual part in this drama of the Parisian underworld. Joseph DeGrasse, of the Ince directorial staff, was in charge of the production. Some of the scenes were elaborate, the setting for the interior of the Poulet d'or in which Miss Dalton does the dance of the Apache took up half of the New York studio, requiring the use of one hundred and fifty extras to fill in the scene. A troup of acrobatic dancers and professional jugglers were used to give atmosphere.

Miss Dalton plays the dual role of Natalie Bourget and Helen Armstrong. Robert Elliott played the part of Otis Mayne, Macey Harlam, well known for his character parts, plays the part of Jean Bourget; Austin Webb plays the part of Harrison Forbes, Alice Gale is seen as Jane, Louis Darclay as the Mouse, one of Jean's accomplices, and Clara Beyers as Zelie.

Fantastic Setting for Dana Picture.

In "The Microbe," scenarioized by June Mathis from the story by Henry Altimus, in which Metro will star Viola Dana, there is a dream scene calling for a forbidding "Door of Despair."

The "set" for this scene was the despair of the technical department at Metro's Hollywood studios until Director Henry Otto hit upon the novel idea of having D. Anthony Tauszky of the art department paint the entire setting—virtually a huge background—in oils. This Tauszky did. By double exposure the actors play their parts before this picturesque background, and the result is an effect that visualizes the phantasmagoria of a dream.

Film World High Steppers Gather in Flying A Studio

MANY high-steppers in the screen world are gathered together for supporting purposes in the next "Flying A" feature starring Mary Miles Minter, which is down on the American program for release July 13.

Alan Forrest, Miss Minter's leading man, is in the role of "Lawrence Bartlett," eccentric author of Broadway hits—a radical departure from the usual type of breezy hero he has played of late.

J. Barney Sherry has the experience of assuming for the screen a role he once played in real life. He appears as "David Marston," a powerful theatrical producer, one of the important links in the chain of circumstances that is woven around a little French dancing girl.

Rosemary Theby is seen to advantages in the dramatic role of "Cecile," a Parisienne who once belonged to the band of bold apaches and who has never lost the tiger-like fierceness of the clan. She is a foil for the sweet girlishness of Mary Miles Minter.

Vera Lewis, known for her Griffith characterizations, is cast as "Mme. Marie Provost," tyrannical aunt of the little star.

Bertram Grassby, the screen's bad man of the gray-dog variety, does some vermillion "villaining" at the heroine in the role of "Harley Pembroke," a society idler.

E. Alyn Warren, as "Luigi," a musician from the land of Garibaldi, gives a performance that testifies that he has devoted more study to the mannerisms of the Italian than almost any other actor who appears upon the silversheet.

The story of "Yvonne from Paris" is by Joseph Frank Poland, prepared for the screen by Frank Howard Clark; Emmett J. Flynn directed the production.

Billie Burke Making New Artcraft Film at Fort Lee

AT the Fort Lee studio of the Famous Players-Lasky Corporation, Billie Burke is now engaged under the direction of John S. Robertson in the production of a new Paramount-Artcraft picture based upon Avery Hopwood's play, "Sadie Love." The working title of the production is "Twin Souls."

Playing opposite Miss Burke in the role of Count Luigi is James L. Crane, and among those in the supporting cast are Helen Montrose, Hedda Hopper, Jed Prouty, Shaw Lovott, Mrs. Wiggins, May Rogers and Charles Craig.

Every available foot of space at the Fifty-Sixth street studios in New York and Fort Lee studios in New Jersey is at present occupied. George Fitzmaurice, director of Elsie Ferguson, is using the greater part of the Fifty-Sixth street studio for "A Society Exile," Miss Ferguson's next picture. One of the sets is an elaborate Venitian street scene, with six houses, a bridge and a tank to hold water enough to float gondolas extending the whole length of the studio. "Teeth of the Tiger," by Maurice LeBlanc, recounting the further adventure of Asene Lupin, with David Powell in the leading role, is also being produced there. At Fort Lee the sets for the Burke picture take up so much space that it was with difficulty that sufficient room was found for Dorothy Dalton to commence work on "The White Rook," her next Eastern-made Ince picture now being started under the direction of Joseph DeGrasse.

Universal Making a Dog Drama.

Can you imagine a drama of the eternal triangle—played by dogs? Universal announces that it will stage a real drama of the eternal triangle of domestic life, using real canines exclusively. There will be no human actors.

Norman Dawn is to direct the three dogs who will play the principal and only roles. The tentative title is "The Eternal Triangle."

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

EXPERT information is the best sort, after all. The estimable club women who have joined an association in New York whose object is the improvement of the motion picture are wrestling bravely with the complicated problems before them and offering earnest but impossible suggestion for the guidance of the producer.

At the last meeting one of the members made an intelligent and constructive address until she approached her subject on technical grounds. During a plea for the suppression of the unworthy picture and a just recognition of the many excellent ones, she wanted to know why the screen could not have a class of pictures that would become standards and could be shown regularly every three or four years.

The question would have been answered by herself if she had given her reason for not buying a standard hat, wearing it for a season, putting it away for three or four years and then wearing it again, and repeating this process every four years for the rest of her life. Her answer would have been:

"Hats go out of style."

This is also true of moving pictures. No matter how excellent the material and the workmanship in both the hat and the photoplay they are set aside for the same reason; they have gone out.

But a hat is not a total loss, if it belongs to a thrifty woman. It is taken apart and made over by her, and the better the material the more often it is used, being handed on to the next generation and the next after that.

The same is true of the moving picture: It is only the shape which goes out of style. The material of the novel, the stage play and the moving picture has become standardized. It goes out of fashion on account of its form and is continually being made over again. Unfortunately, the material often gets into the hands of the botcher and he makes a sorry looking affair which excites only ridicule, when he expected it to be "the glass of fashion and the mold of form."

In a broad sense, the motion picture is doomed to eternal slavery to the dictates of fashion. Imagine the comments, audible and suppressed, which would be heard on every side if a lady should enter a ballroom tomorrow night wearing a frock made four years ago! Picture all the women in a photoplay attending a like function in gowns four years behind the present styles! Can't you hear the remarks from their sisters in front of the screen? The fact that the picture was made four years ago would have no effect on the scorn and derision which would arise on all sides.

WEITZEL.

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PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"Paid in Advance"

Six-Reel Universal-Jewel Production Tells Great Story of Canada and Alaska.

Reviewed by Robert C. McElravy.

A SPLENDID dramatic success is achieved in this six-reel Universal-Jewel production entitled "Paid in Advance." It was adapted to the screen by Allen Holubar, who produced "The Heart of Humanity." The new subject is a different type of story, but reflects in every stage of its development the same skilful hand that created the Canadian war epic.

The plot of this subject was suggested to the producer by a story by James Oliver Curwood. It ranges between the Canadian Northwest and the gold fields of Alaska, and maintains in both localities a finely suggestive atmosphere. The cast, so far as the principals are concerned, is made up entirely of screen favorites, and so excellent is the team work of these tried players that the numerous tense situations are raised to extreme dramatic heights.

Dorothy Phillips plays the role of a beautiful young Canadian girl who is lured to Dawson City under pretense that she can be of service as a nurse. She finds herself the one pure woman in a winterbound palace of pleasure, from which there is no escape. The only man in the place who retains his respect for a good woman is a degenerate miner, known as The Cur. It is to this man that the heroine sells herself, to escape a worse fate. The Cur's regeneration furnishes a strong climax to this vigorous, elemental story. A big subject, splendidly presented throughout.

Cast.

Joan, The Girl.....Dorothy Phillips
John Gray.....Joseph Gerard
Bateese Le Blanc.....Lon Chaney
Marie.....Priscilla Dean
Jim Blood.....William Stowell
Gold Dust Barker.....Frank Brownlee
Regan.....Bill Buress
Flap Jack.....Harry De More

Written and Directed by Allen Holubar.
Suggested by James Oliver Curwood.

The Story.

In "Paid in Advance," a Universal-Jewel production, Joan Gray, daughter of a Canadian fur trader, finds herself beloved by two men, who are objectionable to her, one named Bateese Le Blanc, and the other called "The Beast." Through the jealous lying of a half-breed girl, the two men fight a fatal duel under unusual circumstances, in which "The Beast" is killed. Joan suddenly finds herself the subject of malicious talk, and decides to go with her father to Dawson City, who has had a business offer from two men from the gold fields.

Joan's father dies on the long trip to the gold fields, and she arrives alone at the pleasure palace of Gold Dust Barker, her father's supposed friend. The girl finds herself a virtual prisoner among rough men and fast women. She learns that Barker's offer to her father had been simply a lure to bring her to this place.

Barker offers Joan the choice of giving herself to him alone or to "the crowd." Joan rebels and fights for a month to retain her virtue. But Barker persists and she finally confronts the crowd in the wine room and offers to marry the highest bidder. One man, a drunken miner known as "The Cur," still retains his respect for womankind. He bids a hundred thousand dollars for her, and wins. But in his efforts to hold her he finds it necessary to kill Barker and others. The regeneration of The Cur follows, and a year later he and Joan are reunited in Montreal under happier circumstances.

Program and Advertising Phrases: Splendid Dramatic Story of Canada and Alaska by the Producer of "The Heart of Humanity."

In Which Tense Situations are Raised to Extreme Dramatic Heights by the Wonderful Work of a Cast Composed of Screen Favorites.

Remarkably Well Rounded Photoplay with Unusually Effective Story, Cast and Direction.

Wonderfully Dramatic Story of a Good Woman Amid Evil Surroundings Who Marries a Degenerate Miner to Avoid a Worse Fate.

Advertising Angles: Play up both the star and director, linking them with The Heart of Humanity. Add that it is from a suggestion by James Oliver Curwood. Then take up detail suggestions such as "She was the one pure woman in the winter-bound palace of pleasure." "Lured to the Klondyke to serve as nurse, she sold herself to the highest bidder to

(*Continued on page 277*)

ZaSu Pitts Grieved at the Departure of This Fifth Avenue Bus.
It is taking away a precious cargo in "Better Times," the Robertson-Cole feature distributed by Exhibitors Mutual.

"Sahara," With Louise Glaum, Books in Buffalo

SO powerful did J. Parker Read, Jr.'s, production starring Louise Glaum in "Sahara" prove at the New York Strand for its premiere metropolitan engagement that the Mark-Strand Company has booked "Sahara" for first runs in its Buffalo Strand, its Syracuse Strand and in the four outlying or neighborhood houses in Buffalo. Contracts were signed for these cities during the past week by Moe Mark, president of the Strand organization, and Walter Hays, treasurer, with the W. W. Hodkinson Corporation.

Other big first-run contracts signed during the week call for immediate playing dates at the Rialto Theatre, Tacoma, and first runs in Birmingham, Montgomery, Galveston, Indianapolis and a dozen other large cities.

The Brooklyn Standard Union describes the popularity of the film as being "a stampede by the big exhibitors of the country to book the biggest and most appealing motion picture of the year." Not only are the foremost first runs of the country all contracted for "Sahara," which the Chicago Herald and Examiner acclaimed as "a picture sure to be one of the most talked of releases this year," but they have displaced other pictures to obtain heavy patronage with this powerful C. Gardner Sullivan drama that was personally supervised by Allan Dwan. In addition, all except two of the big circuits of theatres in the country have booked "Sahara," and of these two circuits one could not be taken on because the production had been booked by its competing circuits. Negotiations are now at the closing point for the only circuit in the United States not yet represented on the Hodkinson books.

To date eighteen Hodkinson branches have given trade showings, and reports from all tell of unusual exhibitor interest in the production. Nor is the widespread interest confined only to first-run exhibitors. In the Chicago territory, due to the smashing success scored by "Sahara" at the Lubliner and Trinz's Pantheon Theatre, and the glowing reviews of all Chicago critics, Hodkinson salesmen are reaping a contract harvest throughout Illinois.

Denver and Detroit are lining up second-run houses on the picture, reports from these territories revealing that few productions this year have impressed exhibitors as has this Louise Glaum production.

"Oakdale Affair" is a Mystery Story.

Edgar Rice Burroughs, the author of "Tarzan of the Apes" and "The Return of Tarzan," is taking more than usual interest in the picturization of his novelette, "The Oakdale Affair," which Oscar Apfel is producing for World Pictures, with Evelyn Greeley as the star. "The Oakdale Affair" is a mystery story entirely different from anything that Mr. Burroughs has heretofore written. The novelty of this theme so impressed Mr. Apfel that when he made his contract with World Pictures to produce a series of features, as a condition precedent to his contract, he insisted that one of these should be "The Oakdale Affair." This picture will be released on the World program on July 28.

"Shades of Shakespeare" Is New Christie Special

THE fourth of the Christie Specials titled "Shades of Shakespeare" has just been completed under the direction of Al E. Christie for release in July. Alice Lake is featured. With Miss Lake are Earle Rodney, Eddie Barry, Eugene Corey, Ward Caulfield and Al Haynes. For the sake of the plot a number of the Christie beauties were under the necessity of being unbeautiful in this production, since they appear at a disadvantage, dressed as unfortunate refugees in a shattered Belgian homestead.

"Shades of Shakespeare" is just what the title might imply, the story of an amateur play in which the hero and the villain and the stage hands and everybody else connected with the performance are so bad that the world's greatest playwright must have turned over once more in his grave.

The production is the first Christie picture in which Alice Lake has appeared, and also her first appearance as the head of a feature cast. Miss Lake, after the completion of the Christie special, will return to the Metro Company to apepar again with Bert Lytell, and may head later another cast for a Christie feature in two reels.

Tivoli Theatre Runs Russell Features.

"Bill" Russell is such a prime favorite with the clientele of the Tivoli in San Francisco that he is always billed for a solid week. "Some Liar," his breezy comedy of a coffin and cradle salesman, is booked for the week of July 6, and his latest picture, the mystery-adventure called "A Sporting Chance," will be on the Tivoli program for week of July 27.

Margarita Fisher Has Big Support in "Tiger-Lily"

ANOTHER of those strong all-star casts of which recent American productions have been able to boast appears in Margarita Fisher's forthcoming release, "The Tiger-Lily."

As "Carmina," nicknamed "Tiger-Lily" because of her purity, vivid beauty and fierce tigerlike grace, Miss Fisher is a young American-Italian girl assisting an uncle in the management of a quaint tavern frequented by the Italians of the settlement. The democratic American lover is finely protrayed by Emory Johnson.

J. Barney Sherry has the role of the young man's millionaire father who has set his son an example of international alliance by his own second marriage to an attractive Italian woman, a role interpreted by Mme. Rosita Marstini.

Beatrice Van plays the part of a haughty young society beauty who has been picked by both families as the proper bride for young David Remington, and who is quite ready to indorse the arrangement. George Periolat makes a picturesque Italian innkeeper. E. Elyn Warren, who in "Yvonne from Paris" was a happy-hearted Neapolitan violinist, shows himself equally skillful in delineating the opposite type of a vengeful Italian to whom the law of the vendetta is more sacred than the law of God. Another interesting Italian characterization is furnished by Frank Clark as "Antonio," a battered old organ-grinder.

Joseph Franklin Poland wrote the story, and it was directed by George L. Cox. It will be released July 27.

Oleon Showman Celebrates Anniversary of Big "U

AN EXAMPLE of the whole-hearted spirit with which the exhibitors throughout the country responded to Universal's invitation to celebrate its anniversary month of June by booking some of its productions during that period is the case of Fred. C. Bitner, owner of the Havens Theatre, Oleon, N. Y.

Mr. Bitner was so enthusiastic over the idea of joining the festival that for the week of July 7 he has booked a double Universal bill every day, one feature and one comedy in each program, as follows: For Monday, "The Light of Victory," starring Monroe Salisbury, and "Society Stuff," a two-reel comedy, was billed; Tuesday, "A Fight for Love," with Harry Carey, and "Guilty," a Lyons and Moran comedy, will be shown; Mae Murray's "What Am I Bid?" followed by "Swat the Flirt," a comedy, will occupy the program; Wednesday, "Fire Flingers" and "Straight Crooks"—the first starring Rupert Julian and the second a Lyons and Moran comedy, will fill the bill Thursday, while "The Amazing Wife," with Mary MacLaren, and another comedy, "How's Your Husband," are booked for Friday.

The week's program concluded with "The Exquisite Thief," Priscilla Dean's vehicle, and "Strike Breakers," a happy medium for Lyons and Moran.

Prisoners See "Humanity" Film.

On Sunday, June 15, Universal's picture, "The Heart of Humanity," was shown to the inmates of the Nebraska State Penitentiary. This special showing was arranged by J. H. Calvert, of the Nebraskan Universal Exchange, and H. M. Hillman, manager of the Sun Theatre in Lincoln, Neb. Mr. Calvert has been supplying the Nebraska state institutions for more than two years with commercial reels free of charge. During the recent showing of "The Heart of Humanity" at the Sun Theatre the warden of the state prison witnessed the show, and asked Mr. Hillman if it could be shown to the inmates of the prison. Arrangements were then completed to show the great picture.

REVIEWS AND ADVERTISING AIDS (Continued)

escape a more dreadful fate." "There was one man in the Klondyke who did not think $100,000 too much for a virtuous woman."

Advertising Aids: One, three, five and twelve-sheets. Various stills. Heralds in Rotogravure. Window cards. Lobby displays. Advertising book. One, two and three-column cuts.

"Young America"

Bloxbe Film Corporation Presents First Two Pictures of Series of Two-Reel Patriotics.

Reviewed by Margaret I. MacDonald.

THE first two pictures of a series of twelve two-reelers, each presenting one of our war heroes in the role he played in his individual act of heroism on the battlefield of France, were shown at Wurlitzer Fine Arts Hall, on Tuesday, July 1. These pictures are being handled by the Bloxbe Film Corporation, Inc., and were directed by Philip Van Loan, who also arranged the scenarios.

In the pictures shown, the star actors were Charles Scala, an employe of a green grocer in New York's Italian section, and Howard Cooper and Barney Tovin, ready made clothiers of the Bronx. The first named, Charles Scala, spent some time in a German prison camp, from which he escaped under thrilling circumstances. He not only made good his escape, but brought back a half dozen German prisoners. The picture, which opens previous to his call to arms, shows him at work at the green grocer's, and introduces a sweetheart, and a rival sailing under false colors. Scala meets and kills him in self-defense on his way back to the American lines, according to the author.

The second of the series introducing Cooper and Tovin has a stronger vein of interest than the first. The fact that the two men, partners in business in America, meet on the battlefield under extraordinary circumstances supplies an unusual situation. Barney Tovin enlists in the American army, and in France is sent on the dangerous mission of reestablishing a line of communition in "no-man's-land." The presentation of this period of the story is very well done, showing each stage of the dangerous journey, the repairing of the telephone line, the unearthing of a machine gun nest, and Tovin's rescue by his friend and partner, who entered the army under the draft, when a shell has felled him and killed the Germans. The return to America, the reunion and the rounding up of the love story in which both are in love with the same girl, close an interesting episode from the late war.

The pictures, viewed from a dramatic standpoint, might be open to criticism. The fact remains they are interesting because they remind us once again of the splendid part the American soldier played in the war. The boys themselves have acquitted themselves well as "picture actors." In fact, Barney Tovin took to it like a duck to water, bringing to the portion of the picture dealing with the carrying out of his dangerous mission a realism that might be envied by some of those older in the game.

"Cupid Forecloses"

Regulation Novel Adapted to the Screen Vitagraph Picture Starring Bessie Love Offers Fair Entertainment.

Reviewed by Edward Weitzel.

TAKEN from Florence Morse Kingsley's novel, "Hurrying Fate and Geraldine," the Vitagraph has renamed the story "Cupid Forecloses," and given the leading part to Bessie Love. As a picture it is considerably overburdened with motives and the plot does not get out of well-worn grooves. The material, however, is clean, and in its new form offers fair entertainment for the average film patron. Much care has been taken with the production. The locations are in keeping with the demands of the story, and director David Smith has preserved the correct atmosphere to all the scenes.

Bessie Love, as the school teacher, Geraldine Farleigh, is consistent to the character at all times. The part is what is known as a straight one, and the star does not have a chance to put in those clever comedy touches she knows so well how to handle. Wallace McDonald looks and acts like a real chap in the character of Bruce Cartwright.

Bessie Love
Seen as the little schoolmar'm in "Cupid Forecloses."

The rest of the cast is satisfactory. Several of the titles are entirely too stiff and unnatural to represent the conversation of ordinary human beings.

Cast.

Geraldine Farleigh.....Bessie Love
Mrs. Farleigh.....Dorothea Wolbert
Bruce Cartwright.....Wallace McDonald
Oliver Brown.....Frank Hayes
Jim Connors.....Jim Donnelly
Mrs. Connors.....Aggie Herring
Rufe Tinker.....Jake Abram
Aunt Adelaide.....Anne Schaefer
Nat Farleigh.....Gordon Griffith
The Postmaster.....Otto Lederer

Story by Florence Morse Kingsley.
Scenario by S. Olmstead and E. J. Montague.
Directed by David Smith.

The Story.

A debt for $3,000 contracted by the grandfather of Geraldine Farleigh causes most of the trouble in "Cupid Forecloses." The money was borrowed from General Fisk, and his heir, Bruce Cartwright, puts the matter in the hands of the law firm of Bullers & Smith. When Smith arrives to collect the money he finds that the granddaughter is supporting the family by teaching school, and that the only way he can collect is to foreclose the mortgage and sell the property. The lawyer is attracted by Geraldine, and when she refuses to encourage him he starts to put the law in motion. Geraldine at once writes to young Cartwright for more time, and receives a letter signed by the name of Bullers. It states that the writer has been asked by Mr. Cartwright to visit the Farleigh place and talk the situation over with her.

Bullers arrives. He is young and handsome, and promises to get Cartwright to give her more time. Bullers is as good as his word, and Geraldine and he are apparently about to fall in love with each other, when a new turn in affairs takes place. The daughter of the village postmaster returns from the city, where she has been at school. Shortly after this she and Bullers elope. Geraldine is greatly hurt, but she hides her feelings and tries to raise the money to pay off the mortgage and save her mother, her aunt and her young brother from losing their home.

A letter from the postmaster's daughter brings the news that she is now Mrs. Bullers. One day Bullers returns to town and denies this statement in the presence of Geraldine and the postmaster. The enraged father starts to thrash him, and Geraldine hurries away. Just then Mrs. Bullers arrives, accompanied by a strange man. He is the real Bullers. The other chap is Cartwright. He carried the postmaster's daughter off so that she might marry his friend, Bullers. Cartwright jumps into his car and speeds after Geraldine. Everything is explained, a receipt for the money is found and Cartwright embraces the school teacher without further delay.

Program and Advertising Phrases: Screen Adaptation of a Florence Morse Kingsley Novel, "Hurrying Fate and Geraldine."

See Clever Little Bessie Love in a Different Kind of a Part Which Demonstrates Her Versatility.

Romantic Love Story of a Girl Who Taught School to Support Her Invalid Father and Finally Won a Wealthy Husband.

The Story of a Mortgage Which "Cupid Forecloses," with Bessie Love in the Leading Role.

Advertising Angles: Play up Miss Love for your selling point, making what capital you can of the fact that the story is taken from "Hurrying Fate and Geraldine." For the story angle use, "She fell in love with the man who eloped with the postmaster's daughter. When he returned and said he was not married she almost wanted to see him thrashed—but there was an answer and it was the right one, and she—well, what do you suppose?"

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"A Man's Country"

Alma Rubens Plays Western Heroine in Robertson-Cole Five-Part Production.

Reviewed by Margaret I. MacDonald.

THERE is not a great deal of merit in the Robertson-Cole production, "A Man's Country," if viewed from the critic's corner. It belongs to the school of melodrama, the kind that is loved by the ordinary throng; but

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Not Slapstick—Ralph Ince Directing Eugene O'Brien in "The Perfect Lover."
A view "teaming" with life from Eugene O'Brien's first Selznick picture.

Law or No Law, Robertson-Cole Erects a Fifty-foot Barroom in "A Man's Country"

THE spectacular screen version of "A Man's Country," a Robertson-Cole feature starring Alma Rubens, which will be distributed by Exhibitors Mutual, is one of the costliest pictures ever turned out of the Brunton studios. Out of a maze of lumber and other material grew the wild Western town of Huxley's Gluch, dating back to the early settlement period of California, which cost the producers more than $30,000 to erect. Perfect "forty-nine" atmosphere was created in the confines of the Brunton lot.

Streets and buildings were erected for this setting, and complete inside and outside structures built for this story of the golden West that was. The main street in this phantom town of filmdom was more than a thousand feet long, with stores, bank, post office, church and the big Washington Hotel of 1850 barring the lower end of the street, looming up as an impregnable reminder of the California that has been absorbed in the progress of civilization.

Has Big Dance Hall.

Oliver Kemp's dance hall, an excellent reproduction of a structure of the early days, covered an area of over eighteen hundred square feet, with a fifty-foot bar and a long rail that breathed an environment of the early days when guns were notched to the hilt, and an exceedingly wide gulf existed between the good and bad of a community. The gambling appliances in the dance hall are all in perfect keeping with the times, and some of the devices were in actual use in the days of forty-nine.

Henry Kolker directed the production. No expense was saved in combing all California for early settlers to play in this unique startling feature. Men were brought from the mountain and mining districts. Some of the old settlers are over ninety years of age, gray and grizzly and bent with age. But they were full of pep and spry as crickets in the dance scenes in Oliver Kemp's dance hall. There was no false hair or grease paint used by these hoary citizens of the past, the long gray beards were "all wool and a yard wide."

Joseph Dowling appears as town marshal of Huxley's Gulch. In the shooting and gambling scenes, Lon Chaney and Alfred Hollingsworth did some regular Western fighting over the gambling tables.

Del-The Theatre Changes Policy.

A "reinforced concrete" policy of changing the screen program daily which has remained in effect since the existence of the theatre has just been broken at the Del-The, one of Detroit's most pretentious neighborhood houses, after Charles A. Loder, lessee, and Edgar Sullivan, house manager, were present at a screening of some First National Exhibitors' Circuit productions. Immediately after the screening, Loder informed Harry Scott, First National's Detroit representative, that he had decided to swerve from the Del-The's daily change policy. As a result he booked "Daddy Long Legs" for the first four days of the following week, and "Mary Regan" for the remaining three days.

Paramount-Flagg Comedy Satirizes Economy Craze

THE economy craze which swept the country as a result of national war activities is satirized by James Montgomery Flagg in his new Paramount comedy "The 'Con' in Economy," which is released June 29. The moral of the story is not to economize unless you are quite sure you can afford it.

Elise Bartlett and Arthur Houseman are the featured players in this brochure. They protray the roles of wife and husband who have novel ideas regarding economy. The wife is a victim of the craze, and, after discharging her maid, she buys all sorts of things because they are cheap, wears abbreviated skirts and loses a fortune in Wall street. When steel goes up, she buys a flock of safety razors to get ahead of the steel magnates.

Of course, this sort of economy is expensive, and, when the husband loses his bank roll in a poker game at the club whither he has gone to save money, the climax is reached.

Gives Views of the Frigate "Constitution."

Advice to the lovelorn, how to make your way safely out of jail, how elephants are manicured, and the history of the "divorcities," or divorce-germ, are some of the subjects shown in the highly diverting and instructive edition of Universal's New Screen Magazine for this week. It is the twentieth of the series.

Of historic interest is the first scene shown. The Frigate "Constitution," nicknamed "Old Ironsides," is seen docked at the Boston Navy Yard. An intimate view of this veteran seahound that is one hundred and twenty-two years old and has survived three wars follows.

Exhibitors Co-operate in Pathe Honor Sales Month

EXHIBITORS in all part of the United States are joining hands with Pathe sales organization in an effort to make the month of June—Pathe Honor Month, named in honor of the recent visit in America of Charles Pathe—the greatest in the history of the concern.

The fact that the exhibitors are keenly interested in the outcome of the contest is indicated by the following telegrams taken at random from the sheaf that has been pouring into the home office ever since the contest was announced. The telegrams are addressed to Mr. Pathe himself:

The wire from Max Gold, of the Lyric, Majestic and Strand theatres, Paterson, N. J., reads: "If you have released anything which I have not booked, have salesman call on me. Want to be booked 100 per cent. Pathe product during Pathe honor month. Good luck."

"Accept my sincere congratulations on your dedication of the month of June as Pathe honor month. You deserve every encouragement that the industry can give you. It is with pleasure that we will give all the business possible, not alone during June, but every month thereafter," is the telegram from C. E. Tipton, Manager Lyric Amusement Company, Huntington, W. Va.

"Dombey and Son" Shows Characters of Real Life

ALTHOUGH most of Charles Dickens' novels were appropriate only to some particular period, the theme of "Dombey and Son" remains the same for all time and all countries. The producers took advantage of this fact to build a big production around this great story.

Of course, one of the main reasons for the charm and long life of Dickens' works is the fact that his cleverly drawn characters are met face to face in everyday life. An Oliver Twist, a Fagan, a Dombey, a Little Nell, a Carker or an old Sol appear so frequently that any interesting character is apt to be likened to a Dickens' character. Bearing this in mind, the picture of "Dombey and Son" not only tells this intensely dramatic story without sacrificing any of its thrills or heartthrobs, but the producers have adhered faithfully to the character drawings, thus bringing home forcibly to the audience the amazing variety of characters and the abundance of incidents born of the boundless wealth of Charles Dickens' imagination.

Fairbanks Advertising Is Linked Up with Prize Fight

THE management of Loew's Valentine, Toledo, O., linked up the advertising of the Artcraft picture starring Douglass Fairbanks, "The Knickerbocker Buckaroo," with the Willard-Dempsey fight, regarding which all Toledo has been talking for the past six weeks.

The athletic prowess of the star was seized upon as the main talking point. "Would Douglas Fairbanks have a chance for the heavyweight championship?" was the line which led off the advertisement under a picture of the star in a boxing pose. Below this in two columns running the full length of the page were seven paragraphs, each telling of some accomplishment of the star's and each headed with "DOUG" in large type.

How such an advertisement was bound to catch the eye of the readers of the paper, particularly when the fight was the most talked-of event in the city, is easy to understand. The advertisement ran on the entertainment page of the Toledo News-Bee and easily dominated the whole page.

REVIEWS AND ADVERTISING AIDS (Continued)

the reins of production have not been governed by skilled hands. There is, for instance, action in plenty, enough gun play to satisfy the obsessions of the small boy or melodrama loving adults; but the convincing tone that should make one follow with increasing interest the characters and plot of a story is lacking. The thrilling days of California's '49 should have inspired a better story, and infinitely better direction than is evident in "A Man's Country." As presented, the outline of the plot is not clear.

Alma Rubens' work is the saving grace of the production. She is at all times natural and pleasing as Kate Carewe, and carries well the role of the "bit of tinsel" in the mining camp.

Cast.

Kate Carewe.....Alma Rubens
Ralph Bowen.....Albert Roscoe
"Three Card" Duncan.....Lon Chaney
Marshall Leland.....Joseph Dowling
Ruth Kemp.....Edna May Wilson
Oliver Kemp.....Alfred Hollinsworth
Connell.....Phil Gastrock

Story by John Lynch.
Director—Henry Kolker.

The Story.

The story of "A Man's Country" follows a brief bit in the career of a young woman, Kate Carewe, who spends much of her time at the dance hall of the village saloon. A young minister comes to town and endeavors to clean it up, and appears on the scene when a notorious gambler shoots and kills the saloon keeper. A second shooting takes place later when the same man kills his partner at cards. Kate aroused by the gambler's actions, plays him for the saloon and wins. About this time a plague breaks out in the village, and the inhabitants flee to the hills, leaving Kate, the minister and a couple of orphan children, for whom they are caring, alone at the tavern. The close of the story finds Kate in love with the minister and ready to join him in plans of salvation.

Program and Advertising Phrases: A Melodrama of the Golden West in the Days of '49.

Alma Rubens in a Fine Interpretation of a Western Dance Hall Girl Who Proves She Is True Blue When Misfortune Comes.

The Story of a Dance Hall Girl Who Won the Love of a Minister.

How a Girl Reared Amid Evil Influences Found Happiness in Helping Others.

Advertising Angles: Play up Miss Rubens in a stirring melodrama. Advertise it as a play of action and direct your appeal to the lovers of melodrama. Get what you can out of the melodramatic angle.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet. One, two and three-column mats, thumbnail and program cover cuts. Announcement slide. Eight 11x14, eight 8x10, and two 22x28 photo gelatines.

"Girls"

Paramount Presents Marguerite Clark in a Bright Comedy from the Stage Success by Clyde Fitch.

Reviewed by Louis Reeves Harrison.

A CHEERY little comedy, not a dark note in it, "Girls" could stand on its own merits as a screen product with any good cast. It is well constructed by the scenarists Clara Beranger and Alice Eyton, admirably handled by director Edwards and sparkles with bright lines in the sub-titles, but it would be a pity to leave out Marguerite Clark. She is hardly a representative man-hater in appearance—it is almost impossible for her to register wrath—but she is delightfully feminine, and her expressive features are almost constantly busy with intelligent revelation of what is supposed to be passing in her mind. Her characterization as the leader of a man-hating group of man-loving girls is a gem of portraiture. All the other "girls" are well impersonated, the entire cast responding to the sunny mood of the story, the subordinate role of the man-crazy female getting a full share of the laughs. The story is, however as light as a feather—it simply floats along—but it is entertaining, and it therefore has the best reason for existence.

A fine audience at the Rialto enjoyed this Paramount product, the artistic presentation, of course, contributing heavily to the general pleasure. "Girls" should form a pleasing addition to almost any program.

The Story.

Three of the characters in the Paramount production, "Girls," Pamela Gordon and her chums, Violet and Kate, room

Marguerite Clark
Giving the anti-prohibition "high sign" in "Girls."

together, two using the bed by turns and one the Morris chair. Over the door Pamela has placed a sign, "No MEN Shall Cross This Threshold," and terrible oaths are sworn that none of the three will ever, ever wed. Then comes Edgar Holt, chased by an irate husband whose wife he has not sought, and does cross the threshold in a hurry, locking the door behind him, excitedly unaware that three young ladies have just retired in the room he has so hurriedly entered. He cannot leave by the door without compromising a lady, so he is ejected by Pamela across a narrow court by means of an ironing board into the room of a romantic old maid.

Holt becomes fascinated before leaving Pamela, and seeks to aid her through a mutual friend, succeeding first in giving her a vacation in the country and later securing her a position as confidential secretary with his own firm. Pamela is firm, however, in repelling all his advances, though she becomes sore at heart over it, particularly when the two other members of the man-hating club yield to their natural instincts of man-chasing and secure husbands.

Pamela holds the fortress against young Holt when he feels sure he has won her heart, refusing him admittance to her room, then regretting it miserably. But he is enterprising. He gets there by the means by which he was once ejected. He starts to cross the narrow court on a shutter, and breaks through it on the way. Pamela is forced to rescue him, taking him into her arms, and, at last she yields gracefully, surrenders, to become his prisoner of love for life.

Special Service Section on this production, appearing elsewhere in this issue, furnishes complete exploitation suggestions together with program and advertising phrases, advertising angles, cast and advertising aids.

"Colonel Bridau"

Adaptation of the Balzac Novel, "La Rabouilleuse," for Entente Film Corporation, Inc., Lacks Dramatic Intensity.

Reviewed by Margaret I. MacDonald.

A SHOWING of the six-part French production, "Colonel Bridau," which is an adaptation of the Balzac novel, "La Rabouilleuse," at the Wurlitzer Fine Arts Hall, suggested to the spectator that a revision of subtitles and a reassembling of scenes would be effective in correcting some of its mistakes.

The Balzac story of the Napoleonic period contains plenty of material for a good screen production, and interesting situations in plenty. But the production, as it stands, is devoid of dramatic intensity. The story is told in a poor narrative style, and the picture construction is otherwise poor. Its style is old fashioned, and the acting with one or two exceptions, is of the conventional order. The spontaneity and technique present in the best stage and screen efforts is often absent in "Colonel Bridau."

It would not be fair to neglect to comment on the charming personality of Pepa Bonafé, who is one of the delightful figures of the picture. Ralph Marianus and James De Ross also do good work. The production would benefit greatly by being cut down.

Cast.

Flora Brazier.....Pepa Bonafé
Madame Bridau.....Jennie Vitti
Marietta.....Nelly Pintus
Vedie.....Ida Bruni
Colonel Philippe Bridau Chevalier, Ralph Marianus
Max Gilet.....James De Ross
Jean Jacques Rouget.....Fario Ferrarese
Duke of Monfrigneuse.....Philip Ricci
Joseph Bridau.....Nicholas Crespi

Directed by Joseph Pintus.

The Story.

The incidents on which "Colonel Bridau" is founded are laid in the Napoleonic period, and center about a conspiracy to rob a rich old man, Jean Jacques Rouget, of his fortune.

The conspiracy is hatched by Flora Brazier, a pretty young woman who has been adopted by the old man, loved by him, and surrounded with luxury, and an ex-Napoleonic officer, Max Gilet. Colonel Philippe Bridau, of Napoleon's body guard, the profligate nephew of Rouget, dis-

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Robertson-Cole Heavily Booked in Minneapolis

JUST to prove that "Better Times" is coming, Manager Mantzke, of the Minneapolis branch of the Exhibitors Mutual, last week wired the home office that every print of Robertson-Cole features allotted him for July had been booked solid for the entire month. Manager Mantzke reports heavy bookings on "The Turn in the Road," "The Man Who Turned White," "Diane of the Green Van," Beatriz Michelena in "Just Squaw" and other Robertson-Cole specials.

Charles Perry, manager of Ruben and Finkelstein's Strand Theatre in Minneapolis, booked "Captured by Cannibals," second of the Martin Johnson South Seas series, for the entire week of June 22. Bill Mance, manager of the Lyric, another Ruben Finkelstein theatre, played Sessue Hayakawa's "The Courageous Coward" during the week of June 29.

Practically every leading exhibitor in the Minneapolis territory is now playing Robertson-Cole features.

"The Better Wife" Tells of Romance in England

SELECT PICTURES' forthcoming attraction, "The Better Wife," which is presented by Clara Kimball Young and her own company, is described as the story of an American girl's romance in England and the Continent. The picture will be released during this month, and work is now being rushed on the exhibitors' advertising, including the lithographs, lobby displays, cuts, mats and press book.

In "The Better Wife," Miss Young is seen as Charmian Page, the daughter of a wealthy American business man, who is touring England and the continent. While in England, Charmian visits her friends, the Kingdons, and through them becomes acquainted with Sir Richard Beverly, a character which is played by Nigel Barrie, Miss Young's leading man.

The role affords Miss Young opportunity for wearing some of the loveliest gowns she has ever shown on the screen.

Blackton Company Returns from Location.

J. Stuart Blackton and his cast and staff returned to New York last week after a ten days' sojourn in the Cumberland Mountain region, where exteriors for "Moonshine and Shadow," his newest production, were filmed. This feature, which will be the first release of his new organization, the J. Stuart Blackton Feature Pictures, Inc., is now being completed for fall release under distribution plans to be announced later.

On location with the producer were Jack Martin and his studio staff, who preceded the company and superintended the erection in the mountains of a typical Cumberland region cabin which was used for both interiors and exteriors; Stanley Olmsted, scenario writer, who collaborated with Commodore Blackton on both the story and the scenario of "Moonshine and Shadow," and Sylvia Breamer, Margaret Barry, Robert Milasch, Slim Rube, Jay Strong and J. Stuart Blackton, Jr.

Florence Evelyn Martin.
Co-starred with Guy Empey in Select's "The Undercurrent."

Work Progressing Steadily on "Impossible Susan"

DESPITE the heavy rains of the last week work on the second Virginia Pearson production, "Impossible Catherine," is rapidly nearing completion. The company is still at Lake George, where the final scenes are being taken under the direction of John B. O'Brien, director general of the Virginia Pearson Photoplays, Inc.

The unusual beauty of the surrounding country serves as a picturesque background for the story, which concerns itself principally with the unconventional pranks of Catherine Kimberly, the heroine. In portraying her, Virgin a Pearson gives to the screen a type entirely new from the characterizations she has given in the past.

William B. Davidson, playing opposite her, is cast in a role that is very much to his liking. As John Henry Jackson, nicknamed "Stonewall," he sets upon himself the arduous business of taming the impetuous Catherine.

"A Very Good Young Man" Is New Washburn Comedy

BRYANT WASHBURN'S next Paramount picture, "A Very Good Young Man," is released July 6 by the Famous Players-Lasky Corporation. It is another light comedy production.

In this picture Mr. Washburn plays the role of LeRoy Sylvester, a model young man, who works in the public library. He is in love with a beautiful girl who tells him that inasmuch as he has never sown his wild oats she fears he will lead a wild life after they are married, and thus cause her unhappiness.

The adaptation of the story was written by Walter Woods from the three-act play of the same title by Martin Brown. Donald Crisp directed, and C. Edward Schoenbaum was cameraman.

The supporting cast includes Helene Chadwick, Julia Faye, Wade Boteler, Sylvia Ashton, Jane Wolf, Helen Eddy, John Burton, Anna Q. Nilsson, Parks Jones, Mayne Kelso and Jack Stark.

Report Big Bookings on "A Dangerous Affair"

"A DANGEROUS AFFAIR," the first of the series of four special productions produced by Charles Miller for release by Frank G. Hall, vice-president of the Charles Miller Productions, Inc., is now booking through the Film Clearing House exchanges to substantial business, it is reported by the branch managers.

The first of Mr. Miller's series presents an all-star cast headed by Herbert Rawlinson, Florence Billings and Stuart Holmes, and offers a story with the three big dramatic elements—adventure, romance and mystery—playing prominent parts in the plot.

Those who have seen "A Dangerous Affair" at private review showings pronounce it a picture with more than the average advantages.

Emmett J. Flynn
American director who produced "Yvonne from Paris" and "A Bachelor's Wife" and who is now making a William Russell picture.

Publicity Drive Speeds Up Bookings on Pathe Serial

PATHE'S huge billboard, newspaper, trade journal and fan magazine advertising and publicity campaign for the Western Photoplays serial, "The Great Gamble," to be released on August 3, is bringing results which promise to surpass bookings on any serial distributed through Pathe.

With release date still six weeks away, each one of Pathe's thirty branch offices is busy signing up exhibitors in all parts of the country. The one thousand or more exhibitors who book Pathe serials on standing order were among the first to sign for the new serial and to their number will be added a great many exhibitors who have never before played serials.

Bookings were speeded up in the New York territory by the trade showing at the New York Roof Theatre on Friday, June 20, arranged by W. E. Raynor, manager of the New York branch. Nearly 300 exhibitors were present, and showed their enthusiasm by applauding the various stunts of Charles Hutchison, who is co-starred with Anne Luther.

Final Interiors Being Made on "The Wolf."

Earle Williams and the entire cast of "The Wolf" have returned to Los Angeles from Lake Tahoe, where they have completed the outdoor work on the picturization of Eugene Walter's play. A few scenes are yet to be made at Vitagraph's Hollywood studio. Director James Young is confident that "The Wolf" will be the best Earle Williams feature as yet produced at the West Coast studio. In Mr. Williams' supporting company are Brinsley Shaw, George Nichols, Jane Novak, Robert McKim, Billy Mason and Beulah Clark.

Strand to Show "The Veiled Adventure."

Constance Talmadge's recent Select picture, "The Veiled Adventure," has been booked at the Strand Theatre, of New York, through the efforts of Branch Manager Henry Siegel, of the New York exchange. This comedy-plus-drama was written for her by Julia Crawford Ivers, was directed by Walter Edwards and has as Miss Talmadge's leading man Harrison Ford. The production will be the feature attraction at the Strand Theatre during the week of July 6.

REVIEWS AND ADVERTISING AIDS (Continued)

covers the conspiracy, stepping into the scene just in time to prevent his uncle from signing a paper which was calculated to relieve him of his entire fortune. Philippe at the same time reveals to Rouget the deceitful part which Flora had been playing toward him in leading him to believe that she reciprocated his love, while she has secretly loved Gilet.

Philippe's act so pleases his uncle that he agrees to share his fortune with his family, who have been deprived of the necessaries of life through his greed.

Program and Advertising Phrases: Thrilling and Romantic Story Based on Well Known Novel by Honore de Balzac, Master of French Literature.
Not a War Picture, But an Absorbing Story of the Napoleonic Period Dealing With Glory, Gold and Avarice.
Stage Play Made Famous by Otis Skinner Presented in Screen Form by Excellent Cast of International Actors.
Introducing a New Screen Vampire, Pepa Bonafé, an Actress with Wonderful Ability and Charming Personality.

Advertising Angles: You have no known stars to offer, so make your chief play on the fact that this story is taken from Balzac and was also presented as a stage success under the title, "The Honor of the Family," with Otis Skinner in the leading role. Direct your advertising chiefly to the better class of patrons. You can gain some interest for the cast through the fact that the players are not known here.

Advertising Aids: One one-sheet, one three-sheet, one six-sheet. One 30x40, and one 40x60 lobby display. Two 22x28 hand colored photographs, sets of 8x10 photographs, illustrated booklets, press sheets, heralds, cuts, slides, and novelties.

"Prudence on Broadway"

Triangle Special Production Features Olive Thomas in Story of Pennsylvania Quakers.

Reviewed by Margaret I. MacDonald.

OPPORTUNITIES for Olive Thomas are not running wild in the Triangle special "Prudence on Broadway." She is pretty and demure as the Quaker maiden, but the generally colorless style of the production has deprived her of a chance to exercise her talent.

The picture presents a wholesome story without much "punch." Too many sub-titles interfere with the action of the picture, bearing the burden of clear definition. And the action itself is definition. And the action itself is sluggish, with the players relying too much on "posing" in trying to put over the intention of the story.

The plot is at fault for not providing more interesting situations and smarter detail, and it would be difficult for the director to make much of the material in hand. The picture will, however, please the average audience because of the quaint sweetness of its general plan.

Cast.

Prudence.....Olive Thomas
Grayson Mills.....Francis McDonald
John Melbourne.....Harvey Clark
John Ogilvie.....John P. Wild
Mrs. Ogilvie.....Alberta Lee
Mrs. Allen Wentworth.....Lillian West
Mr. Wentworth.....Edward Peil
Kitty.....Mary Warren
Mrs. Melbourne.....Lillian Langdon
Miss Grayson.....Claire McDowell

Story by Catherine Carr.

The Story.

The central figure of the story, "Prudence on Broadway," is a pretty Quaker maiden, whose father is of the stern, old fashioned sort. Prudence, outwardly devout, but inwardly imbued with a love of gaiety, is sent to a fashionable boarding school for the purpose of coming in contact with the devil, who she is expected to conquer. Here she joins in the usual school girl pranks, and because of her seeming demureness, escapes the blame that should be hers.

A visit to a city relative brings her in further contact with the wicked world. Here she attracts the attention of a wealthy young man, and is further pursued by a married man. The latter lures her to an inn to dine with him, with the promise that he will give her back a bank note for money that he has loaned her on a gambling debt. She works a clever ruse, by which she gains possession of the check through a promise to get him back certain letters which he had written to an actress with whom he has had an affair. The fact that only one of these letters is in her possession places her tormentor in an uncomfortable position, when he discovers that he has been tricked.

The picture closes with Prudence becoming engaged to her wealthy young suitor.

Advertising Angles: Make your strong appeal the fact that in this play Miss Thomas is seen as a demure young Quakeress; a part strongly contrasting with her recent vehicles. Try such lines as "Did you think dashing Oliver Thomas could play a demure little Quaker Maid. See Prudence on Broadway and you'll say she can." "She was sent to boarding school to learn to lick the Devil and—well, she didn't get the worst of it." Make an extra bid with lithographic paper showing her in costume.

Olive Thomas
Appropriately prudent in "Prudence on Broadway."

Program and Advertising Phrases: Dainty Olive Thomas in the Attractive Role of a Quaintly Sweet Quaker Maiden.
The Story of a Quaker Girl, Outwardly Devout, but Inwardly Imbued with a Love of Gaiety.
When the Stern Father Sent His Demure but Mischievous Daughter to Broadway, Things Began to Happen which You Will Enjoy.
Her Father Sent Her to a Fashionable School to "Meet and Conquer the Devil." Did She? "Prudence on Broadway" Will Show You.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

"The Uplifters"

May Allison in Metro Picture of Rather Meager Entertaining Qualities Makes a Personal Hit.

Reviewed by Edward Weitzel.

WALLACE IRWIN is up to date in his story, "The Uplifters," which appeared in the Saturday Evening Post, but his supply of humor must have been running somewhat low at the time he wrote it. Used as a vehicle by Metro for May Allison, it does not measure up to the clever material which has fallen to the lot of the blonde star in her later pictures. The story is a satire on the bolsheviki and the rest of the long-haired cranks that will do anything to avoid honest work. There are several amusing scenes in the picture, but it lacks the snap and go of good comedy.

No fault need be found with the production. It was directed by Herbert Blache, and has a competent cast. May Allison puts the charm of her personality into the character of Hortense Troutt, and makes everything possible of the young stenographer who hopes to improve her condition by giving up her job with a reliable firm and going to work for a leader of a new movement for the uplift of humanity. Pell Trenton is a straightforward appearing young man that fits snugly into the part of Saul Shilpick, Jr., and Kathleen Kerrigan does a neat character role in the person of Harriet Peebles Cull.

Cast.

Hortense Troutt.....May Allison
Saul Shilpick, Jr.....Pell Trenton
Saul Shilpick, Sr....Alfred Hollingsworth
Harriet Peebles Cull...Kathleen Kerrigan
Elsa.....Caroline Rankin
Larry Hoden.....Howard Gaye
Larry's Wife.....Lois Wood

Story by Wallace Irwin.
Scenario by George D. Baker.
Directed by Herbert Blache.

The Story.

"The Uplifters" starts off with Hortense Troutt, a stenographer in the office of the Shilpick firm, with fine prospects ahead of her. She has a good job and young Shilpick is deeply in love with her. Hortense has a mind of her own and concludes to ignore the young man. One night she goes to a meeting of the Button Makers' rally and hears Harriet Peebles Cull lecture, and learns that she and the rest of the office force are slaves of industry. The elder Shilpick is blessed with a hasty temper, and when, the next day, he gets on the girl's nerves, she throws up her job, goes to the Cull woman and announces she wants to be one of the uplifters. Harriet, who knows how to look out for number one, offers to make Hortense her comrade and to share her home with the ex-stenog. The girl accepts, and soon finds that she has become general servant to the establishment. She is so infatuated with her new life and her exalted purpose that she scrubs and cooks and allows herself to be courted by a long-haired reformer who turns out a believer in free love and already has a wife.

Young Shilpick finds out where Hortense is staying. He pretends to seek

(*Continued on page* 283)

Little Ben Alexander Consoles Clara Kimball Young in "The Better Wife."
Select is distributing this feature, made by Miss Young's own company.

Marjory Daw Has Leading Female Role in First United Artists Fairbanks Film

DOUGLAS FAIRBANKS' first release through United Artists Corporation is rapidly rounding out, and the atmosphere at the Hollywood studios, where the production is being made, indicates extreme optimism on the part of the star and his associates over the success of his first independent release.

Marjory Daw is playing the leading female role. This is the sixth picture in which Miss Daw has played opposite Fairbanks. Miss Daw is an ideal type for the young American girl, and, when it is remembered that Doug uses rather extreme and heroic methods in rescuing damsels from predicaments, it stands to reason that it requires some experience to play heroine to his hero.

Frank Campeau, who has been associated with Fairbanks for over a year, plays the heavy role. His good work in many of the recent Fairbanks productions, particularly in "The Knickerbocker Buckeroo," has gained for him as much popularity on the screen as he enjoyed on the stage, when he created the role of "Trampus" in "The Virginian" and when he played "Joe Garson" in "Within the Law."

Sam Sothern, a famous London and New York actor, and brother of E. H. Sothern, makes his first screen appearance in the new production. Mr. Sothern has a good part in the Fairbanks picture, and both on this side of the Atlantic and in London his screen debut will be looked for with anticipation by his host of friends.

Albert McQuarrie will also be one of the main supports in the new production. Mr. McQuarrie had a good part in "The Knickerbocker Buckeroo," and, in addition to his work in the picture, he is serving as an assistant to Director Joe Henaberry.

The camera work of the new production will be under the supervision of First Lieut. Victor Fleming. Lieut. Fleming was in charge of the photographers on board of the Steamship "George Washington," when President Wilson made his first trip to Europe. He was in the Signal Corps of the army for one and a half years. Two and a half years ago he joined the Fairbanks Company, and has been with Doug continuously, except for his service in the army.

Billy Shay, who recently returned from France with military honor decorations, is already at work with Mr. Fairbanks and Director Henaberry in the assembling of the completed portion of the production.

Selznick Engages Young to Direct Elsie Janis

ELSIE JANIS will be directed in her first Selznick Pictures production by James Young. This information was received this week from Myron Selznick in Los Angeles, the president of Selznick Pictures Corporation having gone to the Coast largely for the reason of engaging a competent director. Mr. Young and Mr. Selznick will start back for New York together in a few days.

The plans for the Elsie Janis production are so elaborate that it has been decided to hold a conference of the heads of the producing department before Mr. Young arrives in the city in order that the long conference may not be interrupted by other matters. Consequently, Mr. Selznick and Mr. Young will be met in Chicago by Harry Rapf, general manager of the Selznick studios, and Edmund Goulding, superintendent of continuity. They will remain there until they have laid out all details concerning the production, so that as soon as they arrive in New York work can begin and be continued without interruption.

Locale of Morey Film Jumps Around Globe.

"The Man Who Won," Harry T. Morey's new feature, has provided Director Paul Scardon unusual opportunities in selecting his settings. The locale jumps pretty much all over the world. Starting in Russia, the action takes Mr. Morey, as Christopher Keene, over a considerable portion of that unfortunate country, across the Himalayas to the Malay Peninsula, and then in a roundabout route to Oregon, where the major part of the action takes place. The supporting cast includes Betty Blythe, Maurice Costello, Bernard Siegel, Robert Gaillard and Denton Vane. The story was written by Cyrus Townsend Brady, and was picturized by Edward J. Montague.

Universal Purchases Four Stories for Harry Carey

THE sloppiest scenario ever written has been purchased by Universal. It was written in lead pencil in a scrawling hand on railway time tables, backs of restaurant menus, theatre programs, telegraph blanks and a myriad of nondescript bits of writing and wrapping paper. It is called "The Eternal Savage," and is to be Harry Carey's next starring vehicle, and a nice fat price was paid for the story.

Ordinarily, Eugene Mullin, Universal's scenario editor, insists that all scripts be neatly typed and on one side of the paper only. But this was written by Harry Carey himself.

Two other new stories have been purchased for Harry Carey, according to announcement made by Universal. "A Man of Wrath," by Frederick P. Jackson, who wrote "The Ace of the Saddle," a previous Carey vehicle, has been purchased, and is being put into continuity. "The Hill Man," by J. Tipton Steck, who prepared the scenario for Carey's "Outcasts of Poker Flat," has also been purchased by Universal. Director Ford believed all three stories to be ideal Harry Carey vehicles.

Crowds at Park See Film of Fighters in Training

BEFORE attending the obsequies of "King Booze," Broadway thronged the Park Theatre, Columbus Circle, on the evening of July 1 to see Jess Willard and Jack Dempsey in training for their epcohal fight in Toledo, July 4.

This great sporting film, together with "The Challenge of Chance," starring Jess Willard, is drawing record crowds every night.

Through the efforts of Frank G. Hall, president of the Independent Sales Corporation, which has the United States and Canadian rights of the "Challenge of Chance," New York sport fans are being given an opportunity of seeing the Kansas champion in the role of both fighter and actor.

Thousands of enthusiasts unable to go to Toledo for the "Big Show" are nightly crowding the box office at the Park Theatre to see Willard and Dempsey limbering-up at Maumee Bay. This film depicts the pugilists' daily activities in the ring and on the road in preparation for the greatest drama of the fistic world on July 4.

"Woman Michael Married" Is Quite a Fashion Show

THE WOMAN MICHAEL MARRIED," which Bessie Barriscale has just completed for Robertson-Cole to be distributed by Exhibitors Mutual, is a story of the ultra-fashionable set of Long Island, and in accordance with the locale will be a veritable fashion show. The story by Du Vernet Rabell, which appeared in a recent issue of a leading magazine, provides for one of the most lavish productions ever attempted by the B. B. Features, producers of Bessie Barriscale's pictures.

Miss Barriscale's wardrobe was largely increased for this production, but the heavy expenditure for gowns is expected to be more than compensated by the furore they will create among female enthusiasts of the silent art.

Not alone does Miss Barriscale dress handsomely, but Marsix Manon and Bonnie Hill, who have important parts in the production, wear some stunning costumes which will have a strong appeal for women. Men will appreciate the bathing costumes worn by the attractive beach decorators during the water scenes shot on the beach at LaJolla.

Henry Kolker directed the production.

REVIEWS AND ADVERTISING AIDS (Continued)

admission to the uplifters, carries off the disgusted girl, and they are married just as soon as his automobile will carry them to the nearest minister.

Program and Advertising Phrases: Pretty May Allison Star of an Amusing Satire on the Bolsheviki.

A Saturday Evening Post Story by Wallace Irwin with Charming May Allison in a Congenial Role.

Humorous Story of a Stenographer Who Has a Startling Experience with a Band of So-called "Uplifters."

The Girl, Disgusted with Her Surroundings, Joined "The Uplifters." What Happened Then? This Metro Picture Will Show You.

Advertising Angles: Make the most of the fact that this story ran in the Saturday Evening Post. As it was run some time ago it will be well to give a brief sketch of the story to recall it to memory. This can best be done by reference to the situations, such as "They called her 'comrade,' but she cooked and scrubbed for the uplifter." "Did you ever see an unsociable socialist? There's one in The Uplifters." Play up Miss Allison for a personal appeal with "May Allison scrubs floors in The Uplifters," and similar suggestions.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

"Be a Little Sport"

Albert Ray and Elinor Fair Featured in Five-Reel Fox Farce-Comedy.

Reviewed by Robert C. McElravy.

THERE is amusing material for farce-comedy in this five-reel Fox production, entitled "Be A Little Sport." It is rather conventional in certain respects as to plot, but well acted and develops some laughable situations. The cast has pleasing juvenile leads, Albert Ray and Elinor Fair appearing as the lovers. George Hernandez gets considerable humor out of the role of uncle, and Lule Warrenton plays effectively the role of the aunt who makes a specialty of "understanding men."

The plot turns on the promise of the hero to be married at a certain time, in order to please his uncle and aunt and get their money. He lays his plans accordingly, but the actress to whom he is engaged begins a flirtation with a man who turns out to be the hero's uncle. The hero, to make good with his aunt, asks a friendly stenographer to go through a pretended marriage. But a real minister appears instead of a fake one, and he finds himself really united to the stenographer.

The situations are of a farcical sort, and a number of them will bring laughter. The production as a whole is light and entertaining.

Cast.

Gerald Faulkner.....Albert Ray
Norma Martin.....Elinor Fair
Matilda Faulkner.....Lule Warrenton
Dunley Faulkner.....George Hernandez
Carlotta LaMere.....Leota Lorraine
Dick Nevins.....Eugene Palette

Story by Hale Merriman.
Scenario by Joseph A. Roach.
Directed by Scott Dunlap.

The Story.

Gerald Faulkner, the hero of "Be a Little Sport," is a young manufacturer's agent for selling tin cans. He is in love with an actress, named Carlotta LaMere. Gerald's uncle, who has become rich after striking oil in Kansas, promises the youth a hundred thousand dollars if he will be married the following Saturday.

Gerald agrees to this proposition and asks Carlotta to wed him on the appointed day, when his uncle and aunt are to be present. Carlotta agrees, but on the day before the wedding sends a note asking that the ceremony be postponed. It develops later that she has met Gerald's uncle and begun a flirtation with him, not knowing of the relationship.

In desperation, Gerald tells his story to Norma Martin, a pretty stenographer across the way from his office. She agrees to help him get the money by taking part in a pretended marriage. But when the hour arrives, instead of the fake minister Gerald had expected, a real one he had previously engaged appears. His uncle and aunt are there, and Gerald and the stenographer soon find themselves actually married, and with the check for a hundred thousand in the girl's hands. Some amusing complications follow, in which the actress, Carlotta, takes part. The uncle's flirtations with this creature are exposed, but all ends well, as Gerald and Norma decide to remain happily married.

Advertising Angles: Use the title as a teaser both in the papers and on snipes. If you cannot afford snipes send out a discreet boy with a brush and some water color paint. Then play up the title in the regular advertising. It is a good selling line and will bring money if properly featured. Play it up in big letters. Then give emphasis to the fact that this is a comedy, pulling up some of the situations, if you have the space.

Program and Advertising Phrases: Clever Farce Comedy Dealing with a Couple Who Suddenly Find Themselves Very Much Married.

Albert Ray and Elinor Fair in Breezy and Entertaining Photoplay Showing the Amusing Complications of a Fake Marriage which Proved to Be a Real One.

You Will Enjoy This Story of a Couple Who Married in Great Haste But Fell in Love at Leisure.

In Which Cupid Reshuffled the Cards and Proved That He Certainly Knew His Business.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet. Twelve 8x10, twelve 11x14 and three 22x28 photos, cuts, mats, press book.

Elinor Fair and Albert Ray
Believe things are "going up" in "Be a Little Sport."

"Putting One Over"

Five-Reel Fox Subject Features George Walsh in Pleasing Double Role.

Reviewed by Robert C. McElravy.

A NEW twist is accomplished in the familiar "double role" story, in this five-reel Fox production entitled "Putting One Over." George Walsh, hero of many previous Fox subjects of a light, engaging type, is featured in this. He plays the parts of Horace Barney and Jack Trevor, who resemble one another in everything except the shades of hair. Horace is killed in a railroad wreck. and some scheming individuals, who were taking the mentally incompetent Horace to a sanitarium in order that they might enjoy his fortune, are now fearful that the money may pass into other hands.

Jack Trevor is in the same train wreck, which is so well staged that it looks like the real thing. Jack awakens from his unconscious state dressed in the pajamas of Horace Barney and finding himself called by that name. The situation presents a unique psychological experience, and the result is very painful to Jack, who really begins to think he is after all the man who was killed. But he rallies from this attitude and brings disaster upon his enemies, incidentally winning a girl and a fortune.

This subject opens slowly, but so clearly that it carries the interest well, and the complications are effective when they come. George Walsh tries out his athletic abilities frequently, and to particular advantage in the last reel.

Cast.

Horace Barney } .....George Walsh
Jack Trevor }
Helen Townsend.....Edith Stockton
Maurice Claypool.....Ralph J. Locke
Thomas Farrel.....Frank Beamish
Dr. John Wallace.....Robert L. Keeling
Giles.....Matthew L. Betts
Dobbs.....Jack Dillon
Mrs. Townsend.....Mrs. Eliz. Garrison
Mrs. Eleanor Davies.....Marcia Harris
Johnny Thompkins.....Henry Hallem

Directed by Edward Dillon.

The Story.

Horace Barney and Jack Trevor, in "Putting One Over," are strangers to one another, but almost identical in appearance, and are on a seaboard express train which is wrecked. Horace, a rich youth of weak mentality, s killed. He was being taken to a sanitarium by an unscupulous guardian and his accomplices, who desire to gain possession of the youth's money.

Jack Trevor, on first recovering unconsciousness after the wreck, finds himself in bed, wearing the pajamas of the late Horace Barney, and surrounded by the latter's servants and belongings. Claypool, the rascally guardian, and his friends, have had the body of Horace buried, and substituted Jack Trevor in his place, so they may still control the fortune.

It is all bewildering to Jack, particularly when he finds that he is supposed to be in love with Helen Townsend. When he tries to explain that he is Jack

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REVIEWS AND ADVERTISING AIDS (Continued)

Trevor, everyone thinks it is the addled Horace speaking, for Jack's hair has been dyed and the resemblance is complete. He almost begins to believe the lie himself, but later, when he learns of the villainy afoot, he proceeds to take very definite action. He enters the house where the conspirators are busy with their plans and knocks them out, taking each one of them in turn. Later Jack finds he has also won the girl and the fortune.

Program and Advertising Phrases: Amusing Story With Clever Complications Based on the Substitution of a Young Man for His Double.

In Which Athletic George Walsh Is Again Engaged in "Putting One Over" in a Manner Which You Will Like.

Substituted for His Double, He Really Believed He Was the Other Fellow Until "The" Girl Appeared. Then Things Began to Happen.

When the Hero Awoke in an Insane Asylum Under an Assumed Name and Found Himself Surrounded by Crooks, What Then? Well, Just See What George Walsh Did in "Putting One Over."

Advertising Angles: Play up Walsh and then work in the story of the substitution with such lines as "What is the color of your hair? Just a difference in shade nearly got Jack Trevor in the insane asylum. See Putting One Over and learn how to keep out of the foolish house if your hair is the wrong shade." You can work this for window cards with locks of hair of different shades. A little care will give you an interesting display card at small expense. For a side feature play up the realistic train wreck.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets.

"The Avalanche"

Paramount Presents Elsie Ferguson in Marvelous Character Intepretations Set Forth in a Strong Story by Gertrude Atherton.

Reviewed by Louis Reeves Harrison.

IT IS wonderfully revealed by Elsie Ferguson in "The Avalanche" that the intelligent woman of today is not a solo instrument, but a whole orchestra of feminine characteristics. While there is one ruling trait, an acquired one, an effect of association developed into a passion for gambling, and while "Chichita," "Helene" and "Madame Delano" of the story differ in appearance only as mother and daughter might ordinarily do in real life, they are distinct women, each clear-cut as a cameo, each a creation of her environment, all three impersonated by an actress so accomplished as to rank at the top of screen interpreters.

The star's performance must stand as one of the finest ever shown on the screen. She has often made good use of limited opportunity—in "The Avalanche" she becomes the brilliant embodiment of her sex in three flawless representations of character. A sensuous animal as "Chichita," the passion of her sex for self-sacrifice flowers as "Madame Delano," and all the sweet, almost-childish irresponsibility of girlhood as "Helene" comes to the surface with charm and refinement

"The Avalanche," like many stories leading up to scenes of large power, gets under way slowly—there is a big train of incidents to start. Its movement is slow at first, but it gains momentum as it progresses until its speed is of the kind that holds tense interest. To this powerful effect is contributed fine direction and a cast so well balanced that every member of it unconsciously adds to the value of the picture. The play held a crowded house at "The Rivoli" spellbound after it was well under way, aided by a musical accompaniment that was perfection, and it should hold by its own merits in any house, but chiefly through the rarely beautiful and lifelike interpretation of character by Elsie Ferguson.

Cast.

Chichita, Helene, Mme. Delano ..... Elsie Ferguson
Price Ruyler ..... Lumsden Hare
Mrs. Ruyler ..... Zeffie Tilbury
John Harvey ..... Fred Esmelton
Ferdie Derenforth ..... William Roselle
Sybil Price ..... Grace Field
Nick Delano ..... Warner Oland

Story by Gertrude Atherton.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.

The Story.

The sudden and destructive effect of bad habit, "The Avalanche" that sometimes follows devotion to demoralizing games of chance, comes to Madame Delano late in life. Her gambling father was killed while she was known as "Chichita;" later on, her gambling husband shoots himself, leaving her with a little daughter, Helene, and she marries another gambler, Delano, when she places her little one in a convent, arranging with a New Yorker, John Harvey, to act as the child's guardian. Long years pass, and Madame Delano prospers materially. She is running a fashionable gambling house for society people, when she first sees her daughter, Helene, get the fever. Helene, now Mrs. Ruyler, has become restive during the absence of her husband, and she has been led to pass the time at the fashionable gambling resort run by the Delanos. Her mother half recognizes her.

Helene plays with feverish excitement, winning at first, then losing until she has pawned all her jewels and owes Delano thousands of dollars. The ruthless Delano threatens exposure unless Helene meets her obligations, and she is childish enough to be driven to a frenzy by his threats. Madame Delano, who has been interested in Helene, now learns that the young wife is her child, and attempts to make a partial settlement of her debts, but this act is discovered by her husband and is regarded as unfriendly to his business. Helene has a struggle with Delano, during which he loses his balance and falls backward over a balcony. He is dead when Helene goes to his assistance.

A Jap valet notes her attire and telephones for the police, but Madame Delano arrives in time to assume the hat and wrap of Helene and substitutes herself when the police arrive. She is accused of murder and sent to prison, while Helene escapes. Rather than mar her daughter's happiness, Madame Delano ends the murder charge by taking her own life. Helene, guiltless of evil intention, simply a childish wife, easily influenced, is transformed by the double tragedy to a thinking woman, and she becomes a happy one when her husband forgives her while she is in his arms.

Program and Advertising Phrases: The Story of a Mother's Sacrifice to Save Her Daughter from the Terrible Consequences of Folly.

(*Continued on page 287*)

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Dorothy Green Is Appropriately Kittenish in "The American Way."
The kitten serves as the beginning of Arthur Ashley's romance in this new World feature.

H. B. Franklin Uses Quotations in Advertising Hall Caine's "The Woman Thou Gavest Me"

HAROLD B. FRANKLIN, manager of Shea's Hippodrome, the leading picture house in Buffalo, New York, found that the Paramount-Artcraft production of Hall Caine's "The Woman Thou Gavest Me" "really put itself over."

As usual, a hand-drawn advertisement, four columns in width and three and a half inches in depth, was employed in the Buffalo papers. Good punch was inserted by quoting a brace of powerful passages from the novel.

Mr. Franklin goes on to say: "In preparing the advertising copy we depended on the press matter furnished by the Famous Players-Lasky Corporation together with extracts coined from the novel itself. A special cover design was used on the theatre program the week previously which not only served as an attractive cover, but also served to thoroughly acquaint patrons with the attraction for the coming week.

"An exceedingly valuable aid was the two-page color spread on the picture which was published in the New York Tribune. Several hundred of these spreads were secured from New York, mounted on attractive mat boards and placed in prominent locations throughout the city. The co-operation of all the book stores was secured and special window displays were arranged.

The weather was extremely hot, and for this reason "cool" slogans were incorporated in all the advertisements. Special settings were prepared for the stages on each side of the screen. One of these was a reproduction of the altar of the church used in the picture, while the other was a bower of flowers. These were revealed before the opening of the picture and then gradually faded away, leaving the whole stage dark with the exception of the screen.

May Allison to Begin Work in "Fair and Warmer"

WITHIN the next fortnight May Allison will start work before the camera in the international stage sensation, "Fair and Warmer," Avery Hopwood's best farce.

"Fair and Warmer" is one of the thirty-six established stage successes acquired by Screen Classics, Inc., for its stars to be distributed by Metro under the new policy of "fewer and better" pictures recently announced by W. E. Atkinson, general manager. Acclaimed by more than 5,000 dramatic critics in this country, where it ran for more than two years, and England, where it is entering upon its second year, as "the funniest farce ever produced," "Fair and Warmer" was purchased by Screen Classics, Inc., with the conviction that it could not fail to repeat on the silver sheet the triumphs it achieved on the stage.

Miss Allison will have the role of "Blanny" Wheeler, the innocent and deceived little wife, who stays at home one night and begins a brief career of naughtiness by drinking cocktails of her own brew.

Maxwell Karger, director general of all Screen Classics, Inc., productions, as he has been Metro's director general, will personally supervise every detail of the production. The personnel of the supporting cast will be made known as soon as Mr. Karger has made his complete selections.

"The Perfect Lover," a Selznick Drama, Completed

EUGENE O'BRIEN'S first production for Selznick Pictures, "The Perfect Lover," has been completed, and work will begin shortly on his second one, "The Sealed Heart." It also will be a Ralph Ince production. Mr. Ince is still busy in putting the finishing touches upon "The Perfect Lover." Meanwhile, Edmund Goulding, of the scenario department, has conceived a unique plot, which has been accepted for the next production.

"The Sealed Heart" will be unique in the history of screen literature in that the scenario will be supplied from Mr. Goulding's theme by Eugene Walter, the dramatist.

Mr. Walter is so interested in Mr. Goulding's theme that he was easily persuaded to develop it into a complete dramatic story for Eugene O'Brien. Until he has completed his work and production has begun the nature of the story is being kept secret. A big sensation is promised in the second Eugene O'Brien offer.

This makes a complete schedule for the first three of the O'Brien productions for Selznick Pictures. As announced last week, "Blind Youth" has been secured for his third vehicle. "Blind Youth" is the successful play by Willard Mack and Lou Tellegen, and furnished Mr. Tellegen with his greatest stage success.

Pathe News Is Indorsed by Thirty-five Governors

PATHE EXCHANGE, INC., stresses the fact that thirty-five governors of states have given emphatic indorsement of the Pathe News, which is now being shown in all civilized countries of the world. The consensus is that it not only furnishes an education in citizenship, but it is steadily working to bring a better understanding between the far-scattered nations.

A recent issue of the Pathe News shows exclusive pictures of Lieutenant Beck's amazing aerial adventure into the Yosemite Valley accompanied by a Pathe cameraman.

No. 23, issued on July 20, is a fair example of the general plan. It consists of feathered celebrities—Nature's animated fan, the Indian peacock, shown unfurling its beautiful plumage; showing the contrast between male and female, and the golden pheasant of China.

Art in Silks.—The making of pictures of silk by the Japanese artisan and the rainbow fabric shown in Pathecolor.

Making a Speaking Disc.—An interesting exposition of the process of manufacturing the modern phonograph record.

The South African Bushman.—The nearest approach to the missing link shown capering in his native jungles, and his movements analyzed with the aid of the Novagraph.

Yosemite Park.—The scenic beauties of this "sculptural garden spot" of the world shown in Pathecolor.

Simplex's Chicago Agents Report Many Installations

THE Exhibitors' Supply Company, distributors of Simplex projectors, with offices in Chicago, Indianapolis and Milwaukee, report to the Simplex factory that the past two months have proven banner months for Simplex sales.

Among the Simplex installations made within that period from the Chicago office are Douglas Theatre, Chicago; Longview Commercial Club, Longview, Ill.; Joan Theatre, Burlington, Ill.; Empress Theatre, Peoria, Ill.; L. Orr & Son, Dwight, Ill.; Court Theatre, Auburn, Ind.; Honeymoon Theatre, South Bend, Ind.; Empire Theatre, Moline, Ill.; Butterfly Theatre, Kenosha, Wis.; Orchestra Hall, Chicago; Liberty Theatre, Culver, Ind.; Victory Theatre, Peotone, Ill.; Amusu Theatre, Fulton, Ill.; Vaudette Theatre, Sterling, Ill.; Family Theatre, Dixon, Ill.; Majestic Theatre, Milwaukee, Wis.; Twentieth Century, Chicago; Academy Theatre, Waukegan, Ill.; Wigwam Theatre, Sheffield, Ill.; Kedzie Annex, Chicago, and Lyceum Theatre, Terre Haute, Ind. The majority of these theatres have installed two machines each.

Says "Thirteenth Chair" Has Note of Timeliness

BAYARD VEILLER, author of "The Thirteenth Chair," which has been called the "super-achievement in melodrama" believes that Leonce Perret's film presentation of the stage success comes at a time when the natural demand for this class of story is strongest with the American public; that the clash and stress of melodrama particularly appeals to the national spirit. The six-reel photoplay in which Marie Shotwell is seen as Rosalie La Grance, the clairvoyant, will be released by Pathe on August 31.

Leonce Perret points that the screen version, with its latitude of treatment and its unusual light and shadowy effects, realizes the author's idea. "I do not flatter myself so far as 'The Thirteenth Chair,' for example, is concerned, that I have written something particularly wonderful. It is simply that I have sounded a sympathetic note which is caught by those who go to see either the play or the screen presentation of it."

REVIEWS AND ADVERTISING AIDS (Continued)

See Elsie Ferguson in Three Distinct and Marvelous Character Interpretations Based on Story by Famous Author, Gertrude Atherton.

How an Inherited Passion for Gambling Led to a Situation Which Came Near Destroying a Young Wife's Happiness.

Superb Star in Powerful Photoplay That Lives Up to Its Title, Gaining Momentum Until it Reached a Smashing Climax.

Advertising Angles: Direct your chief appeal to the followers of the star, telling them that she plays in this, three finely drawn characterizations in which she is given one of the finest opportunities of her screen career. Appeal also to the general public, telling them that this story is by a famous English novelist, and has for its theme the grip of gambling upon its women devotees. In your general advertising take the paragraphic punch style rather than narrative. Do not tell the story but pick out the big points of the story for exploitation. If you can get hold of an old roulette wheel or any gambling device, use it for a lobby display. You might be able to borrow something from the police in the larger places.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"Yvonne from Paris"

Five-Reel American-Pathe Subject Features Mary Miles Minter in Pleasing Comedy.

Reviewed by Robert C. McElravy.

THE SAME delicacy and charm that were apparent in her last number are found in this new American-Pathe release featuring Mary Miles Minter, entitled "Yvonne From Paris." It is a light comedy of pleasing caliber, though not so effective from a dramatic standpoint. It contains many delightful humorous touches, but its story is improbable and does not reach so successful a climax.

Mary Miles Minter is a most appealing screen figure and her appearance is so obviously ingenuous that she has no difficulty in getting over situations that might bother another actress. She leaves, for insance, no question in the mind of the spectator when she invites a young playwright to remain in her apartments over night because she is afraid to be alone. She portrays in this number a young dancing girl from France who has come to America, minus a chaperone, in quest of adventure. She is without funds and travels in the steerage, where she makes good friends of an Italian family and also an enemy of a French adventuress. The latter figures prominently in the story.

The cast is an agreeable one throughout and the settings have been carefully looked after. The subject as a whole, though lacking in dramatic strength, is entertaining and better than the average in presentation.

Cast.

Yvonne Halbert.....Mary Miles Minter
Lawrence Bartlett.....Alan Forrest
Aunt Marie Provost.....Vera Lewis
David Marston.....J. Barney Sherry
Harley Pembroke.....Bertram Grassby
Cecile.....Rosemary Theby
Luigi.....E. Alyn Warren
Henri Franey.....Jack Farrell

Story by J. F. Poland.
Scenario by F. H. Clark.
Directed by Emmett J. Flynn.

The Story.

Yvonne Halbert is a young dancing girl in Paris. She is highly successful, but grows tired of the monotonous round of her life and of the overwatchfulness of her aunt. She desires to get out and see the world, and most of all, wants to know if people like her for herself or because of her reputation.

A theatrical representative from America wants to bring her to New York to appear in a new production, written by Lawrence Bartlett. Yvonne wishes to go, but does not want her aunt to come with her. She solves the problem by running away. She comes to New York, short of funds, and riding in the steerage, where she makes the acquaintance of an Italian violinist, Luigi, and his family, and also wins the enmity of Cecile, a French Apache girl who is also coming to New York.

Yvonne dances on the streets of New York, to Luigi's music, and then in a cabaret. Here she is observed by David Marston, the producer who wanted to make a contract with her. He offers the girl a contract, not knowing she is Yvonne, but intending to bill her under that name out of revenge, because he thinks Yvonne has broken her promise to him.

In the course of the story, Cecile, the Apache girl, claims to be the real Yvonne, but the arrival of the aunt straightens that situation out. Yvonne marries the playwright, with whom she has fallen in love.

Program and Advertising Phrases: Mary Miles Minter Star of Story Replete with Delicacy and Charm, That You Will Surely Enjoy.

Breezy Story of a Young and Ingenuous French Dancing Girl Who Came to America in Search of Adventure, and Found It.

Interesting Experiment of an Attractive Dancer Who Sought to Discover Whether She Was Popular Because of Herself or Her Reputation.

Romantic Story With Delightfully Humorous Touches Featuring Dainty Mary Miles Minter.

Advertising Angles: Make Miss Minter your chief talking point and back this up with the declaration that in Yvonne she has an unusual opportunity. Paint a word picture of the charming and innocent little French dancer who runs away from her aunt to see the world and comes to America in the steerage without a chaperone. Make the paragraph alluring, keep away from the suggestion of sensationalism and you can sell to advantage. For a preliminary advertise the special appearance of Mlle. Yvonne, the famous French dancer, then hook up with the play title.

Advertising Aids: One-sheet, two three-sheets, one six-sheet, one twenty-four-sheet. Colored lobby displays, one, two and three-column line cut ads and mats, two 22x28 photos, slides, press book, music cues, press photos, one and two-column newspaper cuts.

"The American Way"

Five-Reel World-Picture Features Dorothy Green and Arthur Ashley in Romantic Story.

Reviewed by Robert C. McElravy.

IN THIS five-reel World-Picture, entitled "The American Way," there is a pleasing quality of entertainment, though it has been given a mechanical development which robs it of any particular suspense. The incidents in themselves are very good and contain several thrills, but the manner of

(*Continued on page* 289)

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Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00

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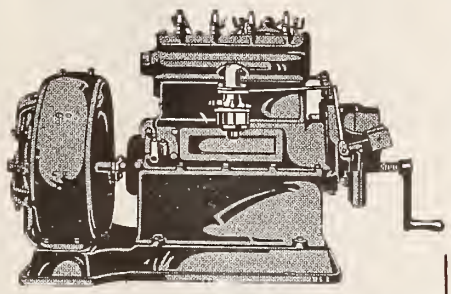

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85 Shaftesbury Avenue, London, W.

Specimen on Application

Lewis Burston Introduces His Two Stars, Francis Ford and King Baggott.
The Burston Company, after completing the "The Mystery of 13" serial, starts on a new chapter picture, featuring both Ford and Baggott.

No Gamblers, Guns or Gin in Hampton's "The Westerners"; Film Has No Star Role

UNUSUAL in many respects is "The Westerners," Benjamin B. Hampton's first Great Authors production, distributed by W. W. Hodkinson Corporation.

The picture boasts not a single gambler, two-gun man or sheriff, which in itself is enough to differentiate the production from any previous picture dealing with the rugged West. Riotous scenes of dancing, gambling or drunkenness are noticeably lacking.

Though much of the action takes place in a saloon and dance hall not a foot of film is utilized in showing mere scenery or what has been mistakenly called "atmosphere." It is Mr. Hampton's belief that atmosphere is characterization and action. Accordingly, every foot of "The Westerners" is used in telling the story.

Produced with the personal supervision and approval of the author, every detail of production is perfect. Stewart Edward White, in writing "The Westerners," wrote a romantic story of a country and peoples he knew. When a young man just out of college, he went to the Black Hills of Dakota and prospected for gold and hunted big game. Molly, the sturdy, womanly heroine, played by Mildred Manning; Jim Buckley, the kindly scout, portrayed by Wilfred Lucas; hot-headed but good-natured Cheyenne Harry enacted by Roy Stewart, and the villainous half-breed as played by Robert McKim were all characters taken from real life, and, when the story was staged, Mr. White was of invaluable assistance in giving the actors a better understanding of their roles.

Realism runs throughout the production. From the type of guns and daggers used at that time and in that locality to boots, saddles and clothes everything is correct. You may not know that a certain knife was a Mexican knife and should not be used by an Indian, but Stewart Edward White knew it, and an Indian knife was procured.

There is no star role in "The Westerners." Every character is essential, and therefore every character has been treated the same. The result is a well-balanced story in which all the principals, Roy Stewart, Mildred Manning, Wilfred Lucas, Robert McKim, Graham Pettie, Frankie Lee and Mary Jane Irving, have the prominence demanded by their role and share honors accordingly.

Edward Sloman has given the picture intelligent direction from the script by E. Richard Schayer

"Cupid Forecloses" Is Next Bessie Love Picture

WORD comes from Vitagraph's Western studio that "Cupid Forecloses," Bessie Love's new play, is especially adapted to Miss Love's personality, and that as Geraldine Farleigh she will have one of the most pleasing roles in her career.

"Cupid Forecloses" is taken from "Hurrying Fate and Geraldine," the novel by Florence Morse Kingsley. It tells the story of a village school teacher, the sole support of her mother, who becomes entangled in high finance. She fights a brave fight against many trials and tribulations. Finally she not only prospers, but wins in love as well.

David Smith is directing the picture. In Miss Love's supporting cast are Wallace McDonald, Dorothea Wolbert, Frank Hayes, Jim Donnelly, Aggie Herring, Jake Abram, Anne Schaefer, Gordon Griffith and Otto Lederer.

"Flying A" Announces Cast of "The Hellion"

THE American Film Company, Inc., which has under production "The Hellion" (working title), has just made known the personnel of the cast.

Margarita Fisher, the star, will be seen in three separate characterizations, one of which—that of a madwoman—calls for a makeup and characterization which will amaze those who have seen her only in comedies of the lighter sort.

Emory Johnson heads the supporting cast, with Henry Barrows, George Periolat, Lillian Langdon and Charles Spere interpreting the other prominent parts.

The story and scenario are by Daniel F. Whitcomb. George L. Cox is directing the picture.

Metro Will Produce Well Plays Under New Policy

THE announcement by W. E. Atkinson, general manager of Metro Pictures Corporation, of the "fewer, bigger and better pictures" policy under which Screen Classics, Inc., will make and Metro will distribute only multiple reel superfeatures after September 1, with the consequent discontinuance of Metro's program pictures, has been followed by a flood of enthusiastic congratulations.

As each one of the forthcoming Screen Classics, Inc., special productions is to be made without regard to expense and with ample time taken for best production results, each one will be preceded, accompanied and followed by an advertising and publicity campaign of immense proportions in order to insure a splendid reception. The exhibitors are to receive every aid.

Already the field force has been supplied with literature and sales helps for the first four of the great Screen Classics, Inc., superfeatures—"The Man Who Stayed at Home," "Fair and Warmer," "Lombardi, Ltd.," and "Please Get Married," and also the Nazimova production, "The Brat," which will be distributed solely by Metro.

The four Screen Classics, Inc., superfeatures mentioned are among the thirty-six successful stage plays and famous novels purchased for Screen Classics. There is an all-star cast headed by King Baggott in "The Man Who Stayed at Home"; May Allison will star in Avery Hopwood's screaming farce, "Fair and Warmer"; Bert Lytell will do "Lombardi, Ltd.," by the clever Frederic, and Fanny Hatton and Viola Dana is the star in "Please Get Married," the latest comedy hit of the New York theatrical season.

The list of plays and stories also includes James A. Herne's celebrated stage vehicle, "Shore Acres"; "The Willow Tree," "Yosemite," "The Right of Way," "The Yellow Dove," "The Walk Offs," another Hatton comedy; "Tess of the d'Urbervilles" and "The Temple of Dawn," a novel by Miss I. A. R. Wylie.

Chicago Critics Favorable to "Happiness a la Mode"

CONSTANCE TALMADGE'S latest Select picture, "Happiness a la Mode," in which she is presented by Lewis J. Selznick, has just completed pre-release engagements of one week each at the Zeigfeld Theatre and Bijou Dream Theatre in Chicago, and, according to the newspaper critics, the production went over like a breeze from the lake.

Virginia Dale, writing in the Chicago Daily Journal, says that it is probable that Miss Talmadge and her leading man, Harrison Ford, have brought more clean and clever five-reel comedies to the screen than any other two film folk in the profession. "They are excellent foils for each other," Miss Dale says, "and in this production, like many others, they are as breezy and refreshing as a gust from the lake."

Mae Tinee, of the Chicago Daily Tribune, says that the picture is not so innocent as some of the Constance Talmadge-Harrison Ford productions, but exceedingly well done. Rob Reel, of the Chicago Evening American, says that Norma's sister is no longer capricious, but capable. One of the best reviews of the picture was written by Observer in the Chicago Herald and Examiner. Observer says: "The picture is sufficiently spicy to be of summer value, and the entire photoplay is of hot weather character, farcical, funny and full of Miss Talmagde's tricks. The scenario gives her some decidedly interesting scenes."

"Must Sell," "Wanted to Rent," "Will Buy Theatre"—these are only a few of the business opportunities The World's Classified brings to light. Give them a look.

REVIEWS AND ADVERTISING AIDS (Continued)

stringing them together is like that of a loosely constructed serial.

Arthur Ashley and Dorothy Green play the leads in an agreeable manner. The former appears as Richard Farrington, son of an English lord, who comes to America to visit a Long Island family. Richard meets the heroine under unusual circumstances, and this induces him to give an assumed name. He knows that she is fond of American ways, especially in heroes, and he sets out to win her without revealing the fact that he is heir to a title. He succeeds in this and proves his worth in several romantic incidents.

The character of Richard is the outstanding feature of the story. This is not brought out in a thoroughly convincing manner, though Arthur Ashley looks the part and does the various "stunts" required of him in acceptable manner. But there was nothing about his early career to indicate that he could assume the part of a lumber camp foreman.

The settings in the lumber camp region are very attractive.

Cast.

Richard Farrington.....Arthur Ashley
Betty Winthrop.....Dorothy Green
Stuyvesant Van Allen....Franklin Hanna
Mrs. Van Allen.....Lisle Leigh
Henry Steinmetz.....Carl Sauerman
Bill Meginnis.....Ed Roseman
Jerome Schwartz.....Robert Fisher
Half Breed.....Harry Semels
Lord Farrington.....Charles Wellsley
Tony.....John Adrizoni
Gina.....Hazel Sexton
John Smithers.....Stewart Fisher

Directed by Frank Reicher.
Story by Florence C. Bolles.
Scenario by Wallace C. Clifton.

The Story.

Richard Farrington, the only son of Lord Farrington, of London, is the hero of "The American Way." He is a wild youth who causes his father much uneasiness. After an all-night escapade, Lord Farrington determines to send Richard to visit the Van Allens in America. The Van Allens are wealthy Long Island people, who have made their money in lumber. They have a pretty ward named Betty Winthrop, and Mrs. Van Allen lives in the hope that Richard may fall in love with the girl when he arrives.

Richard meets Betty in a park and rescues her kitten from a tree. As she drives away he gives her, by mistake, a card bearing the name John Smithers. Betty's handbag falls from her automobile, and Richard plans to restore it to her.

When he next sees Betty on the Van Allen estate, he overhears her say she would rather marry "a red-blooded American burglar than a spineless aristocrat." Richard then permanently assumes the name of John Smithers, which happens to be that of a young American crook who had robbed him. Mr. Van Allen is impressed by Dick's appearance and gives him a job in his lumber office, still believing his name to be Smithers.

In the course of time Dick is sent to the lumber camp, where he makes good with the men, after a fist fight with the rascally foreman. Betty comes with the Van Allens, and he saves her life. He also exposes some crooked work at the camp and in the home office. His assumed name almost gets him into trouble with the police, but the arrival of Lord Farrington clears everything up, and he wins the confidence of Mr. Van Allen and the love of Betty.

Program and Advertising Phrases: Pleasing Romantic Story, the First of a Series of World Pictures Starring Arthur Ashley and Dorothy Green.

How a Titled Englishman Adopted "The American Way" to Win a Charming American Girl, Told in a Sparkling Comedy.

Pep, Speed, Sparkle and Snap in Highly Entertaining Photoplay Introducing Two New Screen Stars, Arthur Ashley and Dorothy Green.

Her Chance Remark Cause the Titled Englishman to Masquerade as an American Burglar. Why? "The American Way" Will Show You.

Advertising Angles: The title offers a chance to whoop it up on the word "American" and can be used heavily, but it would be well to take especial pains to make it clear that this is not a flag-waving story. Use instead such lines as "He won the girl in the American Way." "He was an English lord, but he had an American Way about him." Feature the stars. You can get a good distributed piece by printing visiting cards with "John Smithers, Yonkers, N. Y., U. S. A." on one side, and on the other, "You wouldn't think a card like this would lead to romance, but see 'The American Way' at the Gem Theatre, Tuesday, and see what happened. It's great."

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts.

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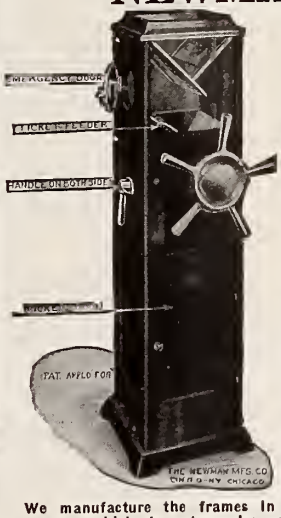

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COMMENTS

Pathe Exchange, Inc.

THE FALSE IDOL (Pathe).—Episode No. 13 of "The Tiger's Trail." A picturesque instalment opening with a gun fight in the mountains between the bandits and the sheriff's posse. Belle and Jack take the supposed idol to the tiger worshippers in order to get the Pact, but discover that it is a substitute for the real one. They are then set upon by the Indians and chased into a volcanic region, where they are in danger of death from poisonous fumes.

AT THE OLD STAGE DOOR (Rolin-Pathe).—A comedy number featuring Harold Lloyd, Bebe Daniels and Harry Pollard. The scenes are laid at an opera house, which Harold invades in a high silk hat. He is mistaken for the manager and treated royally, but later the deception is discovered, and he is hustled out in the rain. The number is nicely presented and gets over in good shape.

Universal Film Company.

IN DEATH'S GRIP (Universal), June 2.—Chapter 12 of "The Red Glove." This repeats Billie's fall from the fire escape, a canvas below saving her from death. The principal scenes occur at the resort of the "Wharf Rats," where Wiley and his men have Tia Juana and Jose captives. Billie comes to the rescue, and is herself captured. Her life and that of the others is endangered by a tug, which is sent crashing into the boathouse by Wiley and his men. The climax is particularly strong.

A STAR OVER NIGHT (Jewel), June 16.—A two-reel production made for the Stage Women's War Relief featuring David Belasco and a number of prominent players. The most interesting feature of this picture is the glimpse which it gives of David Belasco directing a stage production. A simple story of how a jealous

(*Continued on page* 291)

Robert Warwick Scores New York Success in Film Adaptation of "Secret Service"

PARAMOUNT and Artcraft productions were the features of the programs at all three of Broadway's big picture houses—the Rialto, Stand and Rivoli—during the week of June 22. In addition, both the Strand and Rivoli presented the latest Paramount-Mack Sennett comedy, "Hearts and Flowers."

At the Rivoli the feature was the Paramount-Artcraft special production of William Gillette's famous play, "Secret Service," with Robert Warwick in the stellar role. Incidentally, it marked Warwick's first appearance on stage or screen since his return from service. The production was splendidly received at every performance.

The feature attraction at the Rialto was Charles Ray in the new Paramount picture, "Hay Foot, Straw Foot," a Thomas H. Ince production. The production was well received. Jerome Storm directed the picture.

Big business all week at the Strand again attested the popularity of Dorothy Dalton, Thomas H. Ince's Paramount star. "Miss Dalton never has been more beautifully poised or surer of herself than in this difficult and somewhat unsympathetic character," is the opinion of a critic of a prominent New York daily. Victor Schertzinger was the director.

Lincoln Heads Cast for Zane Grey's "Desert Gold"

ONE of the strongest casts ever assembled was selected for the Benjamin B. Hampton-Eltinge F. Warner picturization of Zane Grey's "Desert Gold," a W. W. Hodkinson Corporation release. Every player was chosen because of his suitability for the role, and the result is literally an all-star cast.

E. K. Lincoln considers his part of Dick Gale, the young Easterner in search of adventure in the West, the best of his screen career. An out-door role in which he can ride and use his fists in several hard fights is Mr. Lincoln's idea of a real part.

Eileen Percy is a beautiful and capable Nell, the girl whose wealth of golden hair causes the Mexicans to call her "Luvia d'Oro," meaning Shower of Gold. Margery Wilson, whose vivid brunette coloring is in strong contrast to Miss Percy's blondness, is so perfectly cast as the Castilian girl, Mercedes, that she might have been the original of Zane Grey's story.

Edward Coxen is the manly Captain Thorne. The versatility of W. Lawson Butt, the English actor, finds him in a variety of parts. In "Desert Gold," he is the Yaqui Indian whose gratitude to Gale for saving his life stands the hero in good stead.

Other members of the cast are well-known as portrayers of particular types. Rojas, the Mexican bandit, is portrayed by Walter Long. Frank Lanning's specialty is Indian roles, and accordingly he was cast as the traitorous Papago Indian. Mrs. Dark Cloud is an Indian mother. Russell Simpson is the cowboy, Ladd. Other roles are splendidly portrayed by Arthur Morrison, William H. Bainbridge, Frank Brownlee, Mary Jane Irving, Laura Winston and Joe Holquim.

American Names Cast for "Other Side of Eden"

FROM Santa Barbara comes word of the complete cast for William Russell's current production, tentatively entitled "The Other Side of Eden."

The star, playing the role of Dabney Morgan, a young mountaineer, will be supported by Mary Thurman, who will bear the euphonic name of Elenore Colonna. The only other feminine role of prominence will be taken by Pauline Curley. Harvey Clark, Frank Brownlee and Fred M. Malatesta complete the cast.

The story of "The Other Side of Eden" is from the typewriter of Stephen Fox, who also supplied the script of "A Sporting Chance," recently released.

Emmett J. Flynn is directing the production.

National Cash Register Uses Simplex for Shows

TWO interested visitors made the rounds of the Simplex plant last week, and, after their visit had been completed, were both of the opinion that the National Cash Register Company had acted wisely in designating Simplex as the official projector for the various road shows it conducts.

Floyd H. Abbott, projectionist, and W. H. Farley, lecturer, are two active members of one of the five road shows which the National Cash Register Company maintains. Each show carries an advance man, a lecturer, a projectionist, a large number of stereopticon slides and a minimum of 3,300 feet of motion pictures. The equipments comprise seven trunks, Simplex projectors, with aluminum pedestals, and all of the electrical apparatus and fixtures which go toward making a high-class road equipment possible.

The particular show to which the Simplex visitors are attached had been working during the last summer and fall in Eastern Canada, and since February 14 has been playing engagements throughout New England and New York.

One-Legged Actor Dances in Thomas' "The Volcano"

WILLIAM H. GIBSON, who plays "Davy" in Augustus Thomas' new Four Star drama, "The Volcano," and whose long career with the Cohan and Harris forces has made his fame country-wide, is probably the only wooden-footed actor in the world who can get away with a mechanical pedal and nobody be the wiser. Gibson was a famous dancer when he lost his foot in an accident.

Those who are fortunate enough to witness a performance of "The Volcano," which W. W. Hodkinson announces for early release, will see a dance by "Davy" that most two-footed toe-twinklers would be proud to equal. The fact is that Gibson walks just as well, dances just as well, and looks just as well as he did before he lost one of his feet.

Billie Rhodes
As she will appear in Hodkinson's "The Blue Bonnet."

"The Undercurrent" Will Be Released in August

PRESIDENT LEWIS J. SELZNICK, of Select, announces that he has postponed the release of "The Undercurrent" until August. This is the special in which Guy Empey is being presented by Select, and its release had originally been announced for July. But President Selznick is so impressed by the big picture and by its possibilities as a business-getter that he is unwilling to release it in the middle of the dog days, and has therefore decided to hold it over until August in order that the picture can be ready for the very busy days of early September.

Miss Martin plays the part of Empey's wife. Next to the character portrayed by Empey, Miss Martin's part is the strongest one in the production. The other members of the cast are Marguerite Courtot, Betty Blythe, Sallie Crute, William Dunn, Charles A. Stevenson, Harry Lee, Eugene Strong, Arthur Donaldson, Betty Hutchinson, Edward Elkas, Roland Osborne, Victor A. Stewart, Frederick Buckley, Frances Vera Boehm and Joseph A. Donahue.

"The Westerners" Changes Theatres in Los Angeles

COMPLETING its successful engagement at the Kinema Theatre, Los Angeles, where it had its American premiere, Benjamin B. Hampton's first Great Authors production, Stewart Edward White's "The Westerner" at once moved into Quinn's Rialto for a continuous first run, thereby attaining a record held by few other pictures in Los Angeles in the past two years. The film closed at 11 Saturday night in the one theatre, and opened again at 1 Sunday in another four blocks distant.

Prints have now been shipped to all Hodkinson managers from the New York laboratories, but are available to the first-run theatres in the larger cities of the country for special release engagements only. No contracts will be accepted for routine or program showings throughout the summer and fall. This production is being handled as an individual attraction and booked independently, according to the Hodkinson policy.

Gilbert Parker's Story Is in Cutting Stage

YOU NEVER KNOW YOUR LUCK," starring House Peters, the Sunset Pictures Corporation's production of Sir Gilbert Parker's story, is now in the assembling and cutting stage, Director Frank Powell having completed the final scenes on the new W. W. Hodkinson release at the Solax Studios, Fort Lee, N. J., July 3, co-incident with the arrival of Phil. F. Webster, secretary and general manager for Sunset Pictures, at whose San Antonio plant the picture was filmed for the most part.

The director has received from London a set of interior and exterior views of the Brooks' Club, famous gambling palace in the British capitol, with which the Gilbert story deals in part. These London scenes will supplement those taken in a skilfull duplication of the noted gaming house built by Mr. Powell at the Solax plant in addition to a counterfeit of Monte Carlo, which is also one of the important settings in the picture.

REVIEWS (Continued)

leading lady does herself out of money and honor, while the object of her jealousy steps in, carries the show and wins the love of the play's author, is interesting and well put over. The production was directed by George Terwilliger. Other members of the cast in addition to David Belasco are Hamilton Revelle, Elizabeth Risdon, Hilda Spong, Edward Martindel, Cathleen Nesbit and Bruce McRae.

IN THE DEPTHS OF THE SEA (Universal), May 26.—Chapter 11 of "The Red Glove." The glove itself appears at the opening of this instalment, being picked up from the water by a sea gull and carried to shore, where it is placed in a rubbish heap. There are further attempts at villainy by Wiley, who tries to get young Murdaugh into his power through a forged check. The number closes with Billie falling from a fire escape. The serial is full of action and carries the interest well.

ELMO, THE MIGHTY (Universal), "The Mystery of Mad Mountain," June 16.—This is the first episode of a new serial by William E. Wing, featuring E. K. Lincoln, of "Tarzan" fame; Grace Cunard, Ivor McFadden, Frederick Starr, Virginia Craft and others. This is a rugged story of the great outdoors, abounding in adventurous episodes. The plot, in which the girl's father is victimized by some designing financial crooks, is set forth rather crudely, but soon clears up and establishes several interesting leads that will be followed closely by observers. The story itself is conventional in quality, but the melodramatic character of the episodes is promising. In this number the girl's father believes he has committed murder and disappears in the heart of the "Mad Mountains."

THE ROPE OF DEATH (Universal), July 7.—Episode No. 17 of "The Red Glove." A most interesting installment of this serial, which is gradually drawing to a close. In this Billie learns the facts concerning her parentage from the old actress of the dance halls. The second reel brings on a new battle between Billie and her friends and the gang of Vultures. The wagon wheel ride makes a new stunt of interest, though the observer will probably not fall very hard for it.

ALL IN THE SWIM (Star Comedy) June 9.—Eddie Lyons and Lee Moran appear in this number. They convert Eddie's palatial home into a sanitarium during his father's absence. The tank scenes are very funny and the boys are having a good time with the girls and their patients when the father returns. This is an enjoyable number.

Abramson's New Production Titled "Someone Must Pay"

THE Norma Talmadge studio is the scene of Ivan Abramson's present activities, which will result in a six-reel drama, "Someone Must Pay," prepared for the Graphic Film Corporation. The story, which is by Mr. Abramson, is said to abound in tremendous situations and has for its motive: "Think before you speak. Decide before you act."

The subject of jealousy is strikingly dealt with, and the terrible consequence of unfounded suspicion. An excellent cast is now at work, including Gail Kane, Edmund Breese, Jackie Saunders, Hugh Thompson, Jere Austin and others. Mr. Abramson states "Someone Must Pay" will be ready for early fall release.

Prints of "Virtuous Men" Destroyed in Film Fire

A FIRE at the Unexcelled Laboratories, at Yonkers, recently, narrowly missed destroying the negative of "Virtuous Men," the S-L Pictures' state right feature. This negative was heavily insured. However, owing to the number of orders for prints its destruction would have proven a serious blow to the S-L organization and the territorial distributors.

Several newly-made prints of this picture were completely destroyed, which were about to be rushed to various parts of the country, so Messrs. Sawyer and Lubin immediately arranged for new prints.

To enable H. C. Simeral, owner of "Virtuous Men" for western Pennsylvania, to open his production July 1 at the Bijou Theatre in Clarksburg, West Virginia, a messenger from the S-L offices left Monday evening for that city with a new print and the S-L organization announces it will extend this service to all buyers whose orders have been placed for prints, where it is necessary to fulfill booking engagements.

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NEW YORK

Gale Henry Now Working on Twelfth Model Comedy

GALE HENRY, the elongated comedienne, supported by Hap H. Ward and Milburne Moranti, has started work on her twelfth two-reeler for Bulls Eye Film Corporation. The working title is "In the Sweet Bye and Bye." The story deals with a reverse of the sexes, illustrating the period when men stay at home and do the housework while the women go out and earn the bacon.

Bruno J. Becker is directing. Blanche White, formerly a musical comedy favorite, has a prominent role. Milton L. Cohen, president of Bulls Eye, says: "We want exhibitors to know Gale Henry is making the funniest pictures of her life. The Bulls Eye idea is: The funniest pictures from the two funniest stars, Billy West and Gale Henry."

Dalton Sells His Feature for New England

Emmett Dalton, president and general manager of the Southern Feature Film Corporation, has returned from Boston and announces the sale of the New England States on his special feature picture, "Beyond the Law," to Herman Rifkin, of the Eastern Feature Film Co. Mr. Rifkin contemplates opening the picture in Boston in one of the large theatres and is trying to arrange to have Mr. Dalton make a personal appearance at the opening.

After closing the New England deal, Mr. Dalton stated that he has but a few more states to sell and expects to start producing another feature soon, as he is now negotiating with a well-known American author for the purchase of a story that has had wide publicity in one of the prominent magazines.

Lincoln Has Private Aviation Field

E. K. Lincoln, star of "Virtuous Men," the Sawyer-Lubin production, has taken up flying. He is the possessor of a large estate in the Berkshires, and has converted a portion of it into a flying field, with hangers, machine shops, etc. A well-known naval aviator, James Hanley, an expert, has been introducing him to the intricacies of flying and Mr. Lincoln expects shortly to receive a pilot's license.

He plans to secure a special pleasure machine, carrying three passengers. He has just made his initial flight unaccompanied, and contemplates using his newly-acquired prowess in the air in a forthcoming film production.

Beeh, Van Siclen Sells Several Films.

Mr. Wortham, of Beeh, Van Siclen & Co., Inc., announces the sale for Spain and Portugal rights of the following pictures: "A Romance of the Underworld," with Catherine Calvert and Eugene O'Brien; "Out of the Night," with Catherine Calvert and Herbert Rawlinson; "Marriage" and "Marriage for Convenience," both featuring Catherine Calvert; 'Calibre 36," featuring Mitchell Lewis, and Doris Kenyon in "Wild Honey," "Twilight," "Inn of the Blue Moon," "Street of Seven Stars."

First "Screen Letter Box" to Be Released July 15

THE first Screen Letter Box feature conceived by Morris A. Kashin, produced by Jack Cohn, and distributed by Frank G. Hall, president of the Independent Sales Corporation, will be released July 15.

It is the opinion of Mr. Kashin, himself an exhibitor, that no picture house in the country, whether large or small, can afford to keep the "Letter Box" from its screen. The intelligence and natural curiosity of motion picture patrons from California to New York has been clamoring for years to get an insight into the "mysterious" and complex workings of the camera, the movies and the screen.

Playhouse managers are the logical source of this information. The artists working before the camera cannot meet the fans and tell them how it's done. The silent drama must be the medium through which millions of doubters can be made to see the light.

How is it to be done—you ask?

Mr. Kashin answers: "One million self-sealing letterheads will be distributed to one million picture fans who will ask one million questions of the one million picture houses from the Atlantic to the Pacific. These questions will concern themselves with the inside workings of the movies. It is up to the motion picture houses to answer them. They can do it by first throwing on their screen the question, followed by the answers.

"Every man, woman and child throughout the world is full of curiosity about the inside of a motion picture studio. They want to know. They want to be shown. They will send in on the self-sealing letters every conceivable question concerning the camera, the cameraman, the actor and the actress, and the answers will be sought at your theatre. The questions will be answered on the screen. The screen will have to show them to the questioner.

"Thousands of patrons go to the picture theatres, see a man or woman knocked senseless with a blackjack, see an automobile with its occupants go over a 200-foot cliff and wonder how these things are done without apparent injury to the participants. The Letter Box will show the way of enlightenment.

"No question asked will remain unanswered, but the man in Kalamazoo who wishes to know how a subject is captioned will, in all probability, be compelled to seek his answer on the screen of a motion picture house in Kalamazoo. He cannot go to Chicago, St. Louis, San Francisco, Boston, Philadelphia or New York for his answer. He will expect his home town to deliver the goods.

"Before the end of July more than a million questions will be submitted, Mr. Kashin believes. Each and every question will be met with a frank expression of the keeper of the questionnaire. No question will remain unanswered as long as it keeps within the bounds of expert motion picture intelligence."

Pershing Picture Utilized as Fourth of July Feature

MANY exhibitors in various sections of the country booked "The Land of the Free" for the Fourth of July, as a patriotic demonstration, says the Exhibitors' Service Bureau of the Fox Film Corporation.

This is the picture based on the life and adventures of General Pershing. The Bureau also reports that the film has been booked by a great number of theatres for later dates in July, as General Pershing is expected back during the month and public interest in him will be at white heat, with the newspapers carrying volumes of matter about him and public welcomes being arranged for him in many cities.

The new one-sheet on this production, displaying a portrait of General Pershing, is considered by the Fox officials not only one of the finest pieces of lithographic work ever turned out by its service, but a strong invitation to the public to satisfy its curiosity as to the life of the great general and to honor the victorious commander of the American army abroad by thronging to see him in pictures. The portrait of the general on this poster shows his intensely human side—with a good-natured smile on his face in place of the stern expression of the commander in the field.

Broadway Theatre Prints Weekly Photoplay Journal

THE management of the Broadway Theatre, Columbia, S. C., is showing that it knows how to make part of the house advertising, at least, pay its own way. From the offices of the Columbia Theatre is issued a snappy, up-to-the-minute little magazine called The Photoplay Weekly. It consists of eight pages, four columns wide and twelve inches deep, and contains motion picture gossip, program material for the coming week, and advertisments, news, and of commercial firms which believe it pays to place their business message before a high-class motion picture public. Portraits of stars to be played appear regularly. This theatre uses Fox pictures to a large extent.

"The front page is given over to the name of the theatre and pictures of coming attractions. On the fourth page an editorial on an existing local condition. But a peculiarly noticeable point is the publication volume and desirable quality of paid advertising which is carried.

Every person visiting the Broadway Theatre on Friday or Saturday is presented with a copy. The subscription rate by mail is 74 cents a year, and the sale price per copy is 5 cents.

Big Under-Water Scenes in "Mystery of 13."

The "Mystery of 13," the latest Burston picture, Producer Louis Burston's latest Francis Ford serial, is said to contain some remarkable new under-water stunts. The company spent some time at Catalina Island, Cal., taking water scenes to be used in connection with shots taken at the studio in a tank specially built for Director Ford. Deep-sea divers and diving apparatus accompanied the outfit to Catalina Island, where some unsual situations were filmed with a special under-water camera, an invention of Mr. Ford's. The announcement of the release of the production is expected shortly after the arrival of President Louis Burston, of Burston Films., Inc., in New York, where he is expected within a week or two.

Cecil B. De Mille as "Lonesome Luke."
Being entertained at the Lasky studio by some beauties for "The Admirable Crichton"—Gloria Swanson, Bebe Daniels, Julia Faye, Lila Lee and Mildred Reardon.

Capellani Completes Cassinelli Production.

The last of the scenes of "The Virtuous Model," the motion picture spectacle which is to be the first of the Albert Capellani productions, starring Dolores Cassinelli, has been taken. The final "shot" was made at the fountain in Prospect Park, Brooklyn, and immediately afterward the entire company, including Director Albert Capellani, Assistant Director Albert Dorris, and Cameraman Lucien Andiot, together with the players, including Dolores Cassinelli, Vincent Serrano, Franklyn Farnum, Albert Roccardi, Helen Lewell, De Sacia Saville, May Hopkins, Marie Chambers, and three other female members of the cast, motored down to Long Beach, where they were met by some of the executives of the Capellani Productions, Inc., who were spending the week-end at the shore. The entire company was entertained at a dinner given at Castles-by-the-Sea, signalizing the completion of the first Cassinelli picture under the Albert Capellani banner.

Mrs. Sidney Drew Completes "Bunkered."

Mrs. Sidney Drew has staged the last scenes of "Bunkered," her initial individual starring effort, and is now cutting this subject, which will be released as a Paramount-Drew Comedy in July.

Starting with a real story of human interest, written by Emma Anderson Whitman, Mrs. Drew has contrived an enjoyable comedy full of mirthful situations and action.

"Bunkered" is a real comedy of the out-of-doors, as all but three or four scenes are exteriors. A number of golf professionals and society people appear in the picture.

Williams Completes "The Hornet's Nest."

"The Hornet's Nest," a typical Earle Williams feature, has just been completed by that star at Vitagraph's Hollywood studio, where it has been accepted as one of his most finished efforts. The scenario was adapted from the book of the same name by Mrs. Wilson Woodrow, and the picture directed by James Young. It is a romance of today, with hearts, high finance and crooks as the leading features. In the supporting cast are Brinsley Shaw, Vola Vale, Ogden Crane, Kathleen Kirkman and Edward McWade.

"Topics of the Day" Scores.

"Topics of the Day" is going over "big" in the leading theatres in New York, according to the opinions of prominent critics who have reviewed this screen presentation of timely and frivolous paragraphs selected by "The Literary Digest" from the Press of the World.

At all the B. F. Keith vaudeville theatres, including the Palace in New York City, the "Topics" are winning favor. All along the line theatres are reporting the success of the "Topics" as a film feature that pleases all audiences.

Madlaine Traverse in Mother-Love Drama.

"Rose of the West" is the most picturesque and gripping of all the pictures in which Madlaine Traverse has appeared, is the view of the Exhibitors' Service Bureau of the Fox Film Corporation.

"Rose of the West" is a drama of the Canadian Northwest, and pictures the efforts of a devoted mother to save her beautiful daughter from the clutches of a man to whom a villainous father has agreed to sell her in exchange for gold-bearing land.

Where Civilization Reaches Its Fringes— There, Too, You Will Find The Moving Picture World

IN a remote little cluster of houses in the Straits Settlements, out in the Far East where the civilization of the West trails off into the marginal belt, some friends of Margaret I. MacDonald, of the reviewing staff of the Moving Picture World, finding a native theatre for moving pictures, entered and were surprised to find a program, part of which was printed in English, and which carried Miss MacDonald's review, taken from the World, on the picture which was being shown on the screen.

Miss MacDonald's friends sent her the program, struck by the fact that a review from the Moving Picture World had found its way to a tiny sheet in this polyglot corner of the world where races fuse like many tides sweeping into common from all points of the compass.

But this is only added evidence of the fact that the three words, MOVING PICTURE WORLD, are written deeply across the face of the globe, carrying a message of eager service, broad vision, and splendid ideals.

Last week the editor of the World received a letter from a former exhibitor of Cape Town, South Africa, and now general manager of a moving picture theatre concern whose houses cover the territories of Siam, Netherlands, Indies, Federated Malay States, British Borneo, Saigon, Straits Settlements, and the Philippines.

He said, "I find that here, as everywhere else in my travels and work that the Moving Picture World is the main stay of information to the exhibitors."

Well Named,
The Moving Picture World Serves the World of Films
Its Service Knows No Border
Boundaries Fall Before the Push Of Its Circulation
It Serves The Industry

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT-ARBUCKLE COMEDIES.
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

June 15—Squared.
July 13—Bunkered.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).

Artcraft Pictures.

June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (RE-ISSUES.)

June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldine Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.

PARAMOUNT-BRAY PICTOGRAPHS.

June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.
July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES

May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara)
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalen.

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter DeHaven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter DeHaven).

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 15—The Only Way.
June 8—When Black Is Red.

W. W. Hodkinson

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No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."

(*Continued on page* 296)

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart — Benjamin B. Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

FIRST ROTHAPFEL UNIT PROGRAM,

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JUNE 22.

Oh! Boy! (Creighton Hale—Six Parts—Comedy-Drama—Capellani).
The Tiger's Trail (Episode No. 10, "Bringing in the Law"—Two Parts—Drama—Astra).
Off the Trolley (Harold Lloyd—Comedy—Astra).
Pathe Review No. 12 (Educational).
Topics of the Day No. 8 (Topical—Literary Digest).
Pathe News No. 52 (Topical).
Pathe News No. 53 (Topical).

RELEASES FOR WEEK OF JUNE 29.

The Profiteers (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 11, "In the Breakers"—Two Parts—Drama—Astra).
Spring Fever (Harold Lloyd—One Reel—Comedy—Rolin).
Pen Points of Progress (Educational—One Reel—Leggett-Gruen).
Topics of the Day No. 9 (Topical—Literary Digest).
Pathe News No. 54 (Topical).
Pathe News No. 55 (Topical).

RELEASES FOR WEEK OF JULY 6.

Gates of Brass (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 12, "The Two Amazons"—Two Parts—Drama—Astra).
Billy Blazes, Esq. (Harold Lloyd—One Reel—Comedy—Rolin.
Pathe Review No. 13 (Educational).
Topics of the Day No. 10 (Topical-Literary Digest).
Pathe News No .56 (Topical).
Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 13.

The Tiger's Trail (Episode No. 13, "The False Idol"—Two Parts—Drama—Astra).
Just Neighbors (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 11 (Topical-Literary Digest).
Pathe News No. 58 (Topical).
Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical-Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita
A Sporting Chance (William Russell).
July 13—Yvonne from Paris (Mary Hiles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).
June—Better Times (A Brentwood Production).
July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Pagan God (H. B. Warner).
July—The Woman Michael Married (Bessie Barriscale).
August—A Sage-Brush Hamlet (William Desmond).
August—The Dead Line (Beatriz Michelena).
August—The Gray Horizon (Sessue Hayakawa).

STRAND.
(One-Reel Comedies.)

June 1—Hearts and Hats.
June 8—Betty's Bolsheviki.
June 15—Little Lucy's Lion.
June 22—'Twas Harry's Fault.
June 29—Little Miss Pinkerton.
June 22—'Twas Henry's Fault.
June 29—Little Miss Pinkerton.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).
June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.
(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).
July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Promise (Western Drama).

Universal Film Mfg. Co.

CENTURY COMEDY.
(Two-Reel Comedies.)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.

HEARST NEWS.
(One-Reel News Weeklies.)

June 16—No. 25 (Topical)—03773.
June 23—No. 26 (Topical)—03784.
June 30—No. 27 (Topical)—03795.
July 7—No. 28 (Topical)—03808.
July 14—No. 29 (Topical)—03819.
July 21—No. 30 (Topical)—03830.

L-KO.
(Two-Reel Comedies.)

July 2—The Spotted Nag (Lois Neilson and Harry Keston)—03796.
July 9—A Pair of Deuces (Charlie from the Orient)—03809.
July 16—Two Gun Trixie (Mr. and Mrs. Dan Russell)—03820.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831

(Continued on page 298)

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June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Allee Howell)—03774.

UNIVERSAL SPECIAL ATTRACTION.

June 16—Pretty Smooth (Priscilla Dean—Six Parts)—03767.
June 23—The Sleeping Lion (Monroe Salisbury—Six Parts)—03779.
June 30—The Weaker Vessel (Mary MacLaren—Six Parts)—03790.
July 7—The Outcasts of Poker Flat (Harry Carey—Six Parts)—03801.
July 14—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.

NEW SCREEN MAGAZINE.

July 4—No. 20 (Novelty and Topical)—03798.
July 10—No. 21 (Novelty and Topical)—03811.
July 18—No. 22 (Novelty and Topical)—03822.
July 25—No. 23 (Novelty and Topical)—03833.

INTERNATIONAL NEWS.

June 11—No. 24 (Topical)—03783.
June 18—No. 25 (Topical)—03775.
June 25—No. 26 (Topical)—03786.
July 2—No. 27 (Topical)—03797.
July 9—No. 28 (Topical)—03810.
July 16—No. 29 (Topical)—03821.
July 23—No. 30 (Topical)—03832.

JEWEL.

June 16—A Star Over Night (David Belasco—First Stage Women's War Relief Series—Two Parts)—03772.
July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 14—Winning His Wife (Cyril Maude and Violet Heming—Two Parts—Second, Stage Women's War Relief Series)—03818.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

The Red Glove.

(Drama—Each Episode in Two Parts—Mary Walcamp Features.)

June 16—No. 14, "The Lost Millions"—03768.
June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.

CURRENT EVENTS.

June 27—No. 26 (Topical)—03788.
July 4—No. 27 (Topical)—03799.
July 10—No. 28 (Topical)—03812.
July 18—No. 29 (Topical)—03823.
July 25—No. 30 (Topical)—03834.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

June 9—All in the Swim—03759.
July 21—All Bound 'Round—03829.

June 16—Stop, Cease, Hesitate (Neal Burns)—03770.
June 23—A Model Husband—03782.
June 30—Happy Returns—03793.
July 7—Half & Half—03804.
July 14—Temporary Alimony (Neal Burns)—03817.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

June 7—Ace High (Pete Morrison)—03756.
June 15—The Last Outlaw (Ed Jones and Billie Hutton)—03966.
June 21—Kingdom Come (Pete Morrison and Eileen Sedgwick)—03778.
June 28—The Captive Bride (Pete Morrison)—03789.
July 5—The Four Gun Bandit (Pete Morrison)—03800.
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.

Vitagraph

VITAGRAPH FEATURES.

The Little Boss (Bessie Love).
A Rogue's Romance (Earle Williams).
Too Many Crooks (Gladys Leslie).
Beauty Proof (Harry T. Morey).
The Spark Divine (Alice Joyce—Five Parts).
A Girl at Bay (Corrine Griffith).
Cupid Forecloses (Bessie Love).
The Hornet's Nest (Earle Williams).
The Man Who Won (Harry T. Morey).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).

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No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 14, "Fate's Verdict."

World Pictures Corp.

June 2—Phil-for-Short (Evelyn Greeley).
June 9—Through the Toils (Montagu Love).
June 16—The Devil's Trail (Betty Compson and George Larkin).
June 30—Love and the Woman (June Elvidge).
June 30—Home Wanted (Madge Evans).
July 7—The American Way (Arthur Ashley and Dorothy Green).

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The Bank (Two Parts—Reissue).
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Shanghaied (Two Parts—Reissue).

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Reno—All Change.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.
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Daddy Longlegs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (8 Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).

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Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.

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(Continued on page 300)

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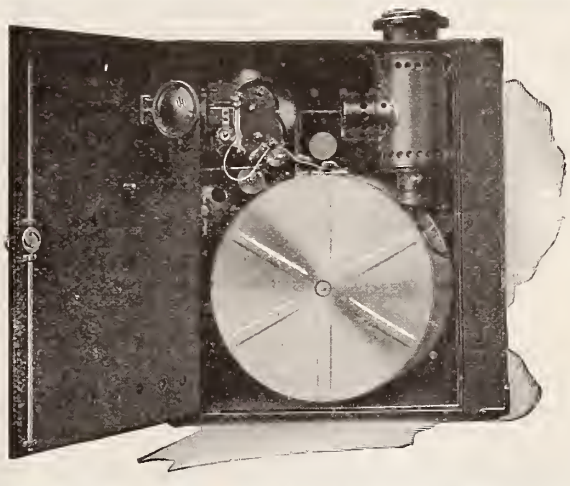

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Burlingham.
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Khavah.

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
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The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

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Dreamy Chinatown.
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The Deserter.
Behind the Scenes.

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Out of Tune (Two Parts).

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The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
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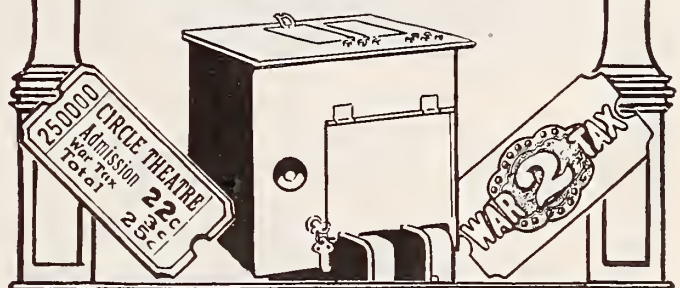

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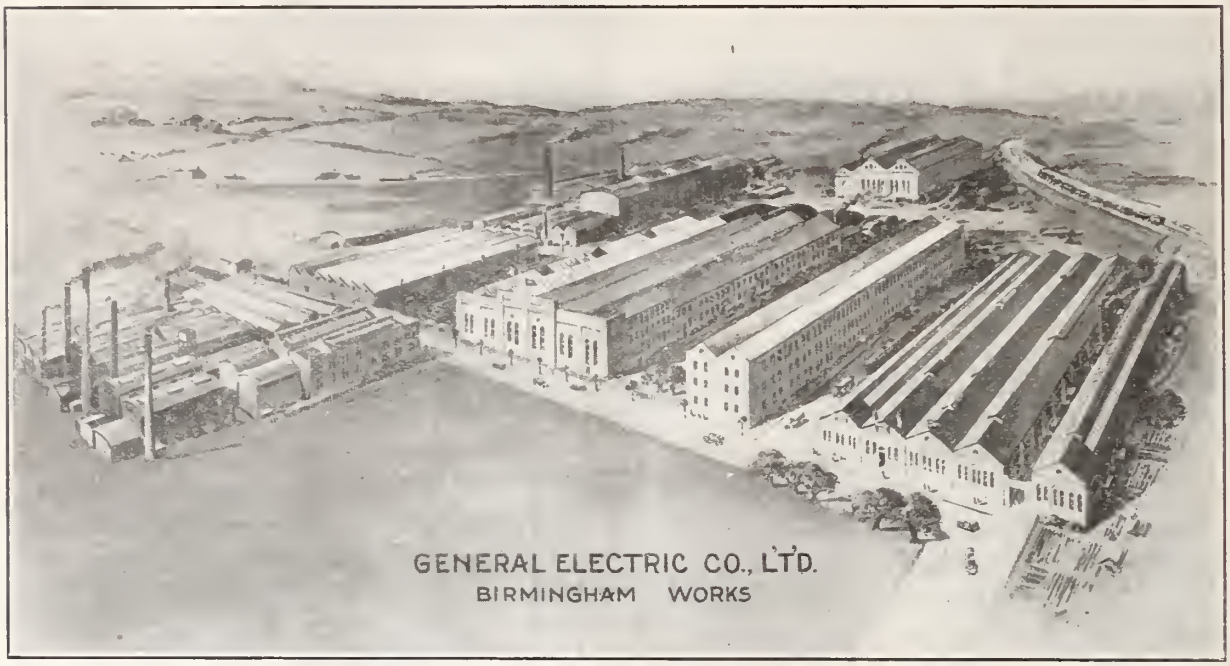

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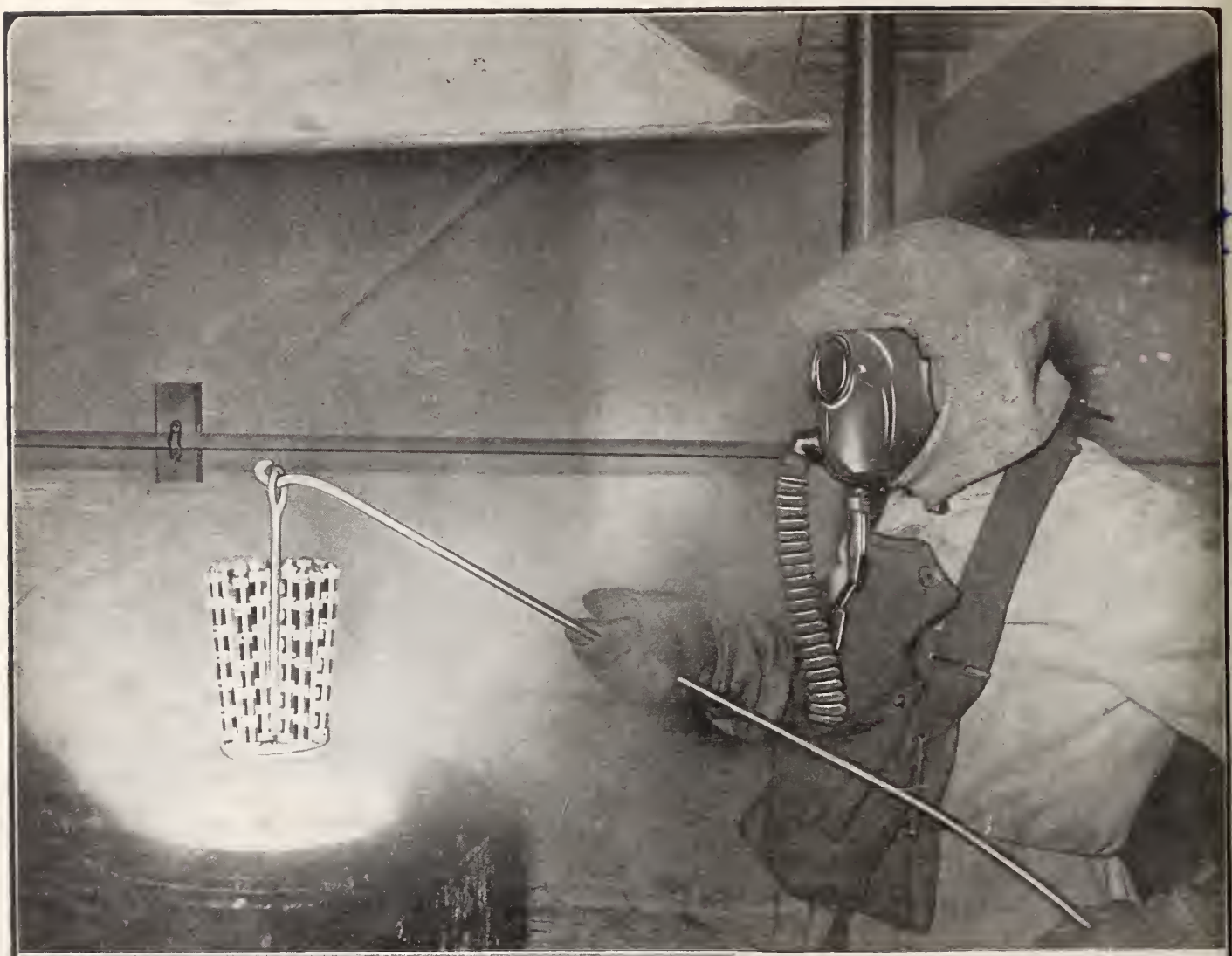

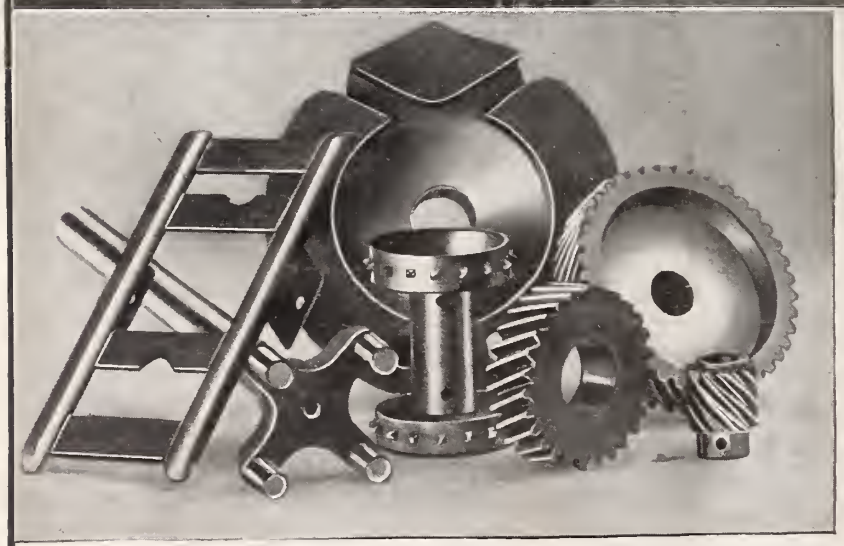

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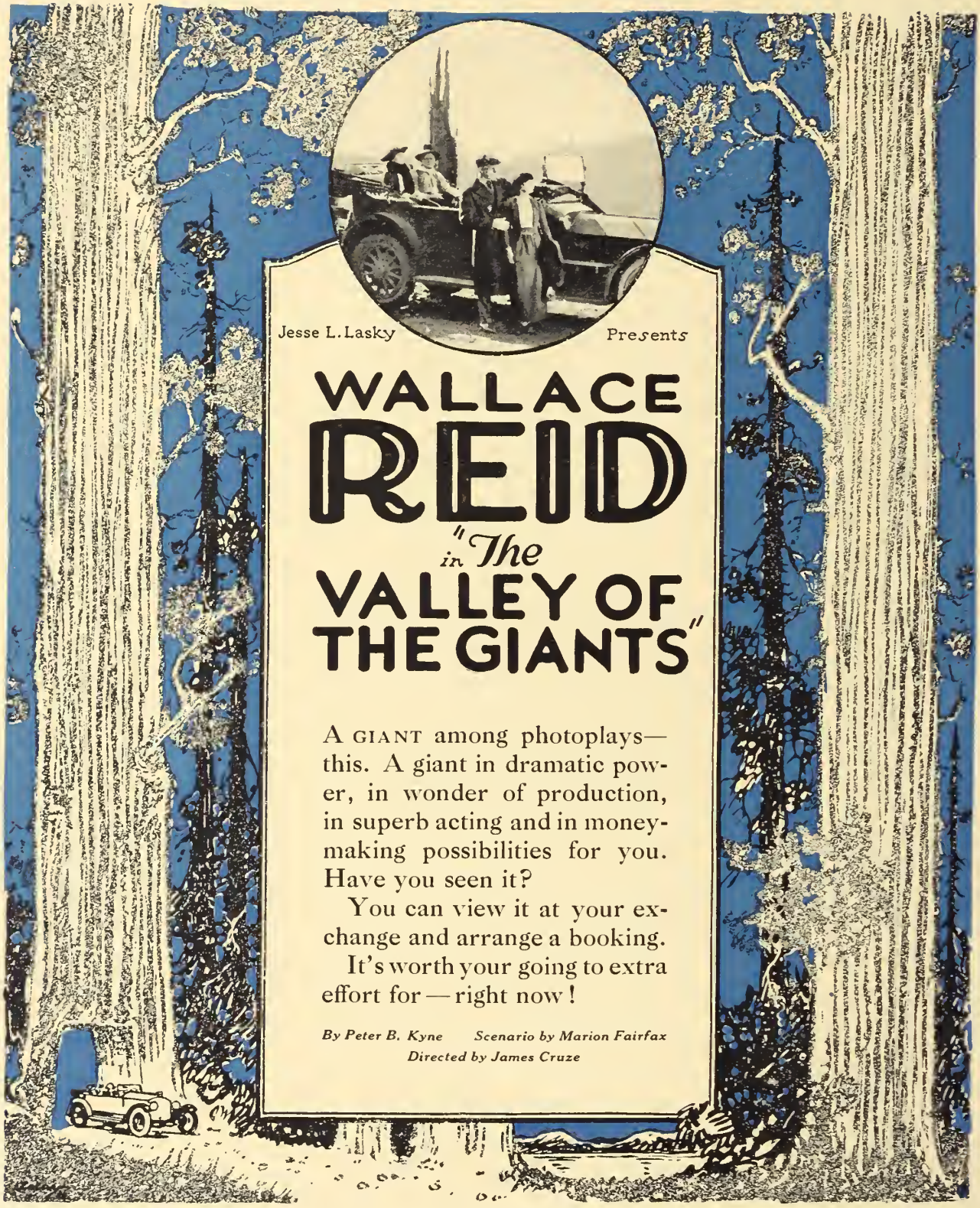
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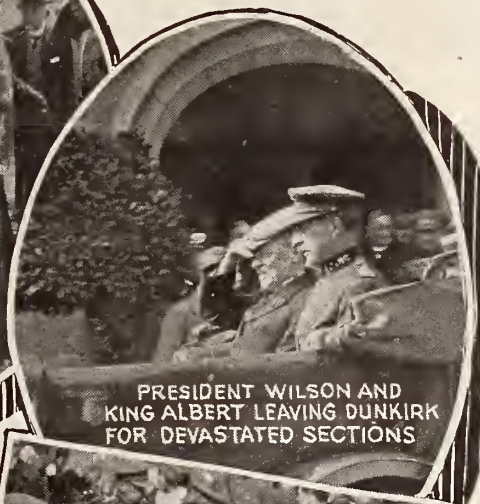

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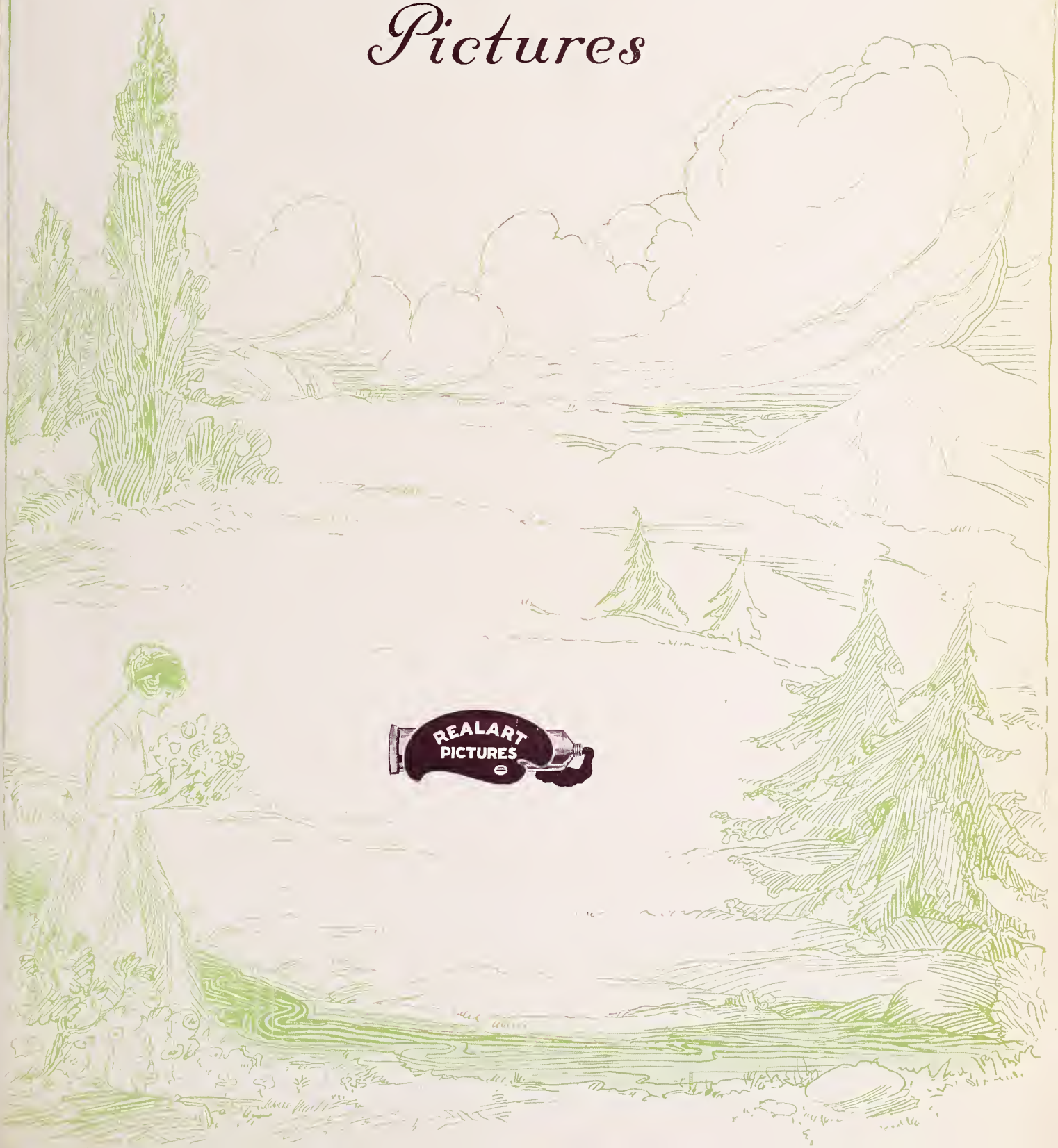

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REALART
PICTURES
Mary Miles Minter

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New York Theatrical Season is

CONSTANCE BINNEY

whose smashing success in "39 East" has been responsible for the phenomenal run of that play at the Broadhurst Theatre.

THIS bewitching, youthful, little star, bubbling over with human appeal in the Rachel Crothers play, has revealed how delightful her personality is on the screen in Maurice Tourneur's production, "Sporting Life," and opposite John Barrymore in his fine picture, "The Test of Honor." Miss Binney has been signed for a period of years to star in Realart Pictures. Her first will be a portrayal of the engaging Mennonite maid, "Barnabetta," in

Erstwhile Susan

This play is from the widely popular novel by Helen R. Martin and had, a season or two ago, a remarkable Broadway run with Mrs. Fiske in the title role. The delicious unfolding of character in the little 13-year old household drudge and her transition into winsome and lovable young womanhood fits Constance Binney like a glove.

This picture will be something for Exhibitors to wait for.

Planned for early Fall release.

REALART
PICTURES
Constance Binney

The Hall Mark of Superiority

THE splendid trinity of youthful stars introduced on the preceding pages—each big by achievement and popular demand, but each still in the early morning of her full powers—presents the best sort of quality guarantee of forthcoming Realart Pictures. Its field, however, is not to be circumscribed by any given number of stars; but will include sterling special features by producers and directors of international reputation. It will be an open market for those who have distribution rights to place for the world for unusual screen productions and invites negotiations.

Realart's sponsors are men who have been schooled in every detail of the motion picture profession. They realize thoroughly that the Exhibitors of this country are the accredited representatives of millions of patrons of picture theatres, and it will be the aim always to "play up" to this great buying public through these representatives. Already the work of establishing exchanges in the principal cities is well under way and the Exhibitor, no matter where located, will be served promptly and intelligently. Realart bases its assurance of success on its determination to give each Exhibitor client a square deal and his local clientele the very top-notch of picture excellence.

REALART PICTURES CORPORATION
ARTHUR S. KANE, President
112 West 42nd Street
New York City

PRESS OF
THOS. B. BROOKS, N. Y

Jesse L. Lasky Presents

"FIRES OF FAITH"

THERE ARE SIX STARS

"FIRES OF FAITH" has a sextette of stars among a myriad of other good things about it. Catherine Calvert, Eugene O'Brien and Ruby de Remer are three of them. The wonderful, human, heart-interest story is the fourth. The elaborate production of its many thrills is the fifth. And the sixth is the enormous possibility for big exploitation.

Get the big press-book. Get Progress Advance of July 10. See how the picture was put over to huge success in the pre-showing of three weeks at the Harris Theatre, New York and in Poughkeepsie. You will get more ideas of exploitation than you can follow.

Use some of them—as many as you can—and "Fires of Faith" will prove the big money winner of the year for you.

By Charles Whittaker

Directed by Edward Jose

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

WITH
Catherine Calvert, Eugene O'Brien *and* Ruby de Remer
A Paramount Picture

Paramount-Drew Comedy

Featuring

Mrs. SIDNEY DREW

IN

"Bunkered"

FORE!

THE return of Mrs. Sidney Drew to the screen will be hailed with delight by all lovers of clean picture-comedy.

As "Polly," Mrs. Drew has established herself in the hearts of all persons who enjoy human, joyful, fun-pictures of real life.

And as Polly she will continue to lend her charm of personality and her unique comedy method to the greater glory of the fun-film.

Seize this opportunity of providing for your patrons the best there is to be had in domestic comedy-tales.

Feature Mrs. Drew in "Bunkered" and give your audiences a renewal of the treat that they have so long enjoyed.

By Emma Morrison Whitman — *Produced by V. B. K. Film Corporation*

Under personal supervision of Mrs. Sidney Drew

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

Adolph Zukor

Catherine

"The Career"

THE CAST

Katherine Bush	**CATHERINE CAL**
Lord Algernon Fitz-Rufus	John Goldswort
Lord Gerard Strobridge .	Craufurd Kent
Lady Garribardine . . .	Mathilda Brun
Lao Delemar	Helen Montros
Gladys Bush	Ann Dearing
Matilda Bush	Augusta Ander
Lady Beatrice Strobridge .	Claire Whitney
Slavey	Norah Reed
Bert Bush	Albert Hacker
Fred Bush	Earl Lockwood
Bob Hartley	Walter Smith
Charlie Prodgers	Robert Minot
Ethel Bush	Edith Pierce
Lao's Sweetheart	Allen Simpson
Duke Mordryn	Fred Burton

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

presents

CALVERT in "The Career of Katherine Bush"

A Paramount-Artcraft Special

Taken from the novel by Elinor Glyn

ONE must see life, she argued, and it was better to make a first plunge with a person of refinement, who knew the whole game;

* * *

She was quite untroubled by what the world calls morality, and she had no scruples.

* * *

"I would not marry you for anything in the world---it would spoil everything".

* * *

"Some day I shall be one of the greatest women in England", she told herself.

* * *

"I have loved one man in my life with the kind of love which you desire. I know exactly what it means".

* * *

She was the most attractive creature he thought he had ever met. She was like some lazy dangerous lioness.

* * *

The summit of her ambition was reached---and not ambition alone, but what now seemed to matter more, the realization of true love.

*

THIS photoplay drama from the novel by Elinor Glyn visualizes all the tremendous dramatic power of the story. It has been staged with wonderful uxury of presentation and a remarkably fine cast in support of Miss Calvert. Exhibitors should arrange to exploit "The Career of Catherine Bush" in a manner worthy of the great picture which it is.

Directed by Roy W. Neill. Scenario by Kathryn Stuart.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

"Special"

has been a greatly abused word.

Paramount-Artcraft Specials

booked by the
Selective Booking Plan
this Fall are
Truly Worthy of the Name.

The First
will be a
GEORGE LOANE
TUCKER
Production

MR. TUCKER will produce personally, a series of six Specials to be distributed by the Selective Booking Plan.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General
NEW YORK.

Ready Soon

Joseph M. Schenck presents:

Constance Talmadge

in the first

John Emerson Anita Loos

Production

"A Temperamental Wife"

Directed by Captain David Kirkland

A "First National" Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

H.B. WARNER IN THE MAN WHO TURNED WHITE

"THE BIGGEST MONDAY IN THE HISTORY OF BROADWAY"
"A TREMENDOUS APPEAL TO WOMEN"
"SECOND SUNDAY TWICE AS BIG AS FIRST"
"EXCEPTIONAL BOX OFFICE VALUE"

B. S. Moss Theatrical Enterprises, Inc.
729 SEVENTH AVENUE AT FORTY-NINTH STREET
BRYANT 2200
NEW YORK CITY
June 18th, 1919
EXECUTIVE OFFICES

Dear Sir:

With the termination of the run of "The Man Who Turned White" at the Broadway Theatre, I desire to express my congratulations to your company upon the distribution of a picture of such splendid dramatic merit combined with such exceptional box office value.

Despite the intensely hot and abnormal weather under which the H.B. Warner production began its engagement, it has proved a most successful attraction. The fact that the second Sunday proved twice as big a day as the first, and that the second Monday was the biggest Monday in the history of the Broadway under my direction, more than convinced me of the picture's value and Mr. Warner's popularity, and I am sorry that arrangements could not be made for another week's run.

"The Man Who Turned White" makes a tremendous appeal to women, and our matinee business was above normal throughout the engagement. The house manager reported to me enthusiastically the favorable comments he heard as people left the presentation.

I regret that the limitations of Broadway and 42nd Street prevented us from taking a greater advantage of the many opportunities for unusual exploitation which the picture offers, and I am sure that exhibitors in less congested neighborhoods and in smaller cities will be able to capitalize to the fullest on the spectacular elements of the picture.

I am sending the picture immediately to my Flatbush ...klyn with fullest confidence that it will do a ...

Very truly yours,
B. S. Moss
President,
B.S. MOSS THEATRICAL ENTERPRISES, Inc.

...Clark, Pres.,
...itual Dist. Corp.,
...v.

A Few Representative Theatres That Have Arranged For Runs

ZIEGFELD - - - - Chicago
GRAND OPERA HOUSE Cincinnati
COLUMBIA - - - - St. Louis
STRAND Washington, D. C.
POLI'S CIRCUIT - Connecticut
STRAND - - - - - - Buffalo
OPERA HOUSE - Cleveland
STRAND - - - Newark, N. J.
BROADWAY - Charlotte, N. C.
ALCAZAR - - - Chattanooga
RIVOLI - - - - Philadelphia
WALDORF - - - - Akron, O.

And in eight neighborhood houses on Broadway, New York, between 77th Street and 110th Street

Produced by
JESSE D. HAMPTON

B.S. MOSS BROADWAY
B.S. MOSS BROADWAY H.B. WARNER

Distributed by
Exhibitors Mutual

Robertson-Cole Company
Controlling World's Rights

The Turn in the Road

A Forerunner of

BETTER TIMES

"'Better Times' will register strong"—

says critic.

A "sunshine" picture throughout, and just the sort of picture that will register particularly strong after a long run of so-called heavier stuff. —*Motion Picture News*

If you want an hour of screen entertainment that really is screen entertainment in its most wholesome and appealing form see "Better Times." —*Morning Telegraph*

Exhibitors will find in "Better Times" a box-office attraction of unusual value. —*Exhibitor's Trade Review*

"'The Turn in the Road' a winner" — *says exhibitor.*

It's A Winner. Best Picture of Season. Big Business. —*Exhibitors' Comment, Motion Picture News, July 5.*

The story is big, simply told and tremendously human and it will make you cry. When a picture does that, it has the whole-hearted support of the women and the women are the ones to advertise by word of mouth.

—*Exhibitor's Trade Review*

It is a rare circumstance that brings to the screen a production of such all around good quality as "The Turn in the Road." —*Moving Picture World*

BRENTWOOD PICTURES

Directed by

King W. Vidor

Distributed by

Exhibitors Mutual

Robertson-Cole Company

Controlling World's Rights

SHERMAN S. KRELLBERG

ANNOUNCES the completion shortly of a new

HELEN HOLMES

Serial in 15 Episodes

Directed by Donald Mackenzie

State Rights for Sale

Wire for territory

S. L. K. SERIAL CORPORATION

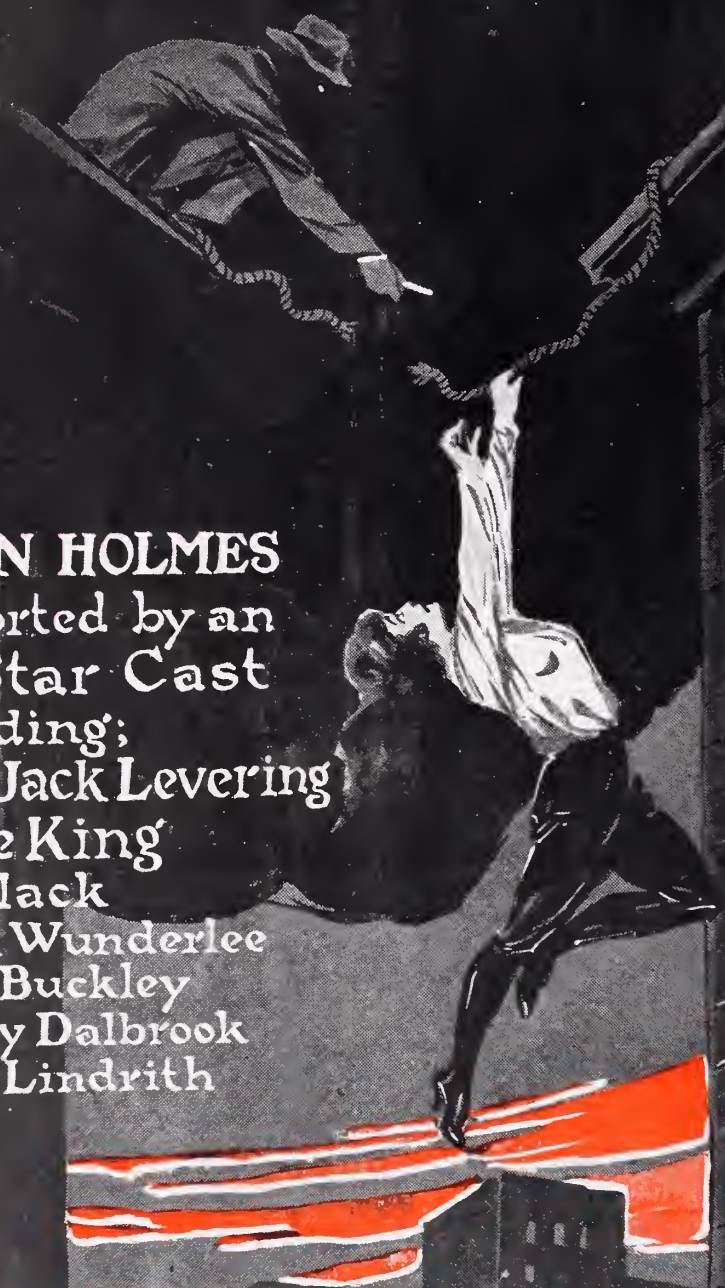
112 West 42nd Street Suite No 205

15 Great and Facinating Episodes of Mystery

HELEN HOLMES

THE UNDENIED QUEEN OF THE SERIAL SCREEN

The new S.L.K. Serial will be her Latest and Greatest offering



HELEN HOLMES
is Daring Dashing
and Captivating
She has no peer,
She has no equal

HELEN HOLMES
supported by an
All Star Cast
including;
Lieut. Jack Levering
Leslie King
Bill Black
Frank Wunderlee
Floyd Buckley
Sidney Dalbrook
Nellie Lindrith

State Rights for sale
Wire for territory

S.L.K. SERIAL CORPORATION
112 West 42nd Street Suite 205

UNITED ARTISTS CORPORATION
The foundation must be sound—
Your business is built on motion pictures. Obvious, of course, but a fact to be everlastingly remembered.
Everything else is secondary to product. Sales policies vary, methods of exploitation vary, but box-office value you must have.
Claims and counter-claims, sales policies of one kind or another, pages and pages of exploitation are valuable only to the degree of the merit of the product.
United Artists Corporation is building solely on this basis—the product of real stars with demonstrated and unrivalled box-office profits.
Mail and telegraph applications now being received for
The DOUGLAS FAIRBANKS PICTURE
to be released September 1st
729 Seventh Avenue
New York City
Oscar A. Price, President · Hiram Abrams, General Manager
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

BEWARE!
Romance
Adventure
Mystery
LIONEL S. REISS.

Samuel Goldwyn
presents

MADGE KENNEDY

IN

THROUGH THE WRONG DOOR

By Jesse Lynch Williams • *Directed by* Clarence G. Badger

Show this picture!

It is gripping from title to tailpiece.

It has all the elements of a box-office success, because it has all the elements of a great motion picture.

It is Madge Kennedy at her charmingest.

It is Goldwyn production at its supremest.

Its author, Jesse Lynch Williams, has never failed to hit the bell of public taste.

Love, Romance and Mystery meet in "Through the Wrong Door."

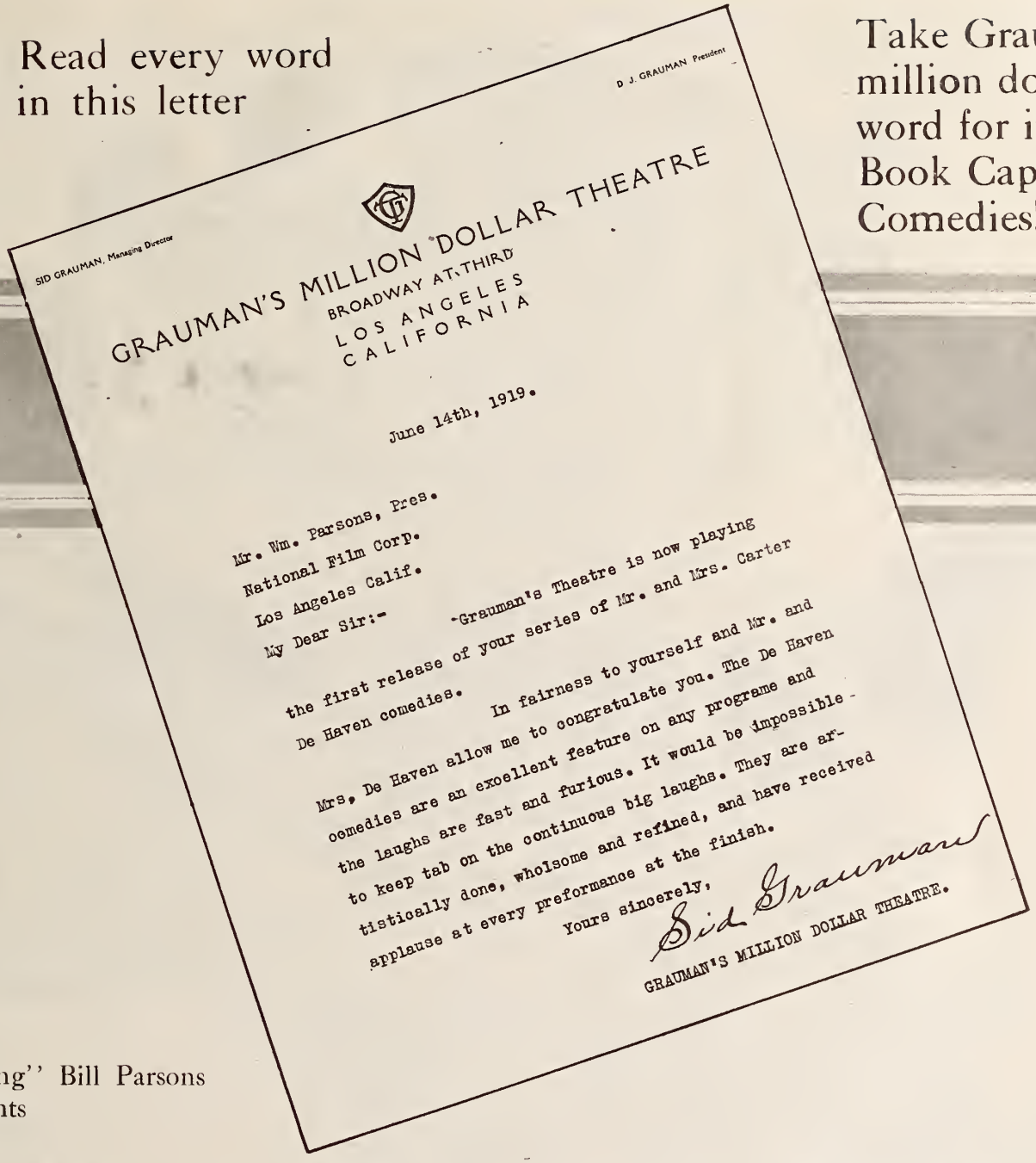
Book it, and the amusement lovers of your town will go *through the right door* — the door of your theatre.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

This picture was taken in front of Grauman's Million Dollar Theatre after a showing of Mr. and Mrs. Carter De Haven in a Capitol Comedy. In the foreground, shaking hands, are Mr. Sidney Grauman and Mr. De Haven.

Read every word in this letter

Take Grauman's million dollar word for it—Book Capitol Comedies!



SID GRAUMAN, Managing Director

D. J. GRAUMAN President

GRAUMAN'S MILLION DOLLAR THEATRE
BROADWAY AT THIRD
LOS ANGELES
CALIFORNIA

June 14th, 1919.

Mr. Wm. Parsons, Pres.
National Film Corp.
Los Angeles Calif.

My Dear Sir:-

-Grauman's Theatre is now playing the first release of your series of Mr. and Mrs. Carter De Haven comedies.

In fairness to yourself and Mr. and Mrs. De Haven allow me to congratulate you. The De Haven comedies are an excellent feature on any programe and the laughs are fast and furious. It would be impossible to keep tab on the continuous big laughs. They are artistically done, wholsome and refined, and have received applause at every preformance at the finish.

Yours sincerely,
Sid Grauman
GRAUMAN'S MILLION DOLLAR THEATRE.

"Smiling" Bill Parsons presents

Mr. & Mrs. Carter De Haven

in the third of their Capitol Comedies

AFTER THE BAWL

Your audience will like it, because you'll like it!

Charlie Chaplin himself says:

"'After the Bawl' is the funniest and cleanest two reel comedy that I have ever seen."

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

WORK BEGUN FEB. 23rd
" FINISHED JUNE 30th

127
WORKING
DAYS

PHOTOGRAPHY —— Perfect
DRAMA —— Tense
THEME —— Timely
STORY —— Unusual
CAST —— Selected
SITUATIONS —— Unexpected
CLIMAX —— Thrilling

MACAULEY
516 — 5th AVE.

HERE IS A BROAD STATEMENT

NO BETTER FILM THAN

WAS EVER MADE

DISTRIBUTION ANNOUNCED SHORTLY

PHOTOPLAYS INC.

Even *Better* Than the Book
from which it was adapted—
"Hurrying Fate and Geraldine"
By Florence Morse Kingsley
BESSIE
LOVE
in
"CUPID
FORECLOSES"
Directed by David Smith
VITAGRAPH
Albert E. Smith, *President*

The theatrical sensation of a decade is now presented in a Special Feature of tremendous box-office value:
announcing

Yvonne Delva
and
Creighton Hale

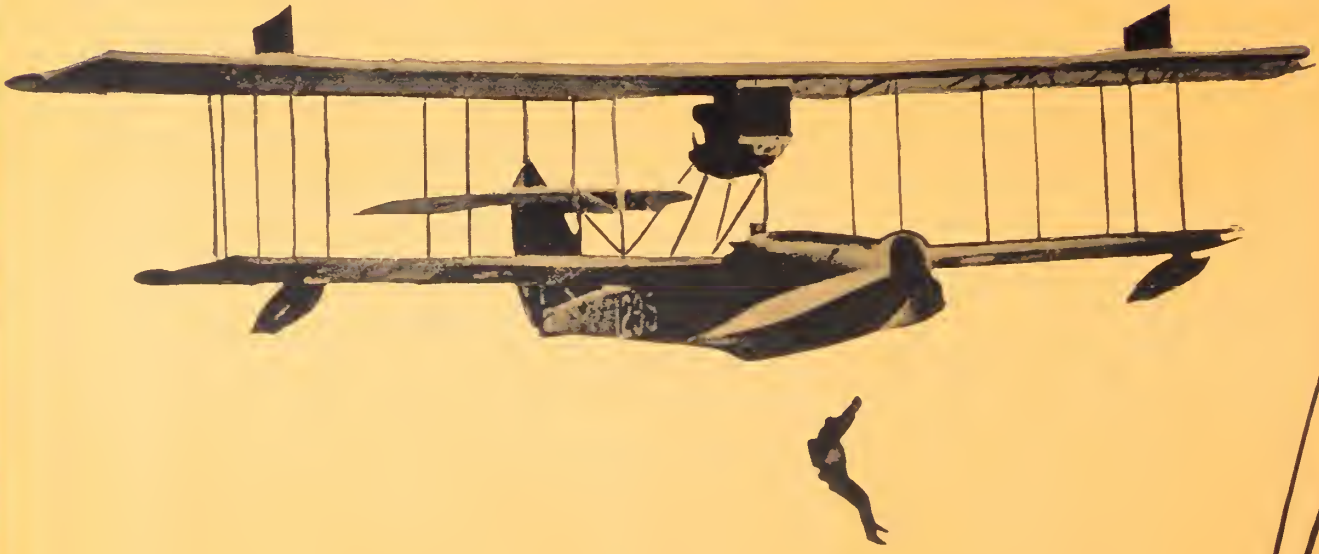
in the adaptation of Bayard Veiller's epochally successful play

THE THIRTEENTH CHAIR

Direction and screen adaptation by Leonce Perret
Produced by Acme Picture Corporation

PATHÉ
DISTRIBUTORS

ANNE LUTHER AND IN THE GREAT



Pathé spoke of THRILLS in this serial in
the first announcement of it.
Pathé did not imagine the thrills.
They are there!
The reviewers felt the dynamic action and
high voltage climaxes also!

Truly a serial super-saturated with sensations!

Get it – quick!

Produced by Western Photoplays, Inc.
Written and Directed by Joseph A. Golden

PATHÉ
DISTRIBUTORS

CHARLES HUTCHISON

GAMBLE

"Fascinating story with real plot as the basis... Fast action and many thrills that should satisfy even the most blase elite audience. ...Nothing too daring for Charles Hutchison... Cast very good, action fast and furious with the element of keen suspense."

Hamlin in the Motion Picture News

"Thrills and stunts in abundance.. Should prove entirely satisfactory to audiences."

Sewell in the Moving Picture World

"The three episodes seen give great promise for the success of the serial as a whole... Action strikes a rapid stride and maintains interest without interruption... Hutchison's stunts hazardous in the extreme."

Exhibitor's Herald

"Audience at the New York Roof became highly enthusiastic at the thrills.... Exciting chases and frantic fights keep one constantly entertained.. Furnishes suspense and excitement.. Proves a rapid-fire serial."

Helen Rockwell in Exhibitors Trade Review

"The Twinkle in 10 Million Eyes —"

it comes from the witty, pungent, punchy, paragraphs selected from the press of the world by the editorial staff of

The Literary Digest

and placed in a short length weekly film

TOPICS OF THE DAY

This unique abbreviated feature has been BOOKED SOLID over the

KEITH AND ALLIED CIRCUITS

The best houses everywhere are showing it. See it – enjoy it – then book it.→!

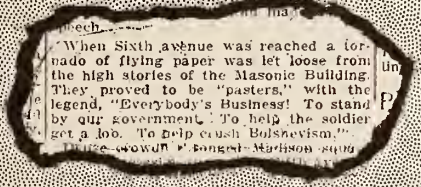
Produced by Timely Films Inc.

PATHÉ
DISTRIBUTORS

Even the President is advertising

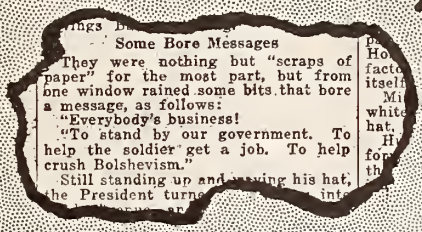
"EVERYBODY'S BUSINESS!"

"THE HERALD"



When Sixth avenue was reached a tornado of flying paper was let loose from the high stories of the Masonic Building. They proved to be "pasters," with the legend, "Everybody's Business! To stand by our government. To help the soldier get a job. To help crush Bolshevism."

"THE TRIBUNE"



Some Bore Messages

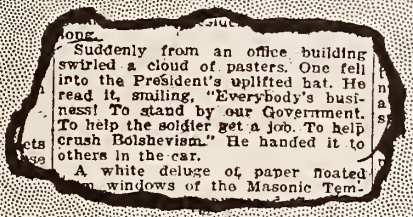
They were nothing but "scraps of paper" for the most part, but from one window rained some bits that bore a message, as follows:

"Everybody's business!

"To stand by our government. To help the soldier get a job. To help crush Bolshevism."

Still standing up and waving his hat, the President turn

"THE WORLD"



Suddenly from an office building swirled a cloud of pasters. One fell into the President's uplifted hat. He read it, smiling, "Everybody's business! To stand by our Government. To help the soldier get a job. To help crush Bolshevism." He handed it to others in the car.

A white deluge of paper floated windows of the Masonic Tem-

Clipped from the prominent New York papers upon his return with the treaty

W. H. PRODUCTIONS CO.
71 WEST 23rd. STREET NEW YORK

EVOLUTION

Number Two

My first advertisement, "EVOLUTION," appeared in the trade papers of June 28th. It brought many letters, which are receiving careful consideration.

I expressed the opinion that the system of national film distribution through a group of exchanges owned, controlled and managed, from a New York or Chicago executive office is wasteful, and declared my intention of obtaining an interest in a group of independent exchanges, locally controlled.

— — — — — —

SELF-PRESERVATION is the first law of the film business, as it is of nature.

The chief concern of the Exhibitor, the Exchange and Producer, is HIS OWN PROSPERITY.

Business is unavoidably SELFISH: professions of philanthropy from Producer or Distributor toward the Exhibitor are as sounding brass and tinkling cymbals and hollow as the flare of a horn. BUT — — —:

ENLIGHTENED SELF-INTEREST conserves the welfare of those with whom one does business — — —:

That means to the Exchange, the welfare of BOTH Producer and Exhibitor.

In line with the spirit of the times I believe that ultimately every SUBORDINATE employe of an exchange should become a PARTNER during his employment — — —:

Not the receiver of a casual bonus, but the assured OWNER of a share in the business at a percentage fixed when he is employed, based upon the economic value of his services, and such partnership to be surrendered upon discharge or resignation.

This would make the poster boy, the film inspector, the shipper, the bookkeeper, the salesman and the booker, PARTNERS in the BUSINESS.

The best men would be attracted from every department of the exchange business, all being ENTHUSIASTIC WORKERS — — —:

Such a TYPICAL EXCHANGE then becomes a living, VITAL ORGANISM, aggressive at every point because every factor has a strong personal SELF-INTEREST in its success.

The typical INDEPENDENT Exchange will be UNHAMPERED by outside dictation, having no reports, explanations or apologies to make to a distant superior officer.

The office can give its time to the legitimate purpose of GETTING BUSINESS and taking proper CARE of ORDERS.

The typical exchange will not be told by New York or Chicago that the town of PEWEE must pay $42.50 for a film because it has a population of 5000, when the exchange manager KNOWS a lot more about Pewee and its ABILITY TO PAY than do we of the HOME OFFICE swivel chair.

The active managers of a typical independent exchange, being OWNERS or part owners, cannot shift responsibility to a DISTANT EXECUTIVE; they deal with exhibitors EYE to EYE; they have a direct PERSONAL GAIN if their customer is held by SERVICE, and SUFFER if they lose him.

— — — — — —

Why these advertisements?

BECAUSE — — —: I want to attract the attention of the BEST MEN in the film Exchange business.

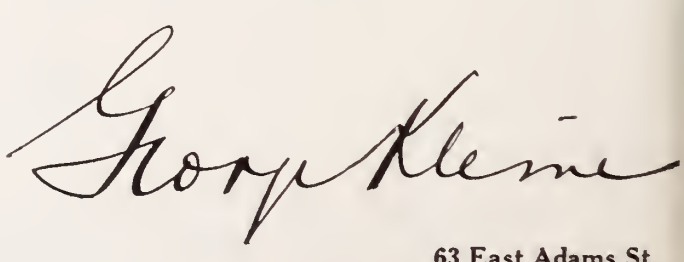
BECAUSE — — —: I want to help BUILD and hold an interest in the most EFFICIENT and ENDURING group of Exchanges in the country; independent yet allied; acting in CO-OPERATION, NOT in COMBINATION.

BECAUSE — — —: I want to be close to such a group, as I am going to resume PRODUCTION and want my films to be distributed by the most CAPABLE organization in the business.

BECAUSE — — —: I want Independent Producers of the first rank to release their product through this group of Exchanges, recognizing their strength and high efficiency.

BECAUSE — — —: I want to see the theory of PARTNERSHIP extended to Directors of Production, as well as Camera Men and others whose work counts importantly in the STUDIO.

Mark Letters Personal.



63 East Adams St.
Chicago.

Syndicate Superfeatures, Inc.

GEORGE KLEINE,
63 East Adams St.
Chicago.

WORLD-PICTURES

Judge Brown's "Shift the Gear, Freck" is ready for booking NOW!

Judge Brown is the greatest student of human nature in America today—he knows how to tell a screen story that will strike home with every man, woman and child in your audience. "Shift the Gear, Freck" is in two reels—the first of a series. IS IT FOR YOU OR YOUR COMPETITOR?

Wire or write your nearest World Branch now!

WORLD PICTURES
present

ARTHUR ASHLEY
and
DOROTHY GREEN
in

"The American Way"

Directed by FRANK REICHER

Story by FLORENCE E. BOLLES

AMERICAN CINEMA CORPORATION
Presents
LOUISE HUFF
In her first special production from an original play by
GEORGE MIDDLETON, author of "Polly with a Past"
■ Directed by GEORGE ARCHAINBAUD ■
WATCH FOR FURTHER ANNOUNCEMENTS
AMERICAN CINEMA CORPORATION
WALTER NIEBUHR, PRES. 220 W. 42nd ST., N.Y.C.

WHAT GREATER TRIBUTE COULD THERE BE

EVENING WORLD

"LOST BATTALION" HEROES, PICTURED, SEE THEMSELVES

Col. Whittlesey of "Go to Hell" Fame Sees Himself in Action.

Officers and men of "The Lost Battalion" of the 77th Division—that polyglot army that swept on through the Argonne Forest and bit deep into the famous Hindenburg line—dressed in mufti, safe and sane in the jobs to which they returned in civil life, saw themselves again in khaki, faces grim and sweat lined, standing off the German horde in "The Pocket," the objective of Lieut. Col. Charles W. Whittlesey, last night, at "Lost Battalion," a feature film, of the movies, history. It was tion audience at otel for the first dience were Major ander, Commander on; Col. Whittlesey and men who he battle scenes

er, Col. Whittle f their staff rea played in the Arg era h save f vernmen describe France an

did the gener rt, but Hersch Munson, the D. S., York, k to New York ith proper cre

anxious waiting they all shared in the honor and glory of the victory.

The picture seemed to please the many notables who were present, with the

Morning Telegraph

"LOST BATTALION" SEEN ON SCREEN

Lieut.-Col. Whittlesey and Others of the Famous Command See Themselves in Film.

AT THE RITZ - CARLTON

Picture Ranks High as an Entertainment—Notable Players Also Figure In Unfolding Story.

A distinguished gathering saw the story of the "Lost Battalion" retold on the motion picture screen at the Ritz-Carlton last night. The picture, presented by Edward A. MacManus, is one of the first film romances of the exploits of the war. Officers and men of the famous battalion played their original roles, and the original official documents are used as subtitles.

The showing last night was attended by guests of Major General Robert Alexander, commander of the Seventy-seventh Division. The picture had a particular and personal interest for many in the audience. It deals exclusively with the record of heroism of New York's own troops. Lieutenant Colonel Whittlesey, whose answer "Go to hell" has become one of the historic sayings of the war, saw himself and his comrades immortalized on the screen.

As a film entertainment, the picture ranks unusually high. The scenario was prepared by Charles A. Logue from the true stories of the men of the Lost Battalion. The direction is credited to Burton King, who has given the picture remarkable human interest as well as patriotic fire. To see the story of the Lost Batalion is like viewing "The Birth of a Nation" with its original cast of Civil War heroes.

NEW YORK HERALD

"Lost Battalion" Picture Shown at the Ritz-Carlton

At the Ritz Carlton last night a motion picture entitled "The Lost Battalion," in which the survivors of that famous detachment of the American forces in France posed for a feature reproduction of their great exploit in the Argonne Forest, was shown before a distinguished audience assembled on invitation of Major General Robert Alexander, commanding the Seventy-seventh Division.

The film was made under the direction of Edward A. MacManus with the co-operation of General Alexander and Lieutenant Colonel Charles W. Whittlesey, commander of "The Lost Battalion," for the purpose of perpetuating in active pictorial form the participation by the United States troops in the great war forming one of the most vivid chapters in the history of the conflict.

The net income from the film, which will be shown in a theatre in this city and later throughout the country, will be turned over to the Welfare Association of the Seventy-seventh Division which has established its headquarters and permanent club house in the old Astor Library in Lafayette place.

Charles Logue has written a sce ith touches of comedy, which efface to the pictorial tual exploit of Co H of the 308th I of the 307th Inf ket" in the Argon characters, incidi who enlisted with ing over him and ently to relieve th of the film showing Argonne.

plicating the chief s of tragic trial f of rough country suggesting the top was selected as ieutenant Colone Murtry, Sergeant on and Captain W e some of the h ho have received ice Cross, and M mmanded the reli sting the scenes o rible days of la of the battal ition of

The New York Times

LOST BATTALION ON SCREEN

Gen. Alexander Sees First Showing of Film of Argonne Defense.

Major Gen. Robert Alexander, U. S. A., was the host last night for a reception and entertainment to the survivors of the Lost Battalion, the unit of the Seventy-seventh Division which under his command penetrated the Forest of the Argonne and held out for six days in one of the most spectacular defenses of the war. The entertainment, given in the ballroom of the Ritz-Carlton, included the first showing of the screen reproduction of the "Lost Battalion" and was the first re-enactment of a history-making battle of this war.

The picture was reproduced by Edward A. MacManus, under the personal supervision of General Alexander. The United States Signal Corps collaborated in the photoplay, making it possible to show the public the original maps and documents used by the staff officers of our army during the fighting. Lieut. Col. Whittlesey, commanding the six companies which were trapped, Companies A, C, D, F, G, and K, was one of the "stars" who acted in the picture.

With the pictures showing the actual fighting and hardships the boys went through in France the began in September, 1 sion came into being. officers came men fr life. There was mu dross—thieves, China who used their influe in getting their sons " 50 per cent. of ou women, there was lov of society maidens Each had a service- hearts, and after fe

The Sun

AND NEW YORK PRESS.

MOVIES SHOW LOST BATTALION IN WAR

Heroes See Pictures of Themselves in Action.

The career of the Lost Battalion of the 308th Infantry, from its genesis in the draft, at Camp Upton, through the training in France, its magnificent six day fight against overwhelming odds in the Argonne, to the last triumphal march up Fifth avenue, was shown to the members of the battalion and their friends last night at the Ritz. The heroic stand of the battalion in the forest is ths theme of a considerable portion of the film, and is depicted with great realism.

The German demand for the organization's surrender, a typewritten sheet in awkward English and alternating between ungraceful compliments and threats, was exhibited, and Major Whittlesey and the men who were with him when the document was received reenacted the scene in person. Another actor in the terrible six day drama who ppeared on the screen in his own part carrier pigeon which first news of the mental headquarters. leg and an eye in ssion and was award ed Service Cross by

was prepared by Ed- and will be exhibited the regimental fund. rmance was the fea- re of a reception by Major-Gen. obert Alexander, commanding the eventy-seventh Division, which in- luded the 308th Infantry.

Argonne Film Gets Ovation

MacManus Production Acclaimed by Those Who See Private Exhibitions

NO VERDICT could be more unanimous than that which the National Press Club and official Washington is reported to have rendered, when perfect approval was accorded

Major General Robert Alexander the night following gave a reception at the Ritz-Carlton to several hundred of his friends including military chiefs and subordinates, and a large sprink-

way of entertainment. That Mr. MacManus entertained them all with "The Lost Battalion" was fully verified not ly by the almost continuous applause

to see themselves for the first time in the re-enactment of the greatest battle in American history. The picture is

EDWARD A. MAC MANUS
THE PROVING GROUND
2 WEST 47TH ST. NEW YORK CITY

THE BIGGER THEY ARE THE FLATTER THEY FALL

—Not referring to Jess Willard or Goliath, but to the much advertised physical "size" of Trade Papers.

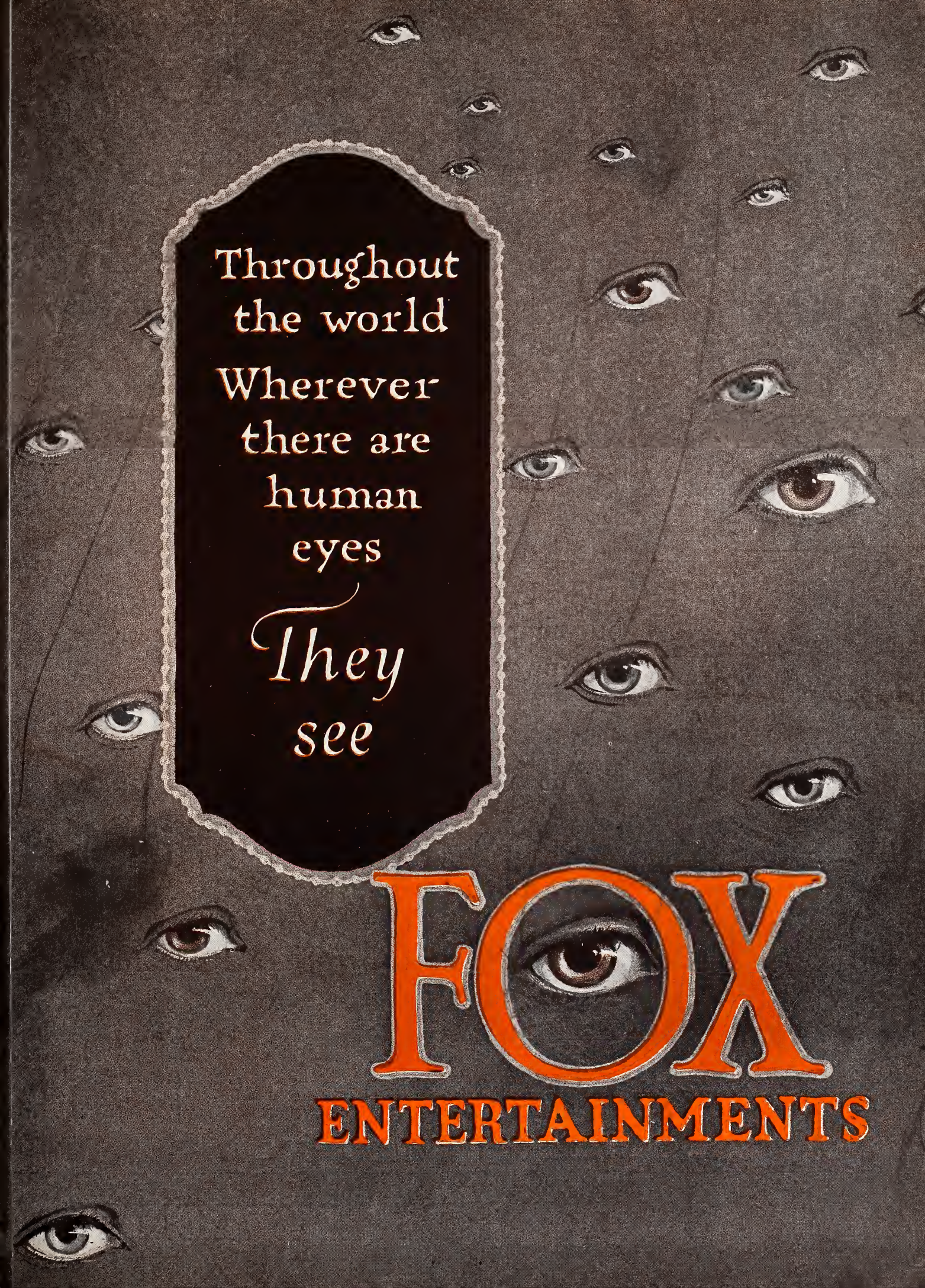
And Speaking of the Biggest Friend the Exhibitor Has—

—We might mention the way the M. P. W. proved that it is the largest friend the exhibitor has by the way it covered the recent St. Louis convention of the Exhibitors' League of America.—

—In an hour when the exhibitors of the country are trying to mobilize their powers and establish a self-supporting organization worthy of their business, the trade paper which has of late been publicising its "increased capacity for service" due to its enlarged size gave the convention a half page of text and one cut.

On the other hand, the Moving Picture World, realizing that there were thousands of exhibitors all over the country who found it impossible to attend the convention yet who wanted to know of the plans of the Exhibitors' League for the future, gave the story of the event eight pages, eleven cuts, and a full, accurate account of future policies.

So We Hate To Confess That The M. P. W. Is The Biggest Accomplishing Bet in the Trade Press


Throughout
the world
Wherever
there are
human
eyes
They
see
FOX
ENTERTAINMENTS

Plain Words

FOX POLICY 1919-20

IT has taken five years and six months for the Fox Film Corporation to become the greatest film organization in the world.

Five years – a long time in the film industry– but it takes time to do things well. Its success is due to genuine showmanship– the giving to the public what the public wanted to pay to see.

Fox Exhibitors admit that they love art but that they also admire the Fox color scheme of a fat bankroll, and there's a lot of horse sense in that idea.

The past of the Fox Film Corporation is the firm foundation of a tremendously successful business – the present is the provision for theatres great and small of attractions that satisfy and make money – the future is a constantly rising tide of big business in which the exhibitor is the biggest profit maker.

Fox isn't a highbrow and Fox isn't a lowbrow– he's a showman who has made money for the exhibitor and money for himself.

FOX ENTERTAINMENTS

for plain men

FOX POLICY 1919-20

FOR your new season don't chase rainbows of promises- stick to the showmanship certainties. Your one big problem is the question of real entertainment because entertainment is the thing your public wants and will pay for.

Fox pictures for the new season provide fully for great theatres and small theatres. There will be enough in volume, in class and above all in genuine human appeal. The line is a complete line, it leaves no theatre unprovided for, it supplies all the needs of the world at large.

Read the announcement plans, policies and programs of all the others. Then give strict attention to what follows on succeeding pages, then make *your own* decision as a showman.

Fox does not criticize anyone for making fewer pictures- but he insists upon supplying the positive demands of the most active market in the history of motion pictures - and, therefore, in the season of 1919-20 Fox provides for all theatres; not merely for one class.

A DEFINITE LINE

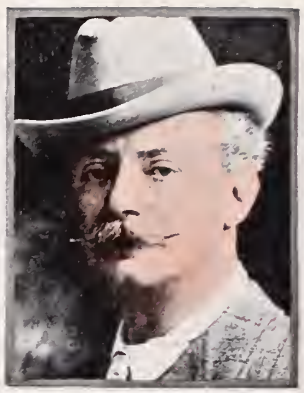
One Hundred and Sixty Two Picture Productions, Specials- Dramas - Comedies - Cartoons and a News Weekly that is a News Weekly in fact as well as in advertising claims.

FOX EN[illegible]IENTS

FREDERIC S·ISHAM

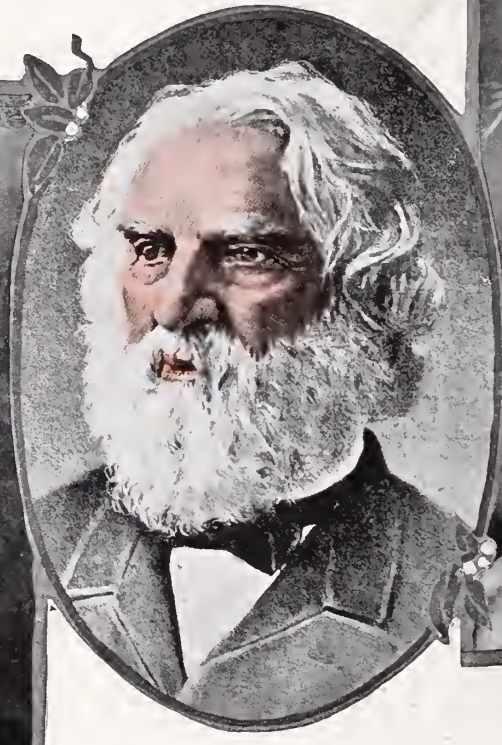
E· LLOYD SHELDON

AGNES CASTLE



EGERTON CASTLE

DAVID BELASCO



HENRY WADSWORTH LONGFELLOW

ZANE GREY

CAPT·BUD FISHER

JUSTIN HUNTLY McCARTHY

CLARENCE E· MULFORD

FORREST HALSEY

FOX ENTERTAINMENTS

OX ENTERTAINMENTS

WILLIAM
FARNUM
in
FOX ENTERTAINMENTS

WILLIAM FOX
presents

WILLIAM FARNUM

in

8

tremendous productions

which will include

WOLVES *of the* NIGHT
By E. Lloyd Sheldon

The LAST *of the* DUANES
By Zane Grey

WINGS *of the* MORNING
By Louis Tracy

together with great stage
and book successes
already secured.

FOX ENTERTAINMENTS

FOX ENTERTAINMENTS

WILLIAM FOX

presents

PEARL WHITE

400,000,000 approving eyes have seen her, the great outstanding personality of pictures throughout the world.

in 8 great feature attractions—

which in size, in class atmosphere, in beauty and thrill will rival the really big productions of all time.

FOX ENTERTAINMENTS

FOX ENTERTAINMENTS

WILLIAM FOX
presents

Tom Mix

THE supreme dare devil, of the world in plays that compel the admiration of all who love intense life, real romance and the healthy thrill of manly action. The hero of the millions in

8 *astonishing productions*

Greater, finer, more wonderful than before.

FOX ENTERTAINMENTS

WILLIAM FOX
presents

THEDA BARA

in

3 SUPER BARA PRODUCTIONS

which will include

LA BELLE RUSSE
By David Belasco

&

LURE *of* AMBITION
By Julia Burnham

FOX ENTERTAINMENTS

The laughs that echo 'round the world

WILLIAM FOX *presents*

26 FOX Sunshine Comedies

THE fun that big theatres fight for. The new series is even better and funnier than before.

FIRST FALL RELEASES

Her First Kiss
Dabbling in Society
His Naughty Wife
Chicken Ala Cabaret
The Yellow Dog Catcher
Wild Waves & Women
Polly Moran Comedy
Footlight Maids

FOX ENTERTAINMENTS

William Russell

in

FOX ENTERTAINMENTS

WILLIAM FOX
presents

WILLIAM RUSSELL

THE fastest rising star in pictures. Young, handsome, talented and tremendously popular because of his presentation of the fine American ideal of early manhood.

Now appearing in the series of

26 VICTORY PICTURES

FOX ENTERTAINMENTS

WILLIAM FOX *presents*

GLADYS BROCKWELL

An absolute attraction

In the series of

26

VICTORY PRODUCTIONS

FOX ENTERTAINMENTS

WILLIAM FOX *presents*

GEORGE WALSH

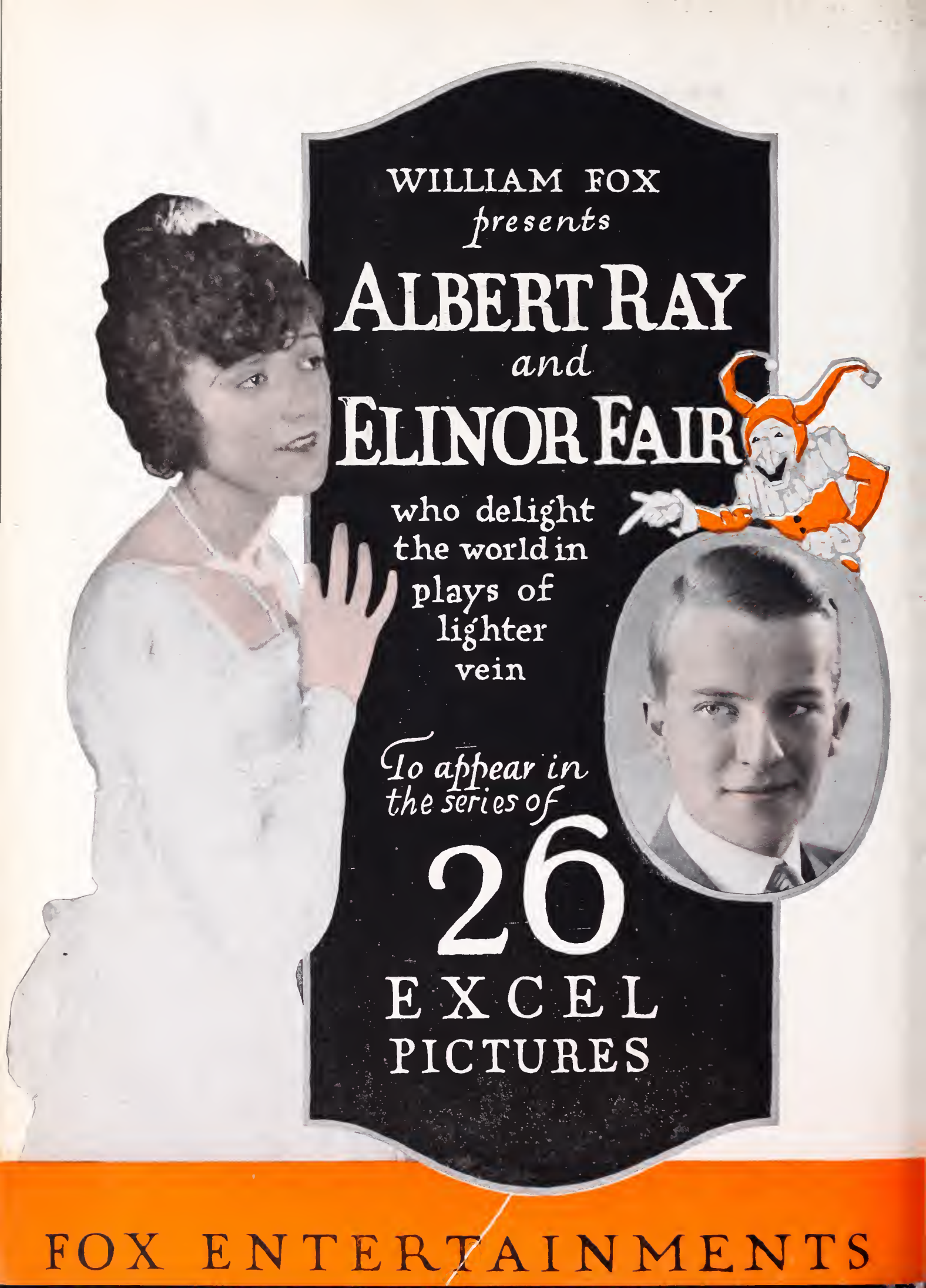
A proved success

In the series of

26

VICTORY PRODUCTIONS

FOX ENTERTAINMENTS


WILLIAM FOX
presents
ALBERT RAY
and
ELINOR FAIR
who delight the world in plays of lighter vein
To appear in the series of
26
EXCEL
PICTURES
FOX ENTERTAINMENTS

WILLIAM FOX
presents

MADLAINE TRAVERSE

a distinctive attraction always

To appear in the series of

26 EXCEL PICTURES

FOX ENTERTAINMENTS

WILLIAM
FOX
presents

PEGGY HYLAND

Beautiful - Charming
Compelling

In the Series of

26 EXCEL PICTURES

FOX ENTERTAINMENTS

WILLIAM FOX *presents*

52 Mutt & Jeff CARTOONS

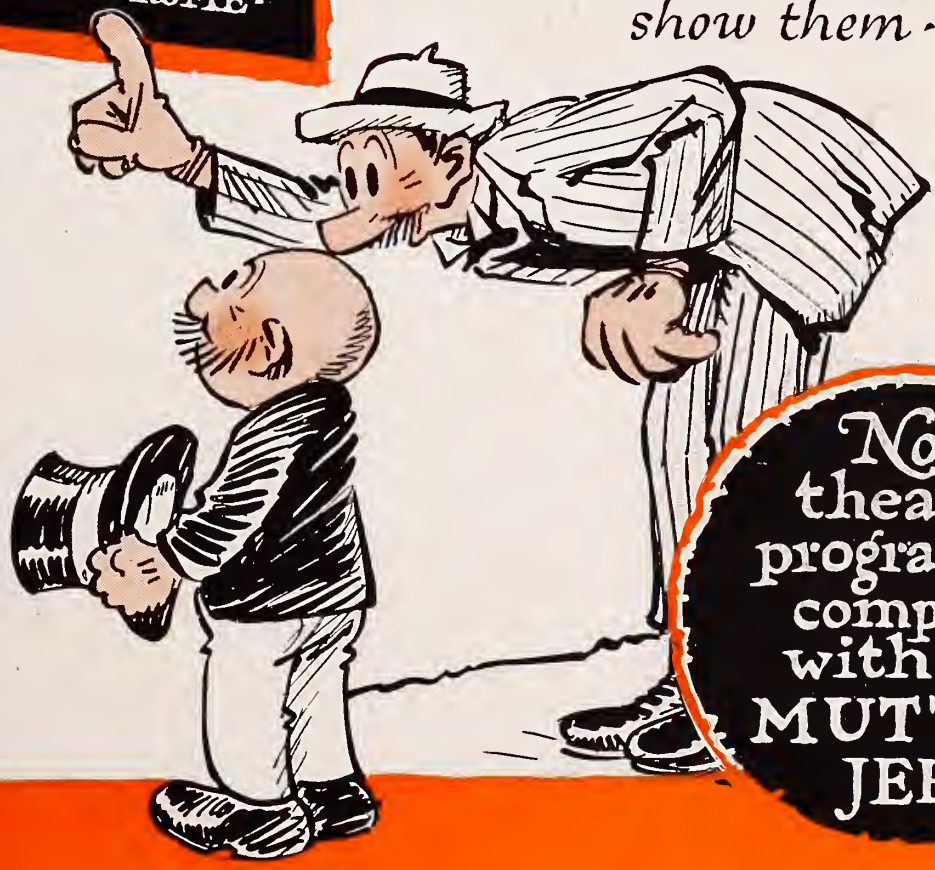
by the world's most celebrated fun maker in black and white

CAPT·BUD FISHER

Some of the new ones

DOWN STAIRS AND UP·
OIL'S WELL THAT ENDS WELL·
A TROPICAL EGGSPEDITION·
WEST IS EAST·
THE JAZZ INSTRUCTORS·
SOUND YOUR "A"·
MUTT & JEFF IN LONDON·
THE FROZEN NORTH·
MUTT & JEFF IN PARIS·
BOMBS·
MUTT & JEFF IN IRELAND·
MUTT & JEFF IN ROME·

The best theatres and the small theatres show them·



No theatre program is complete without MUTT & JEFF

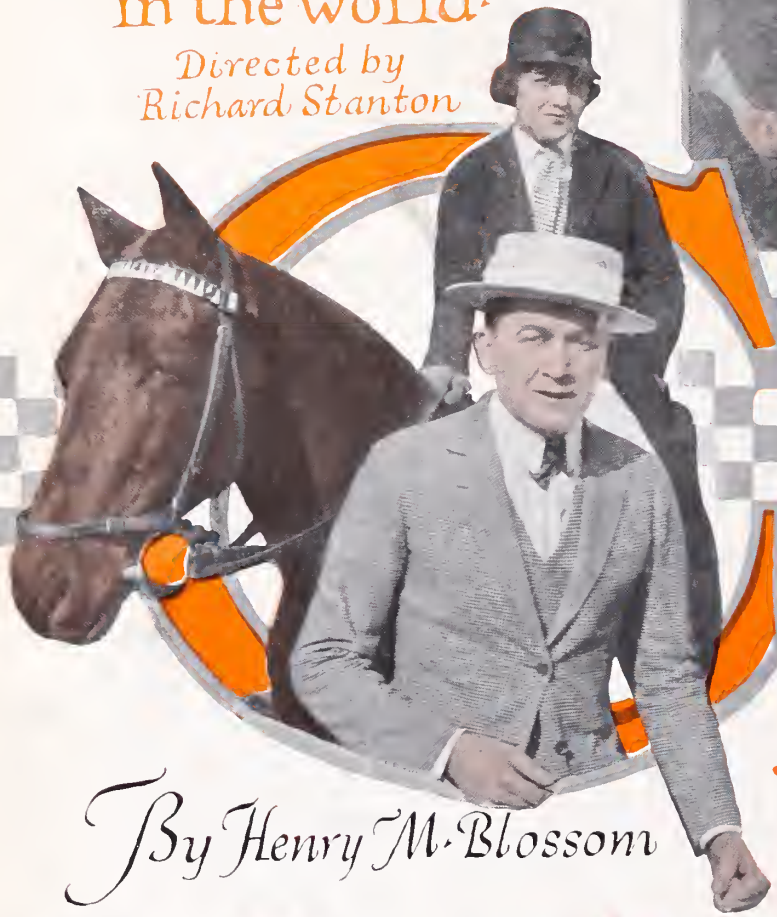
FOX ENTERTAINMENTS

WILLIAM FOX
presents

The greatest Racing story in the world.

Directed by Richard Stanton

THE



By Henry M. Blossom

The stage success that set the standard for enormous revenues. Now presented as an attraction as wonderful as the combined offerings of many great stars.

X ENTERTAINMENTS

CKERS

Thoroughbreds and high life intermingled with a basic drama of the human emotions.

Tense with life action and abounding thrills.

FOX ENTERTAINMENTS

WILLIAM FOX
announces
HENRY WADSWORTH
LONGFELLOW'S
immortal
poem
Evan
FOX ENTERTAINMENTS

The most sublime story of all American Literature magnified into a drama that surpasses the greatest productions in screen history.

Supreme pathos
Exalted drama
Exquisite beauty
Staged by
R·A·Walsh

FOX ENTERTAINMENTS

A problem of the ages reduced to the terms of modern life.
A play involving the great human struggle, wealth and poverty in sharp compelling contrasts

FOX ENTERTAINMENTS

WILLIAM
FOX
presents

The 1920
CINEMELODRAMA

Should a Husband forgive?

FOX ENTERTAINMENTS

WILLIAM FOX

announces

FOX NEWS

The
News Weekly
that will surprise
the theatre
public

Watch for it!
Wait for it!

FOX ENTERTAINMENTS

Not for one but for all!

Fitting every theatre of every class throughout the world.

For the Season 1919-20

8 WILLIAM FARNUM PRODUCTIONS

8 PEARL WHITE PRODUCTIONS

8 TOM MIX PRODUCTIONS

3 THEDA BARA SPECIAL PROUCTIONS

26 VICTORY PICTURES
with WILLIAM F. RUSSELL, GLADYS BROCKWELL *and* GEORGE WALSH

26 EXCEL PICTURES
with PEGGY HYLAND, MADLAINE TRAVERS, ALBERT RAY & ELINOR FAIR.

26 FOX SUNSHINE COMEDIES

52 MUTT & JEFF CARTOONS

FOX NEWS WEEKLY

A FIFTEEN EPISODE SERIAL
Greater than any ever attempted

3 EXTRAORDINARY SPECIALS
Longfellow's immortal
EVANGELINE
Henry Blossom's CHECKERS
from the most successful plays ever penned
The 1920 CINEMELODRAMA
SHOULD A HUSBAND FORGIVE
and two to be announced.

163 PRODUCTIONS *plus The News Weekly*

FOX ENTERTAINMENTS

EDWARD J. LE SAINT

EDWARD DILLON

CHARLES J BRABIN

HAMPTON DEL RUTH

SCOTT DUNLAP

J. GORDON EDWARDS

RICHARD STANTON

EDDIE CLINE

EDMUND LAWRENCE

HARRY MILLARDE

ROY DEL RUTH

HOWARD M. MITCHELL

VIN MOORE

FOX ENTERTAINMENTS

JACK BLYTHESTONE

R·A·WALSH

FRANK GRIFFIN

FRANK BEAL

SOME *of the* DIRECTORS *of* FOX ENTERTAINMENTS

M·ST·CLAIR

FOX EN AMEN

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WILLIAM FOX
President

W·R·SHEEHAN,
General Manager

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1442 Welton Street

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OMAHO, NEB.
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121 Fourth Ave.

SAN FRANCISCO, CAL.
243 Golden Gate Avenue

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2006 Third Avenue

ST. LOUIS, MO.
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BRAZIL

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SAO PAULO
Rua Santa Ephigenia, 77
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NEW ZEALAND

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76-78 Jervois Quay

Throughout the world wherever there are human eyes – they see

FOX ENTERTAINMENTS

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

THEFT COMMITTEE RAIDS WINDY CITY

Syracuse Arrests Followed by Four in Chicago —Vitagraph and Pathe Films Replevined Here

THE second chapter in the nation-wide clean-up of film thefts by the film theft committee of the National Association has been written in Chicago. There the committee's agents, in conjunction with the State Attorney's office, and aided by four city detectives, recovered many reels of film and placed the parties having them in their possession under arrest.

The committee's detectives commenced their Chicago operations by purchasing a copy of "Thais," featuring Mary Garden, and "Her Bargain," featuring Mary MacLaren, from the Magnet Feature Film Exchange, 112 North La Salle street, when they secured the promise of the proprietor, J. E. Coursens, to sell them additional subjects the following day.

Fake Buyer Employed.

Next day four Goldwyn features and eleven Metro Sydney Drew Comedies were delivered to the association's "planted" customer and a number of important Famous Players-Lasky films promised for the morrow. These subjects were delivered to the "plant" by one Leavinson of the Magnet Feature Film Exchange, who is alleged to have said that he would be able to deliver films out of any film exchange in Chicago on twenty-four hours' notice, "providing that the exchange named had union employes."

While the committee's agents do not believe that the union officials sanctioned such a statement or would tolerate crooks in their organizations if they knew of them, they later learned that Leavinson was a member of a Chicago local.

Are After "Master Crooks."

Under cross-examination Leavinson admitted that the Goldwyn subjects had been obtained through Izzy Kahn, an employe of the Goldwyn Exchange, and gave information about other employes connected with the Chicago film exchanges. The film theft committee will not reveal the names of these, as it is expected they will confess all they know about the "master crooks." This is in line with the committee's plan to go as lightly as possible on the deluded employe whenever they find him disposed to tell all he knows about the traffic in stolen films.

On the order of the District Attorney a man named Titus, Morris Kline, Leavinson and Izzy Kahn were locked up. Two thousand dollars bail was fixed in the case of each and the court hearing set for July 16. By that time it is expected that more alleged traffickers will have been located and held for trial.

Hawkins Leads Raids.

The Chicago activities of the film theft committee were supervised by W. C. Hawkins, who has just returned from Mexico, where he was the agent of the Committee on Public Information. He will shortly return there as representative of the new Byoir-Hart firm. While in Chicago, and knowing of the committee's plans through close acquaintance with H. Minot Pitman, chairman of the committee, Hawkins undertook the work of "cleaning up Chicago."

Chairman Pitman is now preparing a similar round-up in a Pacific Coast city. Last week in New York he procured the arrest of Gustav Lanzke, of 1482 Broadway, on the charge of receiving stolen reels. Lanzke was dismissed by Magistrate McQuaid on the ground that it could not be proved that the accused had knowledge that such films were stolen. The Vitagraph and Pathe companies replevined next day films bearing their trade mark which were found in Lanzke's possession.

The personnel of the film theft committee, in addition to Chairman Pitman, is William Wright, L. E. Franconi, Samuel Eckman, Jr., Tarkington Baker and Bert Adler, who announce that they will serve until the theft of films is done away with in this country.

Florence Turner in Universal Comedies.

Florence Turner, former Vitagraph star, and recently at the head of her own company, has been engaged by Universal to star in one-reel society comedies, the first one to be called "Matrimonial ————." Phillip Hubbard, leading man on the stage for Jane Cowl for several season, will play opposite Miss Turner.

Mr. and Mrs. Charles Chaplin Present Charles Chaplin, Jr.

CHARLES CHAPLIN and Mildred Harris Chaplin became the parents of a seven and three-quarter pound boy at six P. M., July 7. One of the first celebrations in which Charlie indulged was the payment of a wager of $10,000 made with his wife that the new arrival would be a girl.

Charlie says he had hoped the newcomer would be a girl, because the name of Charlie Chaplin, Jr., would be a terrific handicap for a perfectly normal and healthy young American to labor under. Nevertheless, he is the happiest man in the world.

A dispatch from Giebler, our West Coast correspondent, says that 900 telegrams and one offer to star Charles Chaplin, Jr., in film at the age of six months had been received within the first twenty-four hours of Charles, Jr.'s career.

The dispatch adds that mother and child are doing well and that Charlie senior is bearing his high honor with becoming modesty.

The Moving Picture World adds its congratulations to the list, which by this time has undoubtedly passed the million mark, still going strong.

—In "One Touch of Baby Makes the Whole World Kin"

Kenneth MacGowan To Be Globe's Dramatic Critic

KENNETH MACGOWAN announces he has resigned as Advertising Director of Goldwyn Pictures Corporation, to accept position as Dramatic Critic for the Globe, a New York evening newspaper. While he has filled similar posts for several prominent newspapers in other cities, in his new position he realizes an ambition of many years' standing.

Mr. MacGowan is an unusually capable young man and has had several years' experience on the staff of prominent dailies, including the Philadelphia Public Ledger, and has also been a contributor to several of the better class of monthly magazines. For the past eighteen months he has "see-sawed" between the newspaper and motion picture field. From the post of publicity director for Goldwyn, he returned to newspaper work as a special writer for the New York Tribune. Then back to Goldwyn as advertising director. His many friends join in congratulating him on his new appointment and predict that he will meet with the same marked success as has attended his previous endeavors.

Motion Picture Men's Club Incorporated at Albany

THE Motion Picture Men's Club was recently incorporated at Albany. This organization has in mind the bringing together of the business men of the industry and the establishment of a meeting place where they can discuss the affairs of the motion picture industry and promote its industrial interests. This proposition has been discussed for some time, and now seems to be assured. Its headquarters will be in New York City, and a location is now under consideration.

The incorporators are Percy L. Waters, Benjamin J. Moss, Jules E. Brulatour, Carl F. Zittel, Adolph Zukor and Paul Brunet, of New York City.

NATIONAL ASSOCIATION MEETS SOON

Will Hold Annual Conference at Rochester on August 5—Special Trains Will Be Chartered

THE third annual meeting of the National Association of the Motion Picture Industry will be held at the Hotel Seneca, Rochester, on August 5 and 6 instead of in October. This decision was made at a meeting of the executive committee held last week following a request which had been received from George Eastman, president of the Eastman Kodak Company, advising that the earlier date would be more agreeable to him.

J. E. Brulatour, at a former meeting, extended the invitation on behalf of George Eastman, to the members of the National Association to be his guests while in the city of Rochester during the annual meeting and has authorized the chartering of a special train which is to be placed at the disposal of the National Association's members, leaving the Grand Central Station as a second section of the 11.30 train on the evening of August 4.

Special Trains Will Be Engaged.

A committee comprising J. E. Brulatour, treasurer, and Frederick H. Elliott, executive secretary, has been appointed by the executive committee to perfect all necessary arrangements for the trip to Rochester.

It is now planned that the party will return to New York on a special train leaving Rochester following the Empire State Express early in the afternoon of August 6, arriving in New York about eleven p. m.

The members of the association will be advised later on as to the program, which will include several functions now being arranged by Mr. Eastman's representatives.

On August 5, the members of the association will convene for their annual meeting at the Hotel Seneca, with President William A. Brady presiding. Reports will be presented reviewing the activities of the association and its many important committees during the past year. Following this meeting the board of directors will be elected for the ensuing year.

Notices Being Circulated.

Notices are now being sent to the members of the five branches of the National Association announcing the dates upon which the annual meetings of each branch will be held this month, at which time the directors will be nominated, who are to be elected at the annual meeting in Rochester.

Adolph Zukor, chairman of the producers' division, has authorized the calling of a meeting of this branch for July 30 at 3.00 p. m.

Walter W. Irwin, chairman of the distributors' division, has approved of the holding of a meeting of the distributors on July 30 at 4.00 p. m.

J. E. Brulatour, chairman of the supply and equipment division, has called a meeting of the accessories companies on July 31 at 12 noon.

John C. Flinn, chairman of the general division, has announced the calling of a meeting of this division, which includes individuals, trade papers, exchange managers and exporters July 31 at 3.00 p. m.

Music for Picture Shows Goes Up.

It will cost more for music in Cleveland picture theatres next season. The Musical Mutual Protective Association, Local No. 4, has just notified the large motion picture theatres that it has adopted a new scale to take effect September, which calls for from $4 to $8 a week increases.

It is not probable that the theatres will reject the scale, although for two seasons B. F. Keith's Hippodrome vaudeville house locked out their men and put in a non-union orchestra, which is still there.

Murmurings from the Building Ticker

Julius Stern and Maurice Fleckles, of New York, have plans by William R. Gibb, 160 Jackson Boulevard, Chicago, for a $100,000 motion picture theatre in Beloit, Wis.

The Will Morrissey Producing Company has been incorporated with $50,000 capital by W. Morrissey, H. Green and H. Downes, 343 West Fifty-sixth street, for the purpose of conducting a general theatrical and moving picture business.

Washington Investigates Departmental Film Usage

CHAIRMAN GRAHAM, of the committee on expenditures in the War Department, has sent to the War, Navy, Agricultural and other departments a questionnaire asking for information regarding the extent of the activities of each department in the moving picture field.

"The object of this investigation is to develop the extent and scope of the moving picture activities carried on by the different departments in its various branches; to determine the cost of production, and circulation, and the extent of the revenue, if any, from such activities, and the degree to which such activities may be reduced," declared Mr. Graham, in explaining the reason for his action, "and to ascertain to what extent motion pictures made by manufacturers and persons for advertising purposes have been circulated at Governmental expense, the revenue therefrom, and to what fund such revenue has been credited."

Archainbaud Goes to American Cinema.

George Archainbaud, who has completed his contract with Albert Capellani, has just been signed to direct a series of pictures for the American Cinema Corporation, and is now working on George Middleton's latest script featuring Louise Huff.

Showing How the Peace of Alma Rubens is Disturbed in "A Man's Country," Where Men Are of a Grabbing Nature.
The left and centre views show merely the lull before the storm in this Robertson-Cole feature distributed by Exhibitors Mutual.

President Black of National Exhibitors Expresses Regret at Action of New York

To the Exhibitors of the United States:

IT is a source of deep regret to me that the Executive Committee of the Motion Picture Exhibitors' League of the State of New York has decided not to accept the will of the majority at the St. Louis Convention, but in an open letter emphasizing their own accomplishing and defending the attitude of their representatives at St. Louis attack the personnel of our national organization, the Motion Picture Exhibitors of America, Inc. We have had so many controversies in the ranks of the exhibitors of this country caused by the adoption of a "rule or ruin" policy, that I was in hopes the convention this year at St. Louis would be one in which the serious problems confronting the exhibitors of the United States would have precedence over the ambitions of any one or several men.

The New York State Exhibitors' League, through its duly apopinted committee of Messrs. Cohen, Berman and O'Reilly, did wonderful work in the campaign for legalized Sunday opening in New York State, for which they have and will continue to receive full credit, but because of this successful campaign it seems hardly fair that they should insist upon ruling the national organization.

Representatives Shown Every Courtesy.

Their representatives, Messrs. Berman and Hayman, were delegates to the St. Louis Convention. They were both given every opportunity and possible courtesy upon the floor of the convention to present their views, even to the privilege of writing the resolution for the proposed change to the Constitution. This they cannot deny.

The resolution which they brought before the convention was so radical that it was turned down by the convention by an overwhelming vote. As a matter of fact, of the large number of states represented the only delegation voting in favor of the resolution was the New York delegation itself, and immediately upon the announcement of the vote, these delegates (who had prior to the meeting intimated that they would so act) gave notice that New York withdrew from the national organization.

The officials of the national organization are not wedded to any set plan of operating. What they are earnestly endeavoring to do is to perfect an organization that will be a credit to the motion picture end of the industry. They feel that the present constitution and method of operating should be given a fair trial. It is based along lines of the United States Senate.

National Organization Operating on Senate Lines.

Each state organization elects its executive committeeman, which committee controls the organization. Nobody ever criticised the calibre and intents and purposes of the United States Senate.

Ira Mosher, of Buffalo, a member of the New York State Exhibitors' League, had probably more to do with framing the present constitution than any other man. Most of the differences in the previous exhibitors' conventions has been caused by New York State, in connection with one or two other of the larger states, playing politics, pure and simple, with much trouble resultant therefrom.

It is not the intent of this reply to indulge in personalities. I believe that men like Messrs. Marcus Loew, Jake Wells, Peter J. Schaefer, Harry T. Nolan, Frank J. Rembusch and Ernest H. Horstmann, together with the members of the executive committee, are men whose reputations can be trusted to act honestly for the best interests of the exhibitors of the United States. As for myself, I am willing to stand upon my record in working independently from the exhibitor's standpoint, first, last and always.

Organization Already at Work.

The Motion Picture Exhibitors of America, Inc., has already started upon a concrete, forceful plan covering the whole United States for the purpose of getting taxation relief. Every exhibitor in the United States will hear within a few days direct from the chairman of this committee, L. F. Blumenthal, of Jersey City. Other important plans will be very shortly announced.

The organization has gone on record this year to get results and make promises afterward. We ask the earnest co-operation of every exhibitor of the United States and perhaps the members of the Motion Picture Exhibitors' League of New York State may deem it advisable to reconsider their recent action. We are facing the most important problems since the advent of the motion picture theatre. **We need unity of action** and the national organization proposes to have it. if such a thing is possible.

ALFRED S, BLACK,
President Motion Picture Exhibitors of America, Inc.

National Exhibitors Start Campaign for Repeal of Admission and Rental Taxes

ACCEDING to the demand of their millions of patrons throughout the nation, the Motion Picture Exhibitors of America, Inc., through its Committee on Legislation and Tax, began this week an intensive, country wide campaign to secure the repeal of the objectionable Admission, Five Per Cent. Rental and Increased Seat Taxes.

Plans for organizing the fight were perfected by Chairman Louis F. Blumenthal, of the committee, after conferences with President Alfred S. Black of the national exhibitors' organization, both of whom took up the work immediately upon their return from the St. Louis convention. No similar campaign has ever been undertaken by a national organization of exhibitors. It will be an actual test of the strength of the exhibitor and a challenge to all forces in the country which are constantly centering unjust attacks upon the industry.

Opening of Militant Campaign.

The campaign will be directed from the New York offices of the committee which were established last week and to which exhibitors throughout the country may take their troubles and find an immediate response. It will be a live, wideawake center of the exhibitors' national activities, constantly on the watch for unjust and inimical legislation and agitation and primed for fight. It is what the exhibitors have needed and is the culmination of the spirit of aggressiveness which manifested itself at the St. Louis convention.

The intensive character of the campaign may be judged by the fact that every Congressman and Senator in the United States will be placed on record as to what position he will take on the proposed repeal of the taxes in question. To accomplish this important result questionnaires have been sent to each Senator and Congressman asking him not only to vote for the repeal of Sections 800, 906 and 1000 of the Revenue Bill of 1918—which imposes the taxes—but placing him on record if he is determined not to vote for the repeal so that the public in his home State and district, which has been clamoring for the repeal of the admission tax, may know that he is not in accord with their sentiment.

State Directors Designated.

That these home constituents may learn how their congressional representatives stand, state directors of the campaign have been designated to carry the fight into the congressional districts of each state. State directors have, in turn, been requested to act in accordance with letters which went out this week from the committee headquarters.

Each state director has been asked to appoint a district leader in each congressional district who will conduct a double-edged campaign of education and publicity in his district to the end that public opinion against the oppressive laws may be crystallized and, in that compelling form, presented to the congressman.

Universal Has New Directors.

Three new directors have been added this week to the staff at Universal City.

William C. Dowlan, formerly with Metro, Fox and Triangle, has been engaged to produce "Loot," the Saturday Evening Post story by Arthur Somers Roche. Douglas Gerrard, best known as the director of "Playthings," starring Fritzi Brunette, and "The Cabaret Girl," with Ruth Clifford, has returned to Universal to direct Monroe Salisbury in his next production.

Morris W. Testa, a veteran stage director, who has been playing character roles on the screen, was assigned to direct Florence Turner in one-reel comedies.

FIGHT PICTURES CAUSE CONTROVERSY

Willard-Dempsey Film Shown Against Ruling of Single Censor—Is It a Boxing Contest?

A CONTROVERSY has arisen over the pictures of the Willard-Dempsey bout at Toledo, which will have far-reaching proportions.

The pictures were finished in Cleveland, the day after the fight, in the Argus laboratories. One print was sent to Columbus for censorship, another to Cincinnati and one held in Cleveland for showing. The Opera House was secured for a showing in Cleveland, starting July 6, while a house was also booked for Cincinnati showing to open on that date.

Frank G. Hall, owner, and others interested in the pictures were in Cleveland aiding in the distribution. The pictures were shown on Sunday. And on that day Maurice Hague, chairman of the Ohio Censor Board, at Columbus, rejected them. The showings in Cleveland and Cincinnati continued despite the penalty for showing an uncensored picture in Ohio being a fine from $100 to $300 and a year's imprisonment.

Pictures May Yet Pass.

Mr. Hague stated that he alone of the three censors had seen the pictures and they were not fit for young persons to see. The pictures may be passed if the two other members of the board, Mrs. Maude Murray Miller and C. G. Williams, pass upon them favorably, but Mrs. Miller said it was possible that she would reject them.

"A Boxing Contest."

Another angle to the situation is that the pictures may be shown in other states, because the mayor of Toledo in granting the permit called it a boxing contest. The federal law permits interstate shipment of "boxing contest" films, but not prize fight films.

While the fight was going on at Toledo, a motion picture cameraman was making pictures of it from a balloon. He was Fred Delavan of New York, said to be wor'ing for one of the weeklies. The balloon was anchored to a steel cable which broke, and the bag drifted five miles out into Lake Erie. Sergeant Joseph Marquette, of the U. S. Army Balloon Division, pulled the gas cord and jumped into the lake, while Delavan remained in the basket and was rescued. Marquette was drowned.

Vitagraph Star in Vaudeville Show.

Up at Lake Huntington, Cal., William Duncan stopped work on his new serial long enough to put on a vaudeville show for the entertainment of the Ad Men's Club of San Francisco. The members of the club, 200 strong, visited the William Duncan troupe and Bill, with his usual resourcefulness, gave them a regular $2 show right out in the heart of the wilderness.

Madge Kennedy—Gun Woman
Making an "aimless" remark in her Goldwyn, "Through the Wrong Door."

Charles Sarver, World Scenarist, Sees Author Assuming Director's Importance

TO the picture producing companies that have laid great stress on the value of stage successes as material for money getting features and have almost exclusively dealt in these subjects for their releases, a serious situation has arrived," says Charles Sarver, scenario editor of World Pictures. "The time has come when these companies have nearly reached the parting of the ways.

"The proportion of successful plays to the failures, measured by the records of Broadway productions covering a period of twenty years, is two to one. The average number of dramatic productions made in New York each year, which, after all is said, is the center of the theatrical business of the United States, and for that matter the entire world, totals 200. The number of plays that are made into screen productions each year does not exceed 300. Only 40 per cent. of the plays that are produced each season in the United States are capable of moving picture interpretation.

Many Plays Not Filmable.

"It is true that thousands of plays that were produced years ago are still lying fallow. But it is likewise true that out of these thousands, very, very few of them have value as screen productions. Their subject matter has no affinity with conditions of life as we see it today. The treatment of the subjects is in no way related to the vital things of the world as they are today, and hence these plays must be relegated to the dusty shelves they have occupied for decades. Productions are not made fast enough on the current stage to make up for the shortage that now exists. The life of a play, if it is moderately successful, is too long to help out the desperate producer who is obligated to make a certain number of productions yearly.

Author Coming Into His Own.

"'What must be done to relieve the distress?' asks the producer. The author with imagination answers the cry, and that is why I hold that the day is here when a trained writer for the screen will come into his own. The treatment of stories will differ from what has obtained in the past. The difference between yesterday and today in the way a story will be handled by the director will soon be apparent to the constant patron of the picture theatre. The continuity of the story will be preserved more carefully than has been the practice heretofore and less of the so-called individuality of the director will be disclosed in the fancy tricks he has used time and again, and which to many of these directors are their sole stock in trade."

Are you merely selling films or are you dealing in entertainment? Go over the questions with yourself some day and see if there is not room for improvement.

"It's Tough," Say Jane and Catherine Lee, "but Prohibition's Here, You Know."
Driving a goat to drink is some job, as the Lee kids find in one of their two-reel comedy playlets presented by Lou Rogers in Lee Productions.

PREPARE NOW FOR OPEN BOOKING

New System of Distribution Means a Larger Profit for Exhibitor, Provided Only That He Is Prepared to Improve Exploitation and Presentation Methods

By N. H. Gordon

President Gordon Olympia Theatres of Boston, and Member First National Exhibitors' Circuit for New England

DISAPPEARANCE of the program system of distribution this fall will bring about conditions that will have a revolutionary effect upon the methods and practices of practically every exhibitor in the country, whether he owns one or a dozen houses.

Unless theatre owners and managers give careful study to the new business relationship between themselves and the exchanges that will grow out of this moderation of the principles of equity in distribution they are going to run the gamut of financial difficulty with results which portend disaster to the unwary. With the advent of the open market as an accepted system, there must come a change in the methods of transactions between producers, distributors and exhibitors which will give an entirely new aspect to their inter-relationship. Its greatest and widest necessity will be for a complete change in the present exhibitor methods of exploiting and promoting attractions.

Open Market Means Competition.

The exhibiting branch of the industry will be more keenly competitive than ever with the open market distribution of releases. Exhibitors will stand out as individuals who are called upon to use their ingenuity and utmost resourcefulness to carry on their businesses successfully. Enterprise will count, and every theatre owner will have to be on the jump if he is going to remain an exhibitor.

A brief analysis of the open market system reveals clearly and unmistakably the changed conditions that will confront exhibitors when it is adopted by all producing and distributing concerns. First, it means the coming of the day when every production must stand on its own merits as a finished subject, rather than upon the merits of the star, or upon the reputation of his or her previous productions. It means that no star, no producer and no director can for an instant fail to exert the utmost ability to make every foot of every feature worth while. There will be no opportuity for anyone to say:

"Oh, well, the story isn't a knockout, but we can slip it through on the program. The exhibitor has to take it or he can't have the good stuff."

Pictures Must Be Good or Fail.

This first development leads to the second and equally important fact that stars and producers will devote more time to every release. They will not be prone to rush headlong through studio work, trusting to luck and the program to make a success. And with more time spent on pictures, there naturally will be fewer pictures. Also, productions will cost more. The element of longer time will contribute to that cost. Producers will pay more for stories, seeking success insurance in this way. They will employ more costly directorial talent. Principals supporting stars will be selected for their ability to act, and without any great regard for the cost. Settings will be more elaborate. In fact, every element that contributes in the least degree to a successful release will be given more consideration, and more financial latitude than ever. A failure, or an ordinary attraction, released by the open market system, is foredoomed to failure. It has to be good to earn a profit

Must Pay for Freedom.

There is only one source from which these added costs can be recovered. That source is the exhibitor. It will unquestionably increase rental costs. No matter how much exhibitors complain or rail against this added burden,

N. H. Gordon.

it is going to be unavoidable. The cycle of evolution is complete, and this is the second to the last spoke in it. We wanted freedom from the unfair and profit-killing snares of the program system. We wanted to be free to pick and choose our bookings without coercion or compulsory mandates by the exchangemen. This freedom is the open market. Now that we will be able to use our discretion, and be guided only by our own judgment in the selection of pictures, we are going to rent those that are predestined to success. The stars and producers know this. Consequently, they are going to spare no expense to obtain the necessary ingredients to bring success. This means more money spent at the studios. And, I repeat, it will be recoverable only from the exhibitor.

Higher Admission Prices.

He will have to look to his patrons. He has but one recourse—higher admission prices. This implies the need for a corresponding increase in showmanship. The exhibitor will have to take a more active interest in the exploitation of every attraction he plays. He will have to study out ways and means for interesting people. The mere announcement of an increase in admission prices will keep persons away from theatres. It will take showmanship to convince them that the increases which will be absolutely necessary, are justified, not simply because there has been a change in the system of distribution, but by the greater quality of the entertainment they will get.

Must Not Be Caught Napping.

The exhibitors who are caught napping this fall—who are not prepared by study and very serious thought—to meet the situation that will arise on the question of rentals, is going to be forced out of the business, whether he likes it or not. In his place will come men with the courage and ability to meet the issue squarely and make of it a source of profit, rather than a club of defeat.

The open market will mean longer runs. Big specials will not be any too plentiful. And at the rental prices that will be asked the exhibitors will be forced to give the average open market special every bit of "time" he can. It is not absurd to predict that the end of another season will find the average playing time for any picture three days, instead of two. And two years from now this will have jumped to four days minimum.

Prepare for Change Now.

The next two months are an excellent time for exhibitors to devote to an earnest and intensive analysis of their respective enterprises. They want to be prepared for the issues and problems of the winter. Mid-ocean is not an ideal spot for overhauling a boat.

A greater era of exploitation means more and better advertising, a superior form of lobby displays, more attention to music, sincere attempts at the art of presentation. In short, it means a speeding up all along the line.

And now is the time to begin the preparatory work.

Virginia Pearson Company Returns.

Virginia Pearson and her company have returned to the Yonkers Studio after an absence of three weeks, which they spent in the vicinities of Lake George and Lake Champlain, taking exteriors for her second production, "Impossible Catherine."

The few remaining scenes are all interior ones that will be taken in the studio, and when these are finished, John O'Brien, director-general of the company, under whose direction the production was made, will supervise the final cutting and assembling of the picture.

BE CAREFUL NOW WITH THOSE FILMS

And Study Section 246, for Fire Commissioner Drennan Has Lost Patience and Means Business

AFTER being for many moons more honored in the breach than in the observance, old Section 246 of Article 20 of Chapter 10 of the Code of Ordinances of the City of New York is to be drastically enforced in the future, and not the near, but the immediate future, at that.

The following billet doux from Fire Commissioner Thomas J. Drennan has been forwarded to all the moving picture exchanges of Greater New York:

City of New York Fire Department,
June 25, 1919.

Gentlemen:

Your attention is directed to the provisions of Section 246, Article 20, Chapter 10, Code of Ordinances, copy of which is enclosed herewith, relating to the TRANSPORTATION OF INFLAMMABLE MOTION PICTURE FILMS on public conveyances in this city.

A copy of this ordinance should be posted in all rooms in your establishment where persons receive reels for distribution or delivery.

You will be held directly responsible for failure to place each reel in a tightly closed metal box, as required by the ordinance.

The hazard involved in the transportation of inflammable motion picture film on public conveyances is admitted, and all possible means of protecting the public from this hazard must be taken.

As Fire Commissioner of the City of New York, I purpose seeing that all requirements of the ordinance tending to safeguard the general public against such hazards are strictly enforced, and that all violators of this ordinance are promptly prosecuted.

Very truly yours,
THOMAS J. DRENNAN,
Encl. Fire Commissioner.

From now on it will be hard sledding for the party caught chaperoning more than eight films at one time or endeavoring to get by with anything save a tightly closed metal box as a container for each film.

Section 246, to which Commissioner Drennan alludes, is as follows, and we would suggest that exhibitors of this city study it, as the Commissioner means business:

TRANSPORTATION OF INFLAMMABLE MOTION PICTURE FILMS.

Section 246 of Article 20 of Chapter 10 of the Code of Ordinances:

"No person shall transport inflammable motion picture films in any underground subway train, or carry the same into any underground subway station, provided, however, that the provisions of this paragraph shall not apply to inflammable films transported in the course of interstate commerce in railway baggage or express cars under the jurisdiction and subject to the regulations of the interstate commerce commission. No person shall transport inflammable motion picture films in any street car, elevated train, omnibus, ferryboat or other public conveyance, or carry the same into any railway station or ferryhouse unless each film shall be separately enclosed in a tightly closed metal box. Not more than 8 films so enclosed shall be carried at one time by any person."

Adopted by the Board of Aldermen, June 8, 1915, and

Effective June 22, 1915.

Commissioner Drennan, some time ago, expressed to a World man his dissatisfaction at the manner in which some New York exhibitors were ignoring reasonable precautions in film transportation, and hinted that continued carelessness would result in a rigid enforcement of existing regulations.

Famous Players-Lasky to Open New Branch Offices in Oklahoma City and Charlotte

A REDISTRICTING of much of the Southern territory heretofore served by four of the Famous Players-Lasky branch offices, involving the establishing of two new exchanges, has been necessitated by the increased demands already made upon these offices under the selective booking plan.

The new exchanges will be located at Oklahoma City, Okla., and Charlotte, N. C., and will affect the territory now served by the Kansas City, Dallas, Washington and Atlanta exchanges.

District Covered by Exchange.

The Oklahoma City exchange will handle the following territory:

All of the state of Oklahoma, except the southeastern counties of Carter, Murray, Johnston, Pontotoo, Pushmataha, McCurtain, Choctaw, Bryan, Marshall and Love.

All that northwestern portion of the state of Arkansas embracing the counties of Boone, Newton, Pope, Conway, Perry, Yell, Scott, Carroll, Madison, Johnson, Logan, Sebastian, Franklin, Crawford, Washington and Benton.

All that portion of the section known as the Panhandle of Texas, starting at the southern boundary of the counties of Deaf Smith, Randall, Armstrong, Donley and Collingsworth, and including those counties and all the others of the Panhandle running northward to the Oklahoma state line.

The new territory contains a white population of approximately 1,500,000 in Oklahoma, 100,000 in Texas and 200,000 in Arkansas, making a total of 1,800,000. Among the thriving cities which will be served are: Oklahoma City, Guthrie, Tulsa, Sapulpa, Muskogee, McAlester, Okmulgee, Enid, Lawton and El Reno in Oklahoma; Fort Smith, Ark., and Amarillo, Texas.

Territory of Charlotte Exchange.

The Charlotte exchange will handle the following territory:

All of the state of North Carolina.

All of that section of South Carolina which embraces the counties of Georgetown, Williamsburg, Clarendon, Calhoun, Lexington, Newberry, Greenwood, Abbeyville, Anderson, Oconee, Pickens, Greenville, York, Chester, Sumter, Lancaster, Darlington, Florence, Horry, Marlboro, Laurens, Cherokee, Fairfield, Kershaw, Lee, Spartanburg, Union, Richland, Chesterfield, Marion and Dillon.

The northeastern counties of Tennessee, including Johnston, Sullivan, Carter, Union, Washington, Hawkins, Greene, Hancock, Granger, Hamblen, Cocke, Jefferson and Sevier.

The Charlotte territory contains a total white population of approximately 1,750,000, and includes the cities of Charlotte, Greensboro, Winston-Salem, Fayetteville, Raleigh, Wilmington, Asheville and Durham in North Carolina; Spartanburg, Columbia, Camden, Anderson, Sumter and Marion, South Carolina, and Briston and Johnson City, Tennessee.

All data regarding the new territory is being segregated in the Kansas City, Dallas, Washington and Atlanta offices, and will be transferred to the Oklahoma City and Charlotte exchanges when they are opened. No appointments have yet been made for the new offices.

A Peaceful, Flowery Beginning for "The Career of Katherine Bush."
Catherine Calvert simply changes the spelling of her first name in preparation for this Paramount-Artcraft special.

Story Building Like House Building, Say Writers Lois and Arthur Zellner

The authors of this article, Lois and Arthur Zellner, are too well known as scenario writers to need any introduction. Their views on the construction of screen fiction will be read with interest:

WE hear a lot of talk about the value of ideas—but ideas are cheap! Not more than three years ago one very well-known company was paying five to ten dollars for "ideas" which high priced constructionists developed into five reel features! A child may have an idea; but it takes years of training and hard work, plus an inborn sense of dramatic values, to master construction.

Story-building may be likened to house-building; the idea is the plan, the words are the nails and the episodes are the materials. If a carpenter simply hammered his nails into his materials without regard for the plan, the result might perhaps be some sort of structure; but it certainly would not be a well built house. First must come the foundation, then by successive and carefully planned steps the floors, walls and superstructure. The motion picture play must be constructed in much the same manner; the plot-foundation must be laid, the characters developed, the atmosphere established, event must follow event and climax follow climax in a natural and logical way, never for an instant forgetting suspense; in the finished story every joint must fit and every mitre be perfectly matched!

Must Struggle with Every Move.

It is very pleasant for a writer to think of his story as a wondrous inspiration that comes to him from the dominion of Nowhere—that he simply writes as his fancy dictates; but in his heart he knows that this is not true! He knows that he struggles with every move his characters make—works and worries to have them do only the consistent thing—writes and rewrites, builds and rebuilds to keep his sequences in the proper order.

If it were possible to sum up the problems of construction, or to reduce them to simple enough terms to be able to discuss construction as a single problem rather than as a number of problems, it would not be such a difficult subject. About the nearest we can come to this is to say that a well constructed picture play is a series of climaxes, each developing strength from the one that precedes it, so that the final climax is a culmination of the minor climaxes, and above all the LOGICAL outcome of the gathered strength of them.

No Two Writers Work Alike.

No two writers work alike. Some take a main situation and build up to it for a beginning and away from it for the main climax. Others think of stories as "plots," and with the plot as a framework fill in the cracks with incidents; still others think of what they call a "good title," which suggests to them a certain situation or character around which they build their story. These things, however, are but incidental, as examples of the methods by which a writer "gets in" on his story—the necessity for careful construction is just as great in one case as in another.

Stories Don't "Happen."

Stories don't happen—"ideas" happen—situations happen—characters may (but seldom do) happen. A well constructed story is the fruit of hard work and lots of it! And no matter how clearly one may have a story in mind, when it comes to reducing it to paper changes for the better must be made. Give ten writers the same plot and you will get ten different stories. Obviously there can be but one best, and that best will be the most perfectly constructed from the establishing of atmosphere to the creating and maintaining of suspense!

In the production of a picture play, faulty construction will ruin a good story, counteract the work of the most gifted "star" and kill the work of the most brilliant director.

Construction is the secret of Better Pictures!

LOIS AND ARTHUR ZELLNER.

Woody Appoints Goldman Realart's Cincinnati Head

WHEN J. S. Woody, general sales manager of the Realart Pictures Corporation, reached Cincinnati on his tour of the Western cities, which he is making for the purpose of establishing exchanges for his company, he appointed Mark Goldman manager of the Cincinnati office. As the building which the Realart has leased will not be ready for occupancy until September, Mr. Goldman will make his temporary headquarters at Suite 910-911 Mercantile Library Building.

After a business experience lasting about nine years, Mr. Goldman was attracted to the motion picture profession, becoming general manager of a string of independent exchanges on the Pacific Coast. His splendid sales record attracted the attention of Mr. Woody, then on the Coast in the interests of Select, and as a result Mr. Goldman was made special sales representative for Select with headquarters in Cincinnati, which office he has held until his present appointment.

Mr. Goldman will shortly make a trip through the district in which he will operate for Realart, in order to acquaint his many friends among exhibitors with his new connection and Realart plans.

Reviews in Moving Picture World are written from the screen—not press books.

Two Scenes Showing the Cluttered Hurly-Burly of "The Volcano," in Which Leah Baird Is Featured.
Hodkinson is distributing this picturizaton of thesocal unrest through which the world is milling at the present time.

SOUTHWEST DISLIKES OPEN BOOKING

Because Farmers Are Not Particular About Their Entertainment so Long as It Is Cheap

A WAIL of protest against the open booking system is arising from the small theatre owners who compose 90 per cent. of the trade in the great Southwestern territory. They declare that film manufacturers sit in their offices in the East and judge the great agricultural section of the Southwest on the same basis as the thickly populated manufacturing districts in the North and Middle West. They declare that careful inspection trips by manufacturers or their representatives through Texas, Oklahoma and Arkansas would show that the open booking system is not adaptable to that section of the country.

The entire dependence of the agricultural sections in the Southwest on weather conditions is one reason that mitigates against open booking being a success, so Texas exhibitors declare. The big majority of the shows in this section seat from 300 to 450 people, and make their "clean-up" each Saturday, when the farmers, ranchers and cowpunchers ride or drive into town for their weekly visit. During the week the small-town Texas exhibitor does mighty well to break even. If it rains on Saturday the whole works are "blowed up."

Rain Cuts Exhibitor's Business.

Heavy rains make the roads across the great Texas ranges impassable. Heavy rains also keep the agriculturist and cotton planter from the fields, with the result that he is obliged to work overtime to grow his crops. If the rains are too heavy the farmer has to economize every cent for fear that his crop will be spoiled and even cut his picture show as being one of the luxuries.

The exhibitors point out the fact that film manufacturers should not lightly shove a finger on the map, touch a city in Massachusetts, New Jersey or Michigan, and say "this town has a population of 15,000 people, we will charge this fixed amount for film," and then move their thumb southward and place Texas or Oklahoma cities of the same size in the same financial class.

Manufacturing Cities Better Off.

Cities in the manufacturing districts of the North and the East have well established pay rolls. Thousands of workers draw their pay envelopes regularly. They look for amusement, and are able to pay for it. If it rains they go to a movie. Bad weather increases the picture show attendance in the manufacturing centres, while in the Southwest it simply ruins it.

Southwestern cities have not thousands on their pay rolls who each week are able to map out and finance an amusement program. Instead, the hundreds of little picture shows in cities of from 5,000 to 10,000 are dependent on the farmer and the small merchant whose pocketbook shrinks or swells on account of the farmer trade. There are no weekly pay rolls in the Southwest. Instead, the farmer has to labor with his crops. His money comes once a year. He spends it frugally, anticipating against a possible crop failure to come. In a Texas town of 15,000 many are negroes who are barred from white moving picture shows.

Importance of Rain in South.

Moving picture magnates possibly took no account of the brief item carried perhaps no further than Southwestern papers, which said that six inches of rain fell all over south Texas from the border to Austin a few days ago. The news item was worth a seven-column banner in box car letters to the wheat, cotton, oats and corn farmers of southern Texas. The rain, always too much or too little in Texas, flooded them. Moving picture exhibitors in the south of Texas know that their business is literally "swamped" and ruined for the coming season. A factory in the North may be flooded and when the water goes down it resumes operations and the pay roll goes on. South Texas farmers cannot raise crops in a week. They are closed down in business for a year after such a disaster.

Farmers Not Film Criterions.

In dealing with Southwestern rural shows the manufacturer is up against a proposition which perhaps is different from any which confronts him in the whole United States. The people of the farming districts of the Southwest who think nothing of coming thirty to fifty miles to see a picture show on a Saturday afternoon are not wild over any of their particular stars. They want a little amusement, and they are not epicurean as to their tastes.

The moving picture show owner in the average smaller Texas town cares not a whit for Pickford, Fairbanks, Nazimova or any of the stellar attractions which on first showing are jewels beyond price for the box offices in larger centres. Therefore the exhibitor cannot raise his prices beyond the customary 5 cents or 10 cents to his clientele, who won't pay the increase incidental to open booking. There are no factories, ammunition or otherwise in the smaller Texas towns, and the cowpuncher still gets $30 a month and feed.

Patrons of the smaller picture shows in the Southwest simply won't stand for a raise in price for the stellar attractions.

Better Pictures Don't Pay.

It has been estimated that the small-town Texas exhibitor cannot pay more than an average of $15 a day for his film. If he pays more he will not break even. Western pictures and short comedies are more than ever in demand in this territory. This is because the average rural district patron wants something with action and a variation in his program. Up to the present, under annual contracts, the smaller exhibitor has secured regular delivery of feature films. With open booking many of the houses are going to grab anything they can get cheap with the hope that they can get by on it.

They are prepared for the inevitable, even though many of the owners think that they will have to close doors or at least curtail their runs to two or three shows a week.

He Gets a Real "Gate" at the Left, but Soon Brings Home the Bread for the Bacon.

Jane Miller believes in training 'em properly in her Triangle, "The Unbroken Promise."

New Faces Appearing on Staff of Fox Publicity

THE William Fox staff of publicity writers has been strengthened this week by several additions, under direction of Arthur James, supervisor of advertising and publicity of the Fox forces.

The staff is now under the immediate supervision of Merritt Crawford, a well-known publisher and editor. Mr. Crawford comes to Fox Film Corporation from the position of contributing editor of the Exhibitors' Herald. Prior to that he was managing editor of the Exhibitors' Trade Review and editor of the Motion Picture News. Mr. Crawford succeeds Jay A. Gove.

Under the supervision of Mr. Crawford the staff is being enlarged. Two of the new faces have been seen before at the Fox offices, but not recently. The men are Arthur B. McGinley and Jay Voorhies, each of whom has been in war service for the past two years. They have recently been discharged, and each has been given his old job by Mr. Fox, in pursuance of the latter's policy of reinstating all men who answered their country's call.

Other additions to the staff are Bessie Gardner, a newspaper woman with several years' experience on publications in the Middle West, and George DuBois Proctor, best known as a scenario writer.

BEACH FEARS NO REAL DIRECTOR

So Declares Author in a Talk with World, in Which He Also Says the One Thing Hard to Obtain Is Good Continuity—Views Picture as an Illustrated Story

By Edward Weitzel

DURING the ten minutes I waited for Rex Beach I jotted down the following: Spoken drama is the outcome of a desire to reach the understanding of a multitude and fix its attention as though it were but one person. The moving picture makes its appeal in the same way; it speaks simultaneously, through the eye, to hundreds.

The novel is designed for the single reader, who may close the book whenever he is so disposed. The novelist hands his publisher a completed work. He is responsible for every word of it; the characters and the plot are his.

The author of a moving picture very often writes his story out as carefully and completely as possible and turns it over to a continuity writer, who adapts it to the screen and hands it to a director and this person proceeds to knock out scenes and characters whenever he sees fit, and yet when he has finished his work of apparent destruction the picture still has a well rounded and clearly told story. When the story left the hands of the author every scene and character was necessary to the telling of the plot and the same was true of the work of the scenario writer.

Human Element Enters.

Why, then, does the director drop scene after scene while rehearsing the picture?

Because in place of trying to visualize what the characters would do he gets a company together, explains to each man and woman the character he or she is to represent and starts to make the story live. In this way he sees just how each character acts and reacts on the others. He finds out that, translated into action and acted upon by the personality of this or that member of the cast, the story frequently opens out in the most unexpected manner and explains things which the author supposed would need to be told later on in the story. In other words, the human element gets into the game and asserts its individuality.

The greater portion of stage plays develop the same trick when put into rehearsal. The director takes one look at a character who is listening to another character's speech, realizes that the listener's face will tell an audience twice as much as the author intended at this point and cuts the scene to prevent it from anti-climaxing the entire play.

Moving picture fiction has the same habit, once the director starts to move his living chessmen across the board.

The sooner all the members of the Eminent Authors' group recognize this condition which, in the making of screen fiction, belongs to the list of things that are beyond human control, the kindlier will be their feelings for the directors and the greater their respect for screen technic.

The Importance of Continuity.

I had just finished reading over what I had written when Rex Beach entered the room, and I instantly crammed my helpful hints to eminent authors into my pocket. While shaking hands with the author of "The Brand" I became conscious of a vague doubt as to the wisdom of showing him the hints, and the more he talked and explained his own views on the proper method of adapting a novel to the screen the stronger became my conviction that I had better keep my hints to myself.

Within five minutes I realized that he had a practical grasp on how to turn one of his own stories into a moving picture.

"I do not claim to be an expert, by any means," Mr. Beach remarked before explaining that he saw very little difference between telling a story on the printed page or on the screen. "In my discussion with Mr. Wildhack in the Authors' League Bulletin," he continued, "I objected to his assertion that an author's main stock in trade is words, and claimed that the plot was quite as important. After studying carefully the eliminations which are made in order to keep the story within a limited number of reels, the author of a novel need not fear to trust his work to a good director. They are to be had and so are good actors. It is also easy to supply the settings for the story. The one thing that is hard to obtain is good continuity. This is a question of technic and the work corresponds with the duties of the stage dramatist. There should be a school for the training of this highly specialized branch of picture making."

Rex Beach
Says day of producer co-operation has come.

Breaking Trail for the Novelists.

With the remembrance of the Rex Beach screen successes strong upon me, I took a long look at the stalwart figure of the man himself and then drew a mental picture of the sort of characters, the red-blooded men and women, and the picturesque backgrounds, he puts into all his stories.

"It was a lucky day for the screen," I remarked, "when you were persuaded to have one of your books turned into a moving picture. But it was a luckier day when you concluded to take a hand in the operation and learn for yourself the wide scope and also the limitations of the shadow stage. Your example must have had great weight with the members of the organization that numbers Rupert Hughes, Gertrude Atherton, Gouvernor Morris, Leroy Scott, Mary Roberts Rinehart and Basil King."

"In a way, perhaps," was the reply of Mr. Beach. "I broke the trail and showed that an author by supervising his own stories can have them given to the screen public without suffering any unnecessary mutilation."

"In your Authors' League Bulletin article you say: 'So far as I can discover, there is no inherent or basic difference between the written story and the photostory.' Have you ever thought that there are two forms of screen fiction—the photonovel and the photodrama?"

The Noval in Serial Form.

Rex Beach smiled as he replied: "Arthur Stringer says the moving picture is neither, but has a form of its own—or will have, one of these days. To me, as I said before, the moving picture is nothing but an illustrated story."

"You are probably not aware of it, Mr. Beach, but this division of screen fiction is a hobby of mine. I do not mean that a photodrama must follow the rules of the stage play and be divided into acts, but it must contain nothing to interfere with the steady progress of the plot. Your own photonovels have views of scenic beauty that add to the enjoyment of the spectator, and the whole story is told in narrative form. The true photodrama sets before you a problem in human existence and sets it on a bare stage, as it were, so that the men and women of the problem alone hold the attention. In real life a dramatic happening often effaces its surroundings. Screen drama should accomplish the same thing."

Rex Beach appeared interested in what was being said, but shook his head at the finish:

"You may be right," he admitted, "but my preference is for the screen novel, and I should like to see it expand into a serial. We are forced to cut out so much of our stories that it is difficult to decide what to use and what to throw away."

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Saturday, July 19, 1919

Congratulations for the Chaplins.

HERE'S to Charles Chaplin Junior! May he live to laugh and grow fat, just fat enough, at the comedy of his inimitable father! And may that comedy never be less, for he who makes the world and his own son laugh does much more for humanity than he who makes to grow two blades of grass where grew but one before.

When the President Came Home.

THE various motion picture weeklies, always alert to put on the screen photographic reproductions of the world's larger events, will show you the picture of the President of the United States riding up Fifth avenue on July 8 acknowledging the welcoming home of the throngs that lined the sidewalks and filled the windows.

These pictures cannot impart to you the full thrill that accompanied the witnessing of the historic scene. For historic it was. It marked the return—one that in the humble but firm opinion of millions of his non-partisan fellow-citizens was a triumphant return—of the world's leading statesman; a man who sought a magnificent goal and risked all that statesmen hold dear in its attainment; one who, as standing in his car and slowly waving his hat, radiating the magnetism that always wins wherever its spell falls, must have appealed to the cheering crowds as a great figure, his size not only undiminished but really enhanced by thoughts of the Small Americans who would nullify the President's recent achievements.

Open Booking in the Southwest.

OUR Dallas correspondent tells us of a protest uttered by exhibitors in smaller Southwestern communities against the coming of the open booking of pictures. He points out the difference between the conditions surrounding exhibitors of manufacturing centers and those of the agricultural sections. Fair weather in Texas makes possible a filled house; storm kills any chance of one. In the thickly settled sections rain frequently causes many persons to enter the theatres.

In other words, as the Texan sees it, the exhibitor of the larger community has an assured clientele and can book his pictures with reasonable certainty that he can obtain houses commensurate with the size and importance of the attraction. In the Southwest a corresponding outlay for a big subject may, if the booked date prove a stormy one, result disastrously to the showman. So it is that the Texas exhibitor "simply won't stand" for a raise in prices. Somewhat strangely he is represented as claiming that the magnitude of the subject is a matter of no concern to his patrons—that they will come anyway if they can reach the house.

This attitude nevertheless will go far to prove the case of those who are insisting that with a clientele that easily may reach a given house the larger picture properly exploited will bring the larger returns.

George Kleine to Produce.

PLACED unostentatiously in the announcement of George Kleine this week appears a statement that will have unusual trade interest. It is that Mr. Kleine, after a retirement for a considerable period from the ranks of the picture-makers, will resume production. His re-entrance will be welcomed by a host of old and new exhibitors. While Mr. Kleine is one of the old guard he never has been a reactionary. To use his own expression, he has tried to be "elastic," to make his policies fit the spirit of the times, as in his judgment that spirit is reflected in the communications that come to him from men in all branches of the industry.

Just now Mr. Kleine is entering with enthusiasm upon his plan of joint ownership in exchanges, of the relation of fifty-fifty between the parent organization and the local head. Its working out will be followed with attention by distributors and exchangemen.

When Is a Prize Fight Not—

TO the all-absorbing or consuming question of what marks the line between intoxicating liquor and non-intoxicating liquid is to be added another that will have large interest for the exhibitors of Ohio and possibly of the country. Of course, as to the first of these enumerated controversies motion picture showmen have no vital concern; they will tell you that themselves—maybe.

The latest question for popular discussion is: When is a prize fight not a prize fight? Here is the situation: The mayor of Toledo issued a permit for a "boxing contest," the same being the battle which so quickly resulted in the elevation of Mr. Dempsey and

the submerging of that sometime screen performer Mr. Willard. The federal law permits the shipment between the states of films of "boxing contests," although prize fight reproductions are barred.

There are millions of persons who want to see the pictures that were taken of that short and more than ordinarily decisive mill. They have read about it in the newspapers—columns and pages of it; not only have they followed its details, according to the viewpoint harrowing or otherwise, in the sensational journals, but in what are acknowledged to be the best representatives of the American press. They have gazed on still pictures of the aforesaid sometime screen performer in the reclining act of taking the count, his relentless opponent standing over him a perfect portrait of the grim destroyer.

None of these vivid descriptions or dramatic pictures has been called to the attention of prosecuting attorneys, nor will any one of them be. They will not be because there is nothing on the books that prohibits them. But on the screen? That is different.

The showing of still pictures of a given event is entirely legal. The showing of motion pictures of the identical event constitutes a crime—unless through a technicality white is judicially declared to be black.

The Novelist and the Director.

THE formation of associated groups of authors to assist in the screen production of their stories is a matter for congratulation from several points of view. In the first place it means that a number of the best known novelists in this country have become identified with the screen and that their stories are to be made into moving pictures under their own supervision. In this way the author of a story will be able to follow and to understand the necessity for the changes and eliminations in his work enforced by the new medium of expression.

It is only by going to the studio and working in conjunction with the director that the novelist is going to learn the whys and wherefores of the limitations put upon his novel by the process of turning it into a photostory. The practical experience thus obtained will make clear that writing a story to be read by one person at a time and at that person's convenience and turning the same story into a form which will permit it to be told to a theatreful of spectators is an entirely different proposition. The latter process is governed by its own rules, and no director is big enough to set them at defiance. Familiarity with these rules will enable the novelist to work in harmony with the director and to realize to the full the screen possibilities of his story.

Mr. Black Replies to New York.

IN a temperate statement to the exhibitors of the country President Alfred S. Black, of the national organization, expresses his regret that the New York State Exhibitors' League has decided not to accept the plan of organization ratified at the St. Louis convention. Mr. Black gives full credit to the men of the Empire State for their accomplishment in the campaign for Sunday opening. "But because of this successful campaign it seems hardly fair that they should insist upon ruling the national organization," he adds.

The national president leaves open the door for future conferences when he declares the officials of the body of which he is the head are not wedded to any set plan of operating. He sets forth that what they earnestly are endeavoring to do is to perfect an organization that will be a credit to the exhibiting division of the industry. They feel, he says, that the present plan of operation should be given a fair trial. That plan will be based along lines similar to those of the United States Senate.

There is significance in the concluding remark of Mr. Black: "We need unity of action, and the national organization proposes to have it if such a thing is possible."

That is both a promise and a threat—each beneficent in character. The statement and all of the context mark a departure in the treatment of exhibitor differences.

The picture showmen of New York will be sure to read the whole letter with close attention. If their chiefs approach the discussion in the same frame of mind as that displayed by Mr. Black—and their conduct of their own affairs in the past is such as to indicate that that is just what they will do—the outlook for a getting together of the big New York organization and the national body is not so remote as it seemed.

Mr. Quinn and His Disciples.

THE Philadelphia Inquirer, under the caption "A Strong Plea for Better Moving Pictures," refers to a recent remark of "one of the prominent officials of the association of moving picture producers" to the effect that he could cut from 1,000 to 4,000 feet from 90 per cent. of the films and thereby improve them. Of course, every one in the trade whose opinion is worth anything does not believe the quoted statement. The Inquirer says the average movie patron without technical knowledge upon the subject will cordially agree with the criticism to which exception is taken.

Mr. Quinn, long-time Los Angeles exhibitor and now of New York, is strongly of the opinion that he can do much toward the improvement in the quality of motion pictures. In any intelligent, constructive steps he may take toward this end he will have the hearty support of the best men and women in the industry. Anything Mr. Quinn may do that is not in accord with the judgment of these will bring down on him condemnation from within.

Rarely is it difficult for a man to obtain an audience —provided he indulge in criticism sufficiently caustic. Neither is it difficult to obtain space in the press—provided he interest in his campaign men—or women—whose names are known in the community. It is almost impossible to attain reform from without. And that is what Mr. Quinn seeks to do.

The promoter of the Motion Picture and Theatrical Co-operative Association of the World declares it is not the intention of his organization to enter upon the production of pictures. It will be the aim of the body, he says, to lend encouragement to men and women it thinks may possess something that will help the making of good motion pictures.

Frankly, the Moving Picture World believes Mr. Quinn will succeed in attracting the attention of many newspapers the editors of which always have been prone to say unkind as well as unthinking things about the screen. And just as frankly we do not believe his association will accomplish much in a large way toward the remedying of evils that dwell within the motion picture as in every other business.

Certainly the association's quoted aims will not be furthered by statements that will appeal to the informed as overdrawn and out of reason.

Personal and Otherwise

By Sam Spedon.

JAMES YOUNG is here from the Coast stopping at the Ansonia. He arrived in New York, Monday, July 7. He said: "Reaching this part of the country during this hot weather makes me feel like getting back to California, where you are always surrounded by flowers and verdure and one kind of climate." He will remain here long enough to make one or two pictures for Goldwyn before going back to Los Angeles. Mrs. Young is here with him.

* * *

J. George Feinberg and L. H. Francis, of the Minneapolis Theatre Supply and Equipment Company, are in New York. They will remain about one week. They speak enthusiastically about the business of the Northwest, and they are replenishing their stock for the fall trade, which gives great promise of being very active.

* * *

L. S. Tobias, Exhibitors Mutual New Haven representative; Robert Horsley, Vitagraph's representative at New Haven, and A. J. O'Neill, Vitagraph's New Jersey representative, were regaling themselves with gooseberry sundaes last Monday in New York. All these out-of-town film salesmen drive their own buzz wagons, and it was with much regret we had to decline an afternoon's spin to their several bailiwicks.

* * *

Fred Hartig, Syracuse branch manager for the Vitagraph, has resigned. Mr. Hartig has been in the employ of the Vitagraph for over four years, the only position he has ever held in the industry. He started with the Vitagraph with W. W. Irwin, having previously been employed in Mr. Irwin's law office.

* * *

Moe Striemer, New York supervisor for Famous Players-Lasky, has resigned his position with that organization.

* * *

Sydney Reynolds expects to release the "Pauline" serial by August 1. He is now formulating his publicity campaign.

* * *

F. H. Elliott, secretary of the National Association of the Moving Picture Industry, has been confined to his home this week. Looks like a case of poison ivy. He expects to be at his desk again the latter part of the week.

* * *

Fred Negahan, of the firm of Brown & Negahan, of Denver, owners of a large chain of theatres in Colorado, is in New York this week.

* * *

Luella Parsons was hurried to a hospital on Monday, July 7. She will probably have to undergo an operation for blood poisoning.

* * *

James J. Corbet is in New York direct from Universal City. He looks just as suave and debonair as ever, and comes back smiling.

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Louis Goldfarb, son of F. Goldfarb, sales manager of the Exhibitors Mutual, has taken over the Arcade Theatre Rye Beach, N. Y. The same day, July 8, he took unto himself a wife. Young Goldfarb served his country in France, and was recently released with honorable mention.

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Lazarus and Edelhurtz have taken possession of the Hamilton Theatre in Brooklyn. It is a 1,000-seat house, and will run first-run pictures.

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Harry Bernstein, manager of the Colonial Theatre, Richmond, Va., is rusticating in New York for ten days or two weeks. He says business is booming down Dixie way, and looks still better for the fall.

* * *

Frank A. Gorman, manager of the Yorkville Casino, gave us the glad hand and the glad news that the pioneer house of Yorkville has done a splendid business this summer. Yorkville is the old name for what is now one of the most thickly populated sections of New York City.

* * *

Sidney Garrett, president of the J. Frank Brockliss, Inc., will leave for Europe on Saturday, July 12. He will remain abroad for three months, making an extensive tour of European cities.

* * *

C. C. Pettijohn will leave New York for Indianapolis Friday, July 11. He will be absent for three or four days.

H. S. Manus, manager of the Cumberland Theatre, Brooklyn, has closed the house to make extensive alterations to bring it up to the minute. He expects to reopen August 23. The Cumberland is one of the most profitable theatres in Brooklyn, and with the improvement and innovations it will have one of the most beautiful in that borough.

* * *

William Dillon, of Ithaca, is in New York, where he will remain the balance of this month.

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Joseph Basil is assistant director to Frank Donivan in the production of the Donivan comedies at the Paragon studios at Fort Lee. Mr. Basil has just finished at the Paragon, but expects to continue with Mr. Donivan as soon as he can find another studio. Mr. Basil was in the United States army in France for ten months before associating himself with Mr. Donivan, six months ago. Previous to enlisting he was assistant director to Larry Semon at the Vitagraph studios.

* * *

Leonard L. Berman, manager of the Arrow Film Exchange, known as the "Serial King" of Philadelphia," says: "I was at the Hotel Astor last Tuesday and met Helen Holmes face to face. I am well pleased with my visit to New York."

Miller and Hall Return from Toledo.

Charles Miller, Charles Miller Productions, Inc., returned to New York, July 7, after spending a week in Toledo, where he assisted in the direction of the taking of the pictures of the Willard-Dempsey boxing contest. Mr. Miller was representing Frank G. Hall, who controls the exclusive rights to these pictures. Harry P. Diggs, exploitation manager for the Hall interests, and who superintended the work of the cameramen and other instrumentals in getting the pictures, will remain in Ohio for several weeks, to personally supervise the exhibition of the pictures in this State. Mr. Hall returned to the New York offices, July 8, and reports a big demand for these pictures throughout the State.

"Come on Over to the Bar," Said Doug to Ralph Ruffner and George Mann. But the Highball Proved to Be a High Dive.

Ralph Ruffner, at the extreme left, manager of the Ritalto, San Francisco, and George Mann, the Rialto's owner, called on Doug Fairbanks while he was working on his first release for "Big-4" and congratulated him on everything from sets to spirits. Mr. Mann, a 200-pounder, didn't indulge in the spirits served over the bar at the right.

PROVINCIAL CENSORS CONVENTION ENDS

Dinner at Hudson's Bay Company's Store at Calgary Finishes Discussion on Co-operation

PROVINCIAL censors, who had been attending a two-day conference at Calgary, Alberta, to discuss ways and means for close co-operation between the many moving picture censor boards of the Dominion, with representatives of Calgary theatres and exchanges, enjoyed a love feast in the tapestry room of the Hudson's Bay Company's large store at Calgary as the closing feature of their convention.

Chairman R. J. Lydiatt, who is manager of the Grand Theatre, Calgary, declared that he was pleased to see that the censors had held their first general gathering in Calgary, and asserted that the conference would undoubtedly bring about a better feeling between the censorship boards and the moving picture interests. He also felt that the censors would be able to work out a plan for uniform censorship throughout Canada, thus satisfying the demand for one censor board for the whole country.

Present System Inconvenient.

D. G. Walkley, manager of the Universal's branch at Calgary, referred to the trouble and inconvenience caused by the present system of separate codes or standards which each of the provincial censorship boards had been observing. A picture which might receive the approval of the officials in one province would be banned in the next and accepted once again in the third and then be banned some place else. The exchanges did not know where they were with respect to many releases. In Alberta, the most cordial relations had been in existence between the censors and the exchange managers.

"Immoral Picture Doomed."

H. Douglas, chief censor for Alberta, declared that the dinner would have the effect of bringing the censors and the exchanges closer together, and an exchange of ideas would also result. The censors, he announced, had been able to make considerable progress at their first general conference. The immoral or bad picture would simply have to go to the wall throughout Canada. The "objectionable picture" was doomed.

The other censors present spoke briefly. They explained that they were in the awkward position of trying to please both the moving picture men and the public, and it was a difficult matter to do so. Exchange managers in every city always seemed willing to co-operate, they declared.

Censors Who Were Present.

The censors present included H. Douglas, Mrs. Burbeck and S. A. Buchanan, of the Alberta Board of Censors; Walter Hepburn and Mrs. Patterson, of the British Columbia Board; Charles Robson of the Saskatchewan board; and T. Bevington and Mrs. Patriarch, of Winnipeg, representing the Manitoba Board.

The moving picture men present included R. J. Lydiatt, Grand Theatre; D. G. Walkley, Canadian Universal Film Company; George Kohn, also representing the Universal; J. H. Allen, Famous Players Film Service; T. Davey, Exhibitors' Distributing Corporation; D. Freeman, Regal Films, Limited; W. Smith, Pathe; C. Archer, First National; L. Wagner, M. Rose and B. Ginsberg.

Karger Engages Directors for Three Plays to Be Filmed by Screen Classics

DIRECTORS who are to guide the Screen Classics stars, Bert Lytell, Viola Dana and May Allison, in picturizations of the respective stage success, "Lombardi, Ltd.," "Please Get Married," and "Fair and Warmer," have been selected by Maxwell Karger, director general of all Screen Classics, Inc., productions. The forthcoming productions are all to be distributed exclusively by Metro.

Mr. Karger announces that he has engaged Jack Conway to direct Bert Lytell in "Lombardi, Ltd." Mr. Lytell will be starred in an elaborate screen version of Frederic and Fanny Hatton's smart comedy of foibles and fashions in the role of Tito Lombardi, Fifth avenue designer of women's wraps.

John Ince, who has a long list of Metro successes to his credit, has been selected to direct Viola Dana in "Please Get Married." In this rollicking farce, by James Cullen and Lewis Allen Browne, which has just closed a six months' run on Broadway with Edith Taliaferro and Ernest Truex in the principal roles, Miss Dana will be seen as Muriel Ashley, the little bride, whose honeymoon is rudely interrupted.

Henry Otto, another former Metro director who has recently achieved fine results with feminine stars, will direct May Allison in a picturization of Avery Hopwood's side-splitting farce, "Fair and Warmer," which swept not only this country, but the British Isles as well. It is now entering its second year in London.

Jack Conway is a newcomer into the ranks of Screen Classics, Inc., directors, although he is widely known throughout the motion picture industry. He began his career in stock in San Francisco, where he obtained some of the best experience possible in character interpretation and stage direction.

Mr. Conway was playing "heavies" with Lewis Stone at the old Belasco Theatre, in Los Angeles, when he heard the call of the reel and joined the 101 Bison in cowboy leads. At Triangle, he starred in "Captain Macklin," and then became a director, contemporaneous with David W. Griffith. Later, for Universal, he made "Come Through," with Herbert Rawlinson, Roy Stewart and Alice Lake. This marked Miss Lake's graduation from the school of screen comedy to straight dramatic leads.

Mr. Conway returns to directorial work after a year's retirement, necessitated by ill health.

Dr. Rogers Joins Bray Studios.

Dr. Rowland Rogers of the Rowland Rogers & Co., investment bankers, has joined the Bray Studios, Inc., as educational director.

Dr. Rogers for the time being will have general charge of the broad educational films program which the enlarged Bray Studios corporation is about to launch.

Dr. Rogers is not new to theatrical and educational interests, as he is the owner of the Triangle Theatre and the Victoria Theatre in Chicago, both of which he has always leased to operating proprietors.

You Would Expect to Find a Radical Change in Viola Dana's Wardrobe in "The Microbe."

Viola is the "ward" of poverty in her next Metro, but she is full of life and humor just the same and is rewarded, at the right, by the discovery of a family (clothes) tree.

William Fox Serves Formal Notice of Plans for Forthcoming Season

In Authorized Interviews Mr. Fox and His General Manager, Winfield R. Sheehan, Outline Corporation Policy for 1919-20 Period of Activities--Will Establish News Weekly and Produce Serials Besides Releasing 162 Productions With Stars.

FOX FILM CORPORATION, founded five years and six months ago, announces for the coming season the most active producing and marketing schedule in its history, and moves definitely for the leadership in the film industry.

Mr. Fox flings his banner to the breeze of competition with the battle cry, "Not for One, but for All." This embraces the Fox policy of providing pictures suitable for big theatres, for little theatres and for theatres of medium capacity.

There will be presented one hundred and sixty-two productions in addition to the Fox News Weekly—a departure in a service of this kind in that it will be a news weekly in fact as well as in advertising intent and suggestion. The production and distribution schedule will be reinforced by an advertising campaign, national in scope, of the highest value, presented and executed by the best advertising brains in motion pictures. This schedule, briefly presented, will be:

Plans for 162 Productions.

Eight productions grouped as a star series with William Farnum. These screen plays will be made from published books and stage successes already acquired. They include E. Lloyd Sheldon's "Wolves of the Night," Zane Grey's "The Last of the Duanes," Louis Tracy's "Wings of the Morning" and others of similar nature.

There will be eight productions from successful plays and books, starring Pearl White—considered by Mr. Fox the most important box office figure on the screen. Four hundred million eyes (according to the Fox guess) have seen Pearl White, and from the pictures which are to be her vehicles gratifying results may be expected.

There will be a series of eight pictures with Tom Mix, productions that will eclipse his earned record among the foremost of dare-devil actors. Mix stands in a place earned by himself, and full play will be given to his varied talents.

There will be three Theda Bara plays, including "La Belle Russe," by David Belasco; "Lure of Ambition," by Julia Burnham, and another picture, the title of which has yet to be announced, although the work is now approaching completion.

Three Stars of Victory.

The Victory series of twenty-six pictures will include the newly-acquired Fox star, William Russell; Gladys Brockwell and George Walsh, a very strong combination of box office drawing power. It is confidently expected that the past success of Victory pictures will be accentuated in the months to come.

The Excel group, of which there will be twenty-six, will include Madlaine Traverse, Peggy Hyland, Albert Ray and Elinor Fair as the stars, and the productions (all finished for this season and ranging from serious drama to lightest comedy) warrant confidence in their money success for the picture exhibitor.

There will be fifty-two Mutt and Jeff Animated Cartoons, and no exhibitor needs to be told of their fun-making value. The fact that the big theatres in every city, includes the New York Rivoli and Rialto, use Mutt and Jeff regularly is evidence of their attraction quality.

Sunshine Comedies Popular.

There will be twenty-six Fox Sunshine Comedies, a new series that will be funnier and more elaborately made than ever before. These comedies which show at the big theatres throughout the country as well as at the smaller ones, are, as a matter of record, showing in more theatres than any other comedies with the exception of the Charlie Chaplins.

Three special productions already made and ready for early release are "Checkers," the greatest racing play in the world, founded on Henry Blossom's unquestioned stage success; "Evangeline," based on Henry Wadsworth Longfellow's immortal poem, and a 1920 cinemelodrama, "Should a Husband Forgive?"

With this assemblage of box office values, having the advertising campaigns and the stability of Fox Film Corporation behind them, the Fox season of 1919-20 is confidently expected to be the most brilliant in the history of the company.

Expounding the Fox Policy.

"It takes time to do things well," says the formal Fox statement. "In any industry but that of the motion picture five years and a half is but a trifle. In

William Farnum, Pearl White, Theda Bara, and Tom Mix—Who Will Supply a Wide Range of Subjects for the Fox Program.
Pearl White, newly signed by William Fox, will be seen in feature productions from well-known stage successes.

the development of the film it is a cycle.

"The Fox Film Corporation claims it is the greatest film organization either here or abroad—its ramifications extending into practically every part of the civilized world. Such broad claims must be founded on a broad basis.

"Little more than half a decade ago the Fox Corporation was barely an idea. The basis of that idea is giving the public what the public wants and is willing to pay for. This is the hallmark of true showmanship.

"The success of the Fox Film Corporation is credited to this fact. Before he is anything else, Mr. Fox is a showman. He was a showman before he became a distributor and before he became a producer.

"Consequently he has realized the needs of the exhibitor from the beginning—the necessity for real entertainment, because entertainment is the only thing that the exhibitor's public wants and will pay for—because from the beginning he was himself an exhibitor. For the same reason he has realized that unless he could assure the individual exhibitor attractions with which to make increasing profits, he might just as well retire from the producing field.

Adherence to Definite Purpose.

"It is strict adherence to this policy which has brought the Fox Film Corporation the success it enjoys and upon which it bases its expectation of increasing success during the coming season.

"When many of the producing companies are decreasing their production in order to make big features (which only the biggest theatres can handle with profit) the Fox organization sets out to make provision for theatres big and little; for attractions that will satisfy the public and promise to make money for the exhibitor.

"This is simply recognition of what every one in the industry has already recognized—that the present is the most active market in the history of motion pictures—plus the further realization that the insistent demands of that activity must be supplied. It is for this reason that Mr. Fox's plans for the coming season take in the needs and requirements of all types of houses—not merely those of one class." The Fox statement concludes:

"With one hundred and sixty-two productions announced for the 1919-20 season specials, dramas, comedies, cartoons and a news weekly that is the real article—the widest selection is given to the individual exhibitor, the demands of every theatre are amply provided for and there is opportunity on increased profits afforded motion picture showmen, which it is anticipated will bring under the Fox banner many showmen who hitherto have been content to watch others manipulate the Fox box office values."

OFFICIAL STATEMENT BY WILLIAM FOX

Producer, Distributor and Showman Forecasts from His Experience Important Screen Year

WILLIAM FOX, president of Fox Film Corporation, in announcing his plans for the coming season, said: "I believe in the Fox policy for 1919-1920 as I believe in Gibraltar's rock. Our plans are definite; they are comprehensive; they meet the conditions created by the most active market in the history of motion pictures.

"We do not believe that the small theatre should be neglected in favor of the bigger house or that the bigger house should suffer from insufficient attractions, and a careful reading of our schedule will satisfy exhibitors throughout the world that we have provided for all.

"The day for purely local productions is past. The day of international, world-wide appeal pictures has dawned; and I naturally feel gratified that 'Fox Entertainments' have set a pace that will keep the rest of the industry in a healthful state of activity.

Appreciating an Opportunity.

"We are proud only of our chance and of our ability to serve exhibitors and the public as we ourselves like to be served. This is a 'golden rule' that is golden in all respects. The absolute line of profit and success for producer, distributor and exhibitor is in giving to the public what the public wants to pay to see.

"Having prepared ourselves to meet the greatest of markets by presenting an absolutely complete line of entertainments (great production specials, big theme dramas, comedies, cartoons, a great serial and a news weekly that will be a surprise) we propose to reinforce this line with an advertising campaign of wide scope, prepared and carried forward by the best advertising brains in motion pictures.

"The production high spots include eight big productions with William Farnum, eight big productions with Pearl White, eight big productions with Tom Mix—all made from big success themes, books, plays or acknowledged box-office attractions. There are now ready three super-Bara productions with Theda Bara, and three great specials—namely, 'Checkers,' the Henry Blossom racing play, without a parallel in stage history; 'Evangeline,' from the immortal poem of Henry Wadsworth Longfellow, and a 1920 cinemelodrama, 'Should a Husband Forgive?' In addition there are other specials in preparation, and these will be announced later.

Victory and Excel Schedule.

"There will be twenty-six Victory pictures with William Russell, Gladys Brockwell and George Walsh, and the success of these productions will be increased because of the fine dramas which we have been able to secure as vehicles for these capable and popular stars. Of the Excel group there also will be twenty-six pictures with Albert Ray and Elinor Fair, who delight the public in plays of a lighter vein; Madlaine Traverse and Peggy Hyland, all stars that fully satisfy their audiences.

"Of the popular 'Mutt and Jeff' cartoons there will be fifty-two, in which Captain Bud Fisher will excel his previous successes; and twenty-six Fox Sunshine comedies of an entertainment value even better than before. These comedies are now shown in eight thousand theatres in America and have achieved a success unapproached in their field.

"Then there will be a fifteen-episode serial, of which we will have more to say. It is so big that we want to discuss it all by itself. The full announcement will come later on.

News Reels to Be Surprise.

"A surprise is promised in the new Fox News, a novelty offering that will give a quality attraction to the theatres of the world, and this also will be fully discussed in a short time. For obvious reasons a surprise to be a surprise must await its time for a complete announcement, which probably will come on the screen itself.

"In closing I want to thank our many splendid friends for their co-operation in the past and to assure them that their fine confidence will be fully justified by our complete line of splendid entertainments, accompanying which is an advertising campaign that will enthuse even Fox exhibitors."

William Fox.

ON the preceding page and for several pages that follow the Fox plans for the forthcoming season are detailed—with the exception of references that have been prepared as applying to the authors who will provide stories for the Fox organization and the directors who will produce them. In next week's issue we will supply this information, together with cuts of the principal writers and producers who will furnish "Fox Entertainments" for 1919-20.

Winfield R. Sheehan Outlines Promotion Plans to Sell Tickets for Exhibitors

WINFIELD R. SHEEHAN, general manager of Fox Film Corporation, views the season of 1919-1920 in motion pictures as far and away the best in all the years of Fox success for Fox exhibitors. Mr. Sheehan says:

"Having a complete line of fine entertainments for all types and kinds of motion picture theatres throughout the world, we will reinforce our selling campaign with direct consumer advertising on a scale that the magnitude of our plans makes necessary.

"All of our campaign material for the exhibitor will be new. From slides to lithographs, from press sheets to advertising copy, the Fox exhibitors will have the advantage of the service of proved experts in the motion picture industry.

"All of our line of helps, specialties, novelties and accessories are the best that mind and money can produce. They will be distinctive and based solely on their picture-selling value. They will be the work of showmen who have specialized in the motion picture field after wide experience elsewhere — men whose record is one of an absolutely demonstrated series of successes in this industry.

Millions for Advertising.

"Two million dollars have been appropriated for this exploitation campaign, reaching around the world and addressed to the motion picture-going public. Having a product that surpasses all others in genuine box-office value we propose to carry the message of 'Fox Entertainments' to the classes and the masses, because the best time in the world to advertise is when your product has reached a stabilized standard of attraction perfection.

"Our selling organization is the best equipped because it has the goods to sell and the added advertising force which helps the exhibitor to make additional money on popular pictures. An alive exhibitor is entitled to make more money than the careless man, and Fox exhibitors will be given the material with which to make that money.

"We believe the best way to make a happy exhibitor and a regular patron is to make sure that he is prosperous. First we provide the productions and then we back them up with genuine advertising that stimulates his market so that he gets the final dollar out of his field.

Claims Thorough Organization.

"We don't claim to have built the pyramids, but we do claim that our organization as it stands today is the best equipped, the best organized, the best founded, the most united and the most successful in all the history of motion pictures, past or present.

"Our branches now girdle the earth, and the slogan 'Throughout the world, wherever there are human eyes, they see Fox Entertainments' is literally true. Through our own branches the exhibitor is enabled to deal directly with the Fox Film Corporation, and the advantages of this direct contact need not be elaborated upon.

"No year in motion pictures ever has been so great as will be the season now rapidly approaching. No market has been so active as this will be. For this reason the Fox policy of a full and complete line for big and little theatres, backed by supreme advertising, will give exhibitors that sense of security and that feeling of certainty which—and I say this with due modesty—no other motion picture organization can guarantee."

Victory Pictures Feature Brockwell, Mix and Walsh

VICTORY pictures have made many conquests. During the past season the Tom Mix-George Walsh-Gladys Brockwell trio made hosts of new friends for Fox entertainments. The amount of Victory film that has been shown during the past nine months would surprise statisticians. Many miles of it have been shown in every state.

Now there is a new name on the Victory list—the name of William Russell. He is strong in athletics, and as a swimmer, a boxer, a diver and a runner will make an appeal to both young and old.

In addition Mr. Russell is an actor of talent, and has been starred on the speaking stage as well as on the screen. It is confidently predicted that he add much to the prestige of Victory Pictures.

George Walsh, the fun-maker, and Gladys Brockwell, she of the magnetic personality, will continue next season in plays of a high standard adapted to their special talent. There will be more Walsh pictures like "Never Say Quit," "On the Jump," "Putting One Over," and "Help! Help! Police."

Gladys Brockwell will be seen in a number of strongly emotional character parts such as she has developed in "The Sneak," "The Strange Woman," "The Call of the Soul," "Pitfalls of a Big City" and "The Divorce Trap." Miss Brockwell invariably draws the crowds and never fails to repay them for coming.

Whether in the role of a reformed woman crook ("Pitfalls of a Big City"), a poor girl struggling against the machinations of a rich husband who plots to get rid of her ("The Divorce Trap"), a gipsy princess ("The Sneak), or a mother battling for her child ("The Call of the Soul"), Miss Brockwell always gives evidence of a sympathetic nature and the versatile talent which enable her to assume any role that has distinction.

The promise of the Fox organization is that the Victory Picture output on the way will establish a new standard for this attractive series.

Winfield R. Sheehan.
General Manager Fox Film Corporation.

William Russell

WILLIAM RUSSELL, affectionately known as Billy, or even as "Big Bill"—handsome, an athlete always trained to the minute, and the possessor of a winning smile and prepossessing personality—is now starting work on his first Victory picture for William Fox. With the addition of William Russell to its already formidable list of male stars, the Fox Film Corporation acquires a player who, though comparatively young in years, is old in popularity and has been a favorite screen artist for more than five years.

From the days when he first became associated with the old Biograph company, Mr. Russell's motion picture career has been one of continual progress. From the Biograph studio he went with Thanhouser as a featured player. He was speedily made a star and "Big Bill" Russell productions were among the most popular films of their time.

After a brief sojourn with Famous Players, in support of stage stars, Mr. Russell went to Santa Barbara to play the part of Blair Stanley in "The Diamond from the Sky," a serial. Mr. Russell's personal success in the serial was so great that he remained at Santa Barbara to star in Mutual Masterpictures until the William Russell Productions, Inc., was formed.

Leaves Own Company for Fox.

As the star and active head of his own company, Mr. Russell has been making five and six-reel feature productions which have reached the public through Exhibitors' Mutual and Pathe, and he would continue at the head of his own company had it not been for the offer made by William Fox to star him in Victory Pictures.

Mr. Russell's career is typically American. He is a living proof of the theory that a man can accomplish that to which he bends every energy. For not only has he made himself a star of the stage and screen, but he is an expert athlete.

He stands six feet two inches in his holeproofs and tips the scales at nearly 200 pounds. He radiates good health and well-being. He is fit and eager for any athletic stunt. This is indeed an accomplishment for a man who spent four years of his childhood on crutches.

Mr. Russell's career is a story of a triumphant struggle against odds. He first became connected with the stage at the age of eight years—as he whimsically says, when he was office boy for Julia Arthur, then president of the Professional Women's League.

SUNSHINE COMICS LIVE UP TO NAME

Hampton Del Ruth Supervising Jubilant Routine of Mirth-Provokers That Promise Laugh-a-Minute

A MAMMOTH mirth factory! A huge plant for the conversion of the raw comical idea in to the finished screen laughter. Acres devoted to a great mill where the tools and lathes are fun-making apparatus, the workers are eccentric comedy stars, and the foremen are the directors and creators of the funniest situations that imagination can devise.

This, in brief, describes the Fox Sunshine Comedy studios in Hollywood, where five companies guided by skillful comedy directors are simultaneously at work under the supervision of Hampton Del Ruth. The plan is to issue, during the coming season, the greatest broad comedy program Mr. Fox has ever put out.

The acquisition by Mr. Fox of Hampton Del Ruth, as director-general of Sunshines, was the signal for keen anticipation. Exhibitors awaited eagerly the product of his skill, knowing his gift for expression on the screen of what is really comedy for the masses.

Mr. Del Ruth believes that clean comedy of the broadest kind is as vital to a picture theatre's well-being as the big feature and he predicts that it is on the high road to universal recognition as representing an art not less elevated and important than that expressed in the serious drama. His ideas ran parallel with the determination of Mr. Fox to make his Sunshine comedies the standard for production in this field—every comedy a challenge not only to a laughter-loving public, but to motion picture censors who are inclined to be hypocritical of screen comedies.

Del Ruth Has Diversified Talents.

Not only as a writer and director of comedies was Mr. Del Ruth known. He was regarded as a man of executive ability—one who knew well how to coordinate the complexities of a production and to handle directors and players. When he assumed control of the Sunshine comedy lot he began to plan a series of productions and to add to his list of directors and performers.

His list of directors now includes Eddie Cline, Roy Del Ruth, Mal St. Clair, Vin Moore, Jack Blystone and Frank Griffin. Each of these is a man with years of experience, yet young and energetic; gifted with a sense of what is funny on the screen, and backed by their record of achievement.

Some of the Sunshine Stars.

These comedy directors set to work with the assurance that they have the co-operation of the best of acting talent—players who know how to put a comedy situation across. Chester Conklin is one of the Sunshine stars. Others are Polly Moran, versatile and clever; Slim Somerville, Jack Cooper, Ethel Teare, Glen Cavender, Harry McCoy, Bobbie Duan, Tom Kennedy, Ed Kennedy, Billy Franey, Harry Booker, Laura LaVarnie and Alice Davenport—all with reputations in the broad comedy field.

In every one of the pictures on which the five companies are at work on the Sunshine lot there is something new and original. New stunts are constantly being evolved, and with the aid of an experienced mechanical engineer of an inventive turn of mind, original fun-making devices are being produced.

The Sunshine "Beauty Brigade" is declared by Del Ruth to be the most captivating bevy of femininity ever assembled. However, he does not employ girls who are merely pretty.

Combine Charm with Talent.

It is the conviction of both Mr. Fox and Mr. Del Ruth that while exhibitors want pretty girls in their comedies, they do not want those girls to be mere automatons. The members of the "Beauty Brigade" in Sunshines take an active part in the development of the entertainment. Among them are found expert divers and swimmers, daring acrobats, clever toe-dancers, several who can fence with amazing skill, and a number who will take daring chances in motor-cars, motor-launches, motor-cycles or anything else mechanical.

Three Fox Sunshine Comedies just completed are said to be an extraordinary trinity of mirth-makers. They are Mr. Hampton's "pace-makers," as he calls them.

Listing a Few Titles.

"Chicken a la Cabaret" is the title of the two-reeler prepared by Director Victor Heerman and featuring Chester Conklin, Billy Armstrong and Dorothy Lee. "The Yellow Dog Catcher" is the title of the one directed by J. G. Blystone, featuring Jack Cooper, Glen Cavender and Billy Franey.

Showgoers will take a plunge into an ocean of laughter when they see "Wild Waves and Women" directed by Frank C. Grin and featuring Ethel Teare and Slim Somerville.

Pearl White

BACK of the signature of Pearl White on the new contract with William Fox by which she will be starred in big productions, lies an interesting tale of the circumstances leading to this important affiliation. This contract, negotiated and closed by Winfield R. Sheehan, is due to the desire of Mr. Fox to have the best known motion picture actress in the world on his roster of stars.

Pearl Leads the World Over.

When he wanted to find out which motion picture actress is best known in America, he had his scouts investigate. Their answer was unanimous: Pearl White.

So much for America. But how about Europe? One very important matter leading up to the recent trip abroad by Mr. Fox was his desire to glean first-hand information as to how Miss White is regarded by foreign audiences.

He found everywhere that she is sec-

Fox Film Corporation, Hollywood, Cal.

ond to none in popularity. Leading exhibitors of the British Isles told him that their audiences know Pearl White better than any other screen actress, and the verdict was the same in continental Europe, where Miss White's daring and beauty established her several years ago as the leading favorite—a position from which she never has been dislodged.

There need be no apprehension about the class of productions in which Miss White will appear. Mr. Fox will build a producing unit around his new star which will exploit her to the utmost.

She will be provided with the very best material obtainable. She will be presented in screen adaptations of well-known plays and books, though original stories which give her talents full latitude also are being considered.

Miss White's director will be a man at the top of his profession. The productions in which Miss White will be starred will be staged with a prodigal hand, and all the Fox resources will be at her command.

For Multiple-Reel Features.

To state the matter briefly: Pearl White will be presented by Mr. Fox in special productions of six or more reels, which shall represent the very best obtainable in stories, costuming, staging, direction and production standard.

Even the costuming will be unusually lavish. On his recent trip abroad, Mr. Fox made arrangements, while in Paris, with fashion designers of the style capital to submit regularly original creations especially planned for Miss White.

Miss White's screen career has been an interesting one. Aeons ago, as motion picture time is reckoned, she was starred in Crystal dramas and comedies. From the Crystal studio she went to Pathe, and has been steadily featured in Pathe serials for several years.

She's a Young Mint.

It is estimated that more than $25,000,000 has been received by motion picture theatres the world over in admission fees to see Miss White in the various serials in which she has appeared.

Popular Stars and Attractive Plays will Continue to Be Features of Excel Pictures

OF ALL the features planned by William Fox for framing a big year for the exhibitor, none seems more interesting or gives greater promise than the outlook for Excel pictures. The Excel group, with three stars (and lately four) of unusual strength and variety, has come through its first year with a splendid record.

It is beginning its second year under conditions that assure bigger and better things. Excel has more than made good the initial announcement that these pictures were to be "more than a program." Excel has been, and will continue, all that its name implies. And a new star of drawing power is to be added to the list.

Promise of 26 Pictures.

A series of the best stories obtainable has already been chosen for Excel Pictures for the coming season. Many of these stories are by authors whose names are sufficient to influence an audience.

The fact that, notwithstanding the material changes in the Fox prospectus as outlined for the coming year, Excel Pictures are to hold their place, is emphatic assurance that the expectations of Mr. Fox at their inception have been fully realized. It is moreover, proof that exhibitors throughout the country demand them, and that, most vital of all, they have scored heavily with public—the court of last appeal.

In the Excel series, twenty-six pictures will be released during the year—pictures covering a broad and unusually varied field. There will be fast, snappy, clean comedy by Albert Ray and Elinor Fair; virile, gripping drama by Madlaine Traverse; light drama by Peggy Hyland; and offerings by a fifth star selected by William Fox as a most fitting complement to the quartet named. This star will be eminently qualified to take a place in this galaxy, and it is promised, when announced, will be one of the surprises of the year.

Early in the fall, Excel will launch Madlaine Traverse in "Her Splendid Sin." Peggy Hyland, delightfully pert and gay, has made an enviable reputation in merry comedy and light society drama. "The Merry-Go-Round" will probably be Miss Hyland's first release for the new year. A carefully arranged program has been perfected for Albert Ray and Elinor Fair.

Not the least of the winning features, from the exhibitor's point of view, of the Excel pictures for next year, will be the co-operation of directors who have become acquainted with these stars, who know how to register on the screen their best points of acting and of personal attractiveness.

Tom Mix

TOM MIX, "the man who never fakes," is to be featured in an independent series of pictures to be released at six-week intervals, and to be booked as a group. Such is an item of the closed Fox plans. Mix has had an unique career as a star.

It is now realized that it was only eighteen months ago that Mr. Fox announced his intention of featuring Mix in Western dramas. He had been a comedy star, and many persons thought the change to drama was too radical.

Lengthening 2,000 feet of comedy "action" to 5,000 feet, sustaining it throughout, and then proceeding from picture to picture without falling into the rut into which so many Western stars have fallen, promised phenomenal accomplishments, to be backed by a fortune.

Mix Makes His Fame Anew.

Hence, many exhibitors speak of the rise of Mix to renown in dramas as

Studio, Laboratories and Complete Production Plant.

one of the miracles of the screen. Not often does it happen that a man deliberately turns his back on acquired fame and undertakes to win a new reputation in another sort of endeavor.

One Play Put Him Over.

"Cupid's Round-Up" settled matters so far as the future of Mix was concerned. The picture was a whirlwind success. Nine other productions have followed, but ere the third production, "Western Blood," had been marketed, the knowing ones were convinced that Mix was a success.

Nine months ago Mr. Fox began receiving requests for permission to lease Mix pictures on an independent basis. And these requests persisted.

They became demands. And when that condition is realized, there is nothing for a producer to do but acquiesce. It was not practicable to make a change of policy in the middle of the season, but it is safe to assume that when Mr. Fox decided to place some of his players on a star series in 1919-20, he had Tom Mix chiefly in mind.

Mix Short Reels in Revival.

What "star popularity" of this sort means to the exhibitor could not be better evidenced than by the fact that during the present summer exhibitors in all parts of the country have been exploiting Tom Mix two-reel comedies—those of a season of two ago—on a basis of feature pictures. Some of the largest theatres have heralded these comedies as they would the most pretentious productions and have found the procedure profitable.

Four Out of Eight Completed.

And this past links up most definitely with the future. The Mix success is due, Fox interests assert, largely to the fact that this actor is "one who never fakes." No one has yet doubled for Tom Mix. He is a dare-devil who is gifted as an actor—not an actor undertaking to be devilish.

Half of the eight Tom Mix pictures to be released during the next twelve months are completed, and it is reported as an incident of business that the whole Fox organization is now engaged in an animated discussion as to which of the finished four is the best. The pictures are being shown successively to squads of Fox employees and each member of each squad makes a written report.

Two of the new pictures have been titled. One, called "Rough Riding Romance," is said to differ radically from any other production ever given a Western setting. It is developed along strictly romantic lines, the numerous sensational stunts growing logically out of the dramatic situations.

"The Speed Maniac" is the other Mix titled announced. Advance information regarding the plot is withheld, but it is the consensus of opinion of those who have seen the production that it is one of the swiftest-moving and strongest of all the dramas in which Mix has been featured.

Mix Tackles Triple Stunt.

A novelty of the series, from an advertising standpoint, is a production in which Mix has the triple role of author, director and star. Heretofore one of Mix's complaints has been that his directors frequently have vetoed stunts he has devised, on the ground that they were too dangerous to be undertaken.

William Farnum

THE William Farnum Pictures, so long a predominant feature of William Fox releases, are to be placed next season on an independent basis. There will be eight productions, and they will be booked as a series.

For several weeks—since the adjournment of the Fox annual convention, in fact—there have been persistent rumors that William Farnum pictures were to be taken off the program basis. Official confirmation has been awaited by many exhibitors who now are making up the programs for next year.

The announcement of the star series was one of the most important that has come from the Fox offices since Mr. Fox became a producer. It will be a matter of great interest to the trade that this addition affords to exhibitors a booking opportunity which very many of them long have sought.

Staple on a Healthy Market.

William Farnum productions are a staple in the motion picture market. Second editions have been made of a great many of them. Even the earliest Farnum pictures have been active sellers almost constantly since their release.

The demand is world-wide, for the reason, probably, that the typical Farnum character appeals to all classes and conditions of men and women. "Les Miserables," one of the greatest of the William Farnum pictures, was released considerably more than a year ago, and is steadily doing more and more business.

Mr. Farnum's total of productions under the management of Mr. Fox is about thirty, and there is not one title on the list which is not familiar to the trade. "A Soldier's Oath," "Fighting Blood," "The Bondman," "A Tale of Two Cities," "The Conqueror," "When a Man Sees Red," "Riders of the Purple Sage," "The Rainbow Trail"—these are but a few of the William Farnum productions which have been recognized as winners by the exhibitors of the country.

Three Farnums Now Ready.

Announcement has been made covering the first three of the Farnum releases for the new season. These will fall in August, October and November at intervals of about six weeks. All are based on stories by the best known writers now contributing to motion pictures.

"Wolves of the Night," the story of a mining engineer's experiences in South America wilds, and later with the sharks of Wall Street, will open the Farnum program. This is a romance of a sort different from anything Mr. Farnum has done previously. It was written by E. Lloyd Sheldon, and made under the direction of J. Gordon Edwards.

Zane Grey is the author of the second Farnum release—"The Last of the Duanes." This novel, of which the publishers have sold hundreds of thousands of copies—is declared to be the best product of Zane Grey's pen.

Another Zane Grey Subject.

He evades men, and yet is hunted and hounded by men—an outcast who undertakes to hide in the great fastness of the remote Southwest, and becomes one of the best men in all the wide region through which he ranges.

Louis Tracey's novel, "Wings of the Morning," furnishes the basis of a third Farnum photodrama under the same title. It is the story of a Robinson Crusoe among the cannibals of the South Seas, and it actually was screened on one of the islands of the Pacific.

Five Fox Stars Whose Entertaining Values Will Be Enhanced by Special Production Effort.
From left to right: George Walsh, Gladys Brockwell, Peggy Hyland, Madlaine Traverse, and William Russell, whose future work under the Fox banner will be marked by additional power.

Theda Bara

THEDA BARA has been felicitously styled "the Bernhardt of the Screen." Her name suggests the wierdly alluring in dramatic expression, and her fame is limited only by the circumference of the earth. She is a Fox star for whom the claim is consistently made that the exhibitor who books her takes no chances.

Three Bara super-productions will be released in the new star series created by Mr. Fox. These photoplays bring out some entirely new Bara possibilities.

Hitherto she has been known as the greatest vampire in screen drama. She has "vamped" in the characters of Cleopatra and Salome—snake-like women, whose charm and allurement are like draughts of poison.

Bara Will Change Her Style.

It is in the role of woman whose love is deadlier than hatred that Miss Bara has excelled. Such, at least, is the popular conception and the popular tribute to her expressive talent.

Now the same Theda Bara will play the bewitching woman still—but women of a new type. When "La Belle Russe" and "Lure of Ambition" are released this fall, Miss Bara will interest the public through interpretation of the leading characters. The "world's greatest vampire" will prove that she can play the part of loving wife just as effectively as she can play the she-devil.

Imagine Theda Bara as "the sunshine" in an artist's garret! Her husband in "La Belle Russe"—an adaptation of David Belasco's play—is a nobleman whose family has disowned him. He paints pictures to keep the wolf from the door.

Theda Bara, as the faithful wife, smiles bravely at the bare cupboard, determined not to allow the banishment of happiness. The famous "vampire" dons the fluff of a ballet dancer. No one guessed the latent possibilities of her dancing feet until she came forward to screen a ballet scene.

From Dancer to Stenographer.

Then and there she convinced her director that she was a rival to the best of dancers. In "La Belle Russe," Miss Bara appears on a dual role, and the two women she impersonates appear simultaneously in one scene.

In "Lure of Ambition," Miss Bara steps into the role of a public stenographer with ease, equalling that with which she dances in "La Belle Russe." But when the demure working girl is led into the clutches of a heartless man, there begins the tremendous story of a woman's revenge.

The little girl of the East Side becomes a woman of vigor and power. Step by step she advances in her pursuit of revenge, until a ducal coronet rewards her perseverance.

The third of the Bara super-productions scheduled is even more radically different from anything Miss Bara has done than are the two already mentioned. She assumes the part of a merry Irish colleen. Flying pigtails, clumsy shoes and roguish eyes are her badge of introduction.

As one of the Irish peasantry, among the thatched cabins and the cows and the chickens, Miss Bara is as much in her element as in the drawing room. In this picture, which has not yet been titled, Miss Bara is full of girlish roguishness—and in this type of characterization she promises to make convincing appeal.

George Walsh

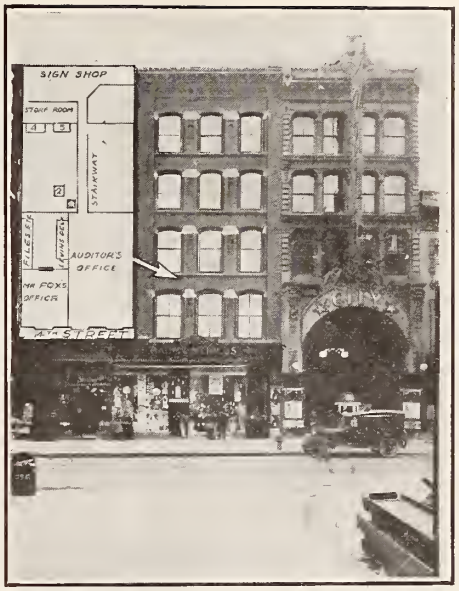
GEORGE WALSH is rated among the most popular of present-d screen stars. To see him is to like him even more. He is an optimist supreme—a welcome guest with every audience—a sure cure for the blues. And he is preparing for a record-smashing season.

Ever since he joined the Fox organization as a Victory picture star, Mr. Walsh has been a tonic for theatregoers through his stunts and general wholesomeness. He has kept multitudes in good spirits by his clever antics in "I'll Say So" and in "On the Jump." By way of a gloom chaser there is nothing to excel his infectious smile.

Walsh comedies are devoid of all things that might be condemned as crude or coarse. They are simply a batch of wholesome incidents which keep the hero on the go from beginning to end.

"Luck and Pluck" brought more luck to exhibitors who showed the picture than they could have expected from a barrel of four-leaf clovers. Dozens of exhibitors wrote to the Fox corporation asking that their lease on the film be extended.

Walsh's "bad luck" play, "Never Say Quit," spelled not only fun, but success.



The "Then" of Fox Film Corporation—
Showing the first offices of William Fox at 116 East Fourteenth street, next the City Theatre.

In this picture the athletic star is always out of luck—and the more unlucky he is, the more he makes one laugh. The hoodoo sticks so close to Walsh that he leaves the coast clear for good luck to pursue the exhibitor who plays the picture.

Plays Double Role.

In his latest release, "Putting One Over," Walsh plays the part of a double—and this fact is the basis of stunts and funny situations that pack the production throughout. Mr. Fox is preparing to put over next season a bunch of George Walsh Victory pictures, which promise continued popularity for the star and money for the showman.

Gladys Brockwell

TO mention the name of Gladys Brockwell is to inspire mental pictures of one of the most potent and fascinating personalities on the screen. In the portrayal of strongly defined character parts she is a favorite wherever her pictures appear. Her rapid rise as a Fox star has been a subject of comment.

Critics who saw her in "Pitfalls of a Big City" hailed her as a woman of remarkably broad sympathies and individuality. Miss Brockwell, despite her attractions in "society" roles, gladly discards her silks and her jewelry to don rags and act the part of a beggar maid.

In "Pitfalls of a Big City" she did not flinch at playing a woman crook who fights her way out of the sordidness of her evil life; and the fidelity with which she presents the mannerisms of the underworld astonished even her ardent admirers.

Her performance in "The Sneak" might lead one to suspect that Miss Brockwell was born and bred to gypsy life. She glides through the part of a gypsy princess with the ease of one accustomed to traveling with the caravan.

In "Kultur," "The Strange Woman," "The Forbidden Room," Miss Brockwell equips her work with an individuality that becomes stamped upon the memory of the spectator. In "The Call of the Soul" she presents the embodiment of mother love, and lives her part.

—And the "Now" of Fox Film, Showing the New Headquarters.
The modern plant at Fifty-fifth street and Tenth avenue includes everything from executive offices to studio.

Madlaine Traverse

THE announcement that Madlaine Traverse pictures are to form one of the noteworthy features of the Fox organization plans for the coming year, continuing as an Excel star, draws attention anew to the rise of this talented woman—one of the most remarkable developments in the careers of motion picture stars.

A series of pictures has been selected for Miss Traverse—plays that center on her ability in emotional appeal. One of the main attractions of the motion picture is the vicarious emotional experience that "starved lives" draw from the story on the screen; and no actress is more gifted than is Miss Traverse in satisfying this intense human craving.

In "The Splendid Sin," a story of great beauty and pathos, Miss Traverse is scheduled to open the new Excel series with Howard M. Mitchell as her director. Exhibitors have recognized Miss Traverse as a prize ever since her performance in "The Caillaux Case"—her first appearance under the William Fox banner, and her prestige has increased with every picture in which she has since been featured—such striking pictures as "Gambling in Souls," "The Danger Zone," "The Love That Dares" and "When Fate Decides."

Peggy Hyland

PEGGY HYLAND goes into another year with Mr. Fox, carried onward by and helping to carry onward the expanded and improved plan for the Excel series, in which she has made a gratifying success in the past year.

"The Merry-Go-Round," based on the story by Richard Washburn Child, is the first of the new series of photoplays that have been selected for this star. It presents her in the sort of role in which she revels—fresh, wild and breezy, filled with wholesome humor and spirited action. "The Merry-Go-Round" is directed by Edmund Lawrence, a tried and experienced Fox official, who understands and makes the most of the qualifications of his star.

Following this picture will come a feature series, to every one of which Miss Hyland will bring the charm and dash that marks her personality.

Mutt and Jeff to Continue Mad Career On Screen in Fisher's Comic Cartoons

"MUTT AND JEFF," in their grouch-killing animated cartoons, will be a feature in the Fox schedule—and they'll be funnier than ever is the pledge of Bud Fisher, their creator. The biggest and most expensive advertising campaign in the history of merchandising cannot measure the public attention and interest that has been won for "Mutt and Jeff" cartoons.

Day after day, with the regular drive of a triphammer, three hundred and sixty-five days in the year, for the last ten years, "Mutt and Jeff" have appeared in hundreds of leading newspapers of the country. Millions of people have learned to laugh at them.

"Mutt and Jeff" have been utilized in social entertainments; their statuettes stand in homes and offices; they have been bill-posted for the "Mutt and Jeff" musical comedies and finally they have received extensive exploitation by Mr. Fox in animated cartoons.

Known and Shown Everywhere.

All this gigantic stream of publicity and public interest—increasing constantly during the past ten years—has been estimated by a leading expert at from ten to fifteen million dollars in advertising value for the exhibitors of "Mutt and Jeff" cartoons.

When Mr. Fox became interested in these cartoons he recognized their extreme cleverness, and realized the enormous advertising strength they possess. Their success was instantaneous. The quality of these 500-foot subjects has been rising month by month.

In thousands of theatres the country over "Mutt and Jeff" cartoons are regarded as a vital factor in the program. Big theatre owners have confessed that "Mutt and Jeff" subjects have been the means of saving their bills from failure.

As "first aid to the injured" in motion pictures they are invaluable. A "Mutt and Jeff" cartoon always fits into the bill, and constitutes a welcome relief from the nerve tension of the serious drama shown.

It has been attested by exhibitors that vast numbers of people enter theatres where "Mutt and Jeff" cartoons are announced, impelled solely by suggestion due to the years of advertising behind the Bud Fisher creations—thus drawing a large volume of extra business for the program feature. They are always genuinely amusing and original and they compel attention.

Bud Fisher Declares Himself.

In a recent interview Bud Fisher said: "Tell every exhibitor who uses Fox pictures that 'Bud' Fisher is with them for a finer Mutt and Jeff Animated Cartoon service than ever before. Tell them that 'Bud' has some Mutt and Jeff things up his sleeve that will surprise the old-timers and put pep into the box offices of all of 'em. I'm fit as a fiddle, my sense of humor is hungry for knockouts, and I think we are going to deliver."

Ray and Fair

THAT everyone must laugh heartily at least once a week to keep well, is one of the soundest reasons why Albert Ray, clever young comedian, and his youthful co-star, Elinor Fair, will go merrily along, adding to people's happiness, in Fox Excel pictures. In "Words and Music By——," "Be a Little Sport," and "Married in Haste," Ray and Fair have spread "contagious cheerfulness."

They have caught audiences in the grip of laughter and held them there. These pictures have set forth clearly the Fox scheme for Ray and Fair of clean, snappy comedy, full of ginger and rapidity—comedy that brings the smile and the laugh, and at the same time is hung on the golden thread of romance.

The "funny stuff" and the "love stuff" comprise what Ray and Fair have put over with a punch—and the audience that doesn't like fun and love has something wrong, and needs doctoring or educating. In the "bigger and better Excel pictures" plan that the Fox organization has announced Albert Ray and Elinor Fair have a joint place and important part.

Lots of Smiles for Fox Comedy—Albert Ray and Elinor Fair Banking Three Sunshine Comedy Girls.

The Fay-Fair brand isn't the Sunshine variety of Fox comedy, yet there is plenty of "light" stuff in it. And as for the Sunshine trio—well—the sun never shone so bright on the old Kentucky home.

RUBBERNECKING IN FILMLAND

Tale of Sackcloth and Rum's Requiem and of the Shaking Off of Hangovers—At The Comedy Studios

By Giebler

I KNOW that readers of Rubbernecking would like to know what went on at Vernon, what happened at the Ship, at the Dome, and other well-known wet spots of west coast Filmland when the tide went out.

A few days before the epic ebb I resolved to get me sundry yards of sackcloth and a bushel or so of ashes and planned to sit me beneath the melancholy boughs of the Joshua tree and sing the requiem of rum. But I changed my mind.

And 'twere better not to speak of the sad sight of strong men weeping in their bitters; better not to tell of those who reserved tables and seats at ten to fifty bucks a throw to be able to sit in at the passing of Al K. Hall, and then passed out themselves long before the curfew was rung on champagne cocktails, dago red and other strong waters affected by sportive followers of the films.

After all, things are not so bad. Many have arisen, shook off their hang-overs, and are looking the future in the eye with brave hearts and bright eyes, buoyed by the hope that the drought may not be of long duration and the knowledge that with careful husbanding there is enough stuff stored in the cellar to keep things moderately moist for months to come.

The Demise of the Demijohn.

And on the other hand, many have embraced the new order of things and are quaffing orange, lime, lemon and other ades; many are slaking their thirst with the jejune bellywash made from the juice of the black-, the straw-, the ras-, the logan- and other berries with apparent relish.

All this being true, far be it from me, than whom there is none other less anxious to revive painful memories, to dilate on the sad orgies that marked the demise of the demijohn.

Better to tell of the comedy studios I visited last week—better to tell of going to William Fox's Sunshine factory, where I found Jack Cooper entirely surrounded by girls and still brave enough to look the camera in the face with an unflinching eye.

Just Lamp This Bunch.

I played in luck at Sunshine. The whole bunch was at home, a thing that very seldom happens, Hampton Del Ruth, the big chief; Roy Del Ruth, Mal St. Clair, Eddie Cline, Vin Moore, Jack Blystone and Frank Griffith, the lesser chiefs; and more comedians and comediennes than you could shake a stick at. Chester Conklin, of the walrus mustache; Glenn Cavender of the Boob McNutt nose; svelte Slim Summerville; Bill Franey, Tom and Ed Kennedy, Harry Booker, Ethel Teare, Billy Armstrong, Laura La Vernie, Harry McCoy, Bobbie Dunn, Alice Davenport, Jack Cooper, Polly Moran, and the famous fifteen Sunshine bathing girls.

Jack Cooper was having his picture made in the center of eleven of the girls when I got there. The other four were making up, and as soon as the eleven got through posing with Jack they went and made up as wild girls with the cutest, briefest costumes made of a pale blue velvet, to represent wild animal skins.

Bartine Bares Scars She Bears.

Bartine Burkette was among the lot. Bartine is the young person that got ambitious and tried to whip a bear not long ago and got all "chawed up." She showed me the scars and told me just how dreadful it was to be hugged by a bear.

The next studio I hit was the Bulls Eye, where Nat H. Spitzer's comedians and the Model Comedy Company with Gale Henry as star and Bruno Becker as director, are making films.

The Bulls Eye is a small place, built for a one-star studio. The stages were crowded at Sunshine, but they were congested here. The walls were fairly bulging out with an overload of comedians at Bulls Eye.

Nat Spitzer has two companies at work, one headed by Harry Mann and directed by Charles Parrott, and another that is getting ready to film a series of stories written by Everett C. Maxwell, patterned after the George Ade films.

White Will Play Count de Bumbum.

Leo White, who directed the Ade films for Essanay, will put the Maxwell stories on the screen and Mr. Maxwell will aid him. The stories are to be called "The Social Adventures of Mrs. O'Grady," and will be about 60 per cent. action, 40 per cent. subtitles and all satire.

Leo White, who was the French count in the Essanay and Mutual Chaplin films, will play the part of the Count de Bumbum in the pictures as well as direct. Phyllis Allen will play the feminine lead of Cleopatra O'Grady.

I just missed an interesting event at Bulls Eye (I do have the rottenest luck), an event fraught with historic interest, solemnity and suds. A keg of real beer was used as a prop in a scene shot late on the evening before the big thirst began.

When Bulls Eye Meets Bunghole.

This is thought to have been the last real beer used in motion pictures for dramatic purposes; and unless rival claims are set up and proved by other studios within ten days, the Bulls Eye people will take formal possession of

At the Left, Jack Cooper Surrounded by Sunshine; at the Right, the Last Beer Used in Picture Making for Dramatic Purposes.

The girl on the extreme left is Bartine Burkett, the bear fighter (see above); in the group at the right, the man with the bat-wing tie and nearest the keg is Nat H. Spitzer, Bulls-Eye studio manager. The soulful person with the silk hat, stein, and flowing pants is Charley Dorety, ready to make a few remarks.

Gale Henry Loves Her Art Enough—
To look like this—

the title and vote themselves a handsome leather medal suitably inscribed with the facts of the case and ornamented with a photograph of the assembled Bulls Eyes putting away the contents of the keg after it had done its duty as a prop.

I met Gale Henry at Bulls Eye, and we got to talking over old times. I mentioned a film of hers I saw way back in 1912 or 13, when she was working at Universal.

"Was it one of those subtle, tensely dramatic little things I used to do in those days?" she asked. "Did I beat anybody up?"

"You did," I replied. "You smote Max Asher with an ax and otherwise maltreated him. It was stuff, but it was good."

Miss Henry sighed.

"I am so fond of the finer touches of art," she said.

"Do you find your work exacting?" I asked her.

The Real Meaning of Gowns.

"Oh, my, yes," she said. "We artists have to strive so for effect. Look at this make-up. You've no idea how long it took me to figure out this gown."

"Is it a period gown?" I inquired.

"Hardly a period," she answered. "I would call it more like an exclamation point. It was made to make people bust out laughing, you know."

"Gowns mean so much," continued Miss Henry. "They are really the distinction between drama and comedy. Take that instance you mentioned, where I hit Max Asher with an ax. That was comedy because I wore a comedy make-up. Had I been garbed in a long trailing robe, a feather fan and a wrist watch, I would have been either a vengeful vampire or a wronged wife, and it would have been drahmah."

Miss Henry and her company were getting ready to go on location, and they invited me to join them, and if Hap Ward and Milburn Moranti, who were going along, hadn't got to talking about the number of lions they were going to use in the action, and Eddie Baker hadn't mentioned that they were going to work the lions right out in the open, I might have accepted the invitation.

Over 40,000 See Fight Pictures in Cleveland

FRANK G. HALL, who controls the exclusive world rights to the motion pictures of the Willard-Dempsey boxing contest, held in Toledo, July 4, wired the New York office of Independent Sales Corporation, July 8, that the pictures were shown to more than 40,000 people in Cleveland, Sunday, July 6.

Contrary to the report in the daily papers to the effect that the Ohio State Censor Board had ruled against the showing of the pictures in the state, Mr. Hall informed his office that arrangements have been completed to show the pictures as a special attraction throughout Ohio, under the supervision of Harry P. Diggs, exploitation manager. Mr. Hall reports that the demand for these pictures in Ohio has exceeded the demand for any other photodramatic subject ever shown under his auspices.

Together with the scenes of the three-round contest, Mr. Hall is showing more than 3,000 feet of scenes taken in and about the huge arena where the contest was staged; intimate views of important personages at the ring-side, and views of prominent sport writers who chronicled the events for the press.

To Erect High Exchange Building in Indianapolis

A NEW film exchange building of solid concrete and absolutely fireproof is to be erected in Indianapolis, located in the central part of the city, and within one block of Washington street. It is to be constructed from plans recommended by the Eastman Kodak Company, and will be eight stories high. The top floor is to contain a cafe, club rooms and auditorium. The club rooms are to be occupied by the Motion Picture Association of Indiana and the F. I. L. M. Club. These rooms are to be donated to these two organizations. Eight national distributing organizations have agreed to rent the rest of the building as their central distributing headquarters.

Building to Cost $350,000.

The building is to be erected by two of the largest banks and a leading contractor of Indianapolis at an approximate cost of $350,000. The architect is Robert Daggett, assisted by a consulting architect from the Eastman Kodak Company. W. P. Swartz, Col. Solon J. Carter and C. C. Pettijohn are the owners o the ground.

The economic and scientific plans upon which this modern exchange will be built brings the rental proposition to a minimum.

American Cinema Leases Mirror Studio.

The American Cinema Corporation has taken a long term lease on the Mirror Studio at Glendale, L. I. This is one of the very few complete studios near New York. The studio is fully equipped with all modern improvements.

When She Really Looks Like This.
So our best panama is off to the star of Bulls-Eye comedies.

Reginald Denny Has Had an Adventurous Career

REGINALD DENNY, who plays Tom Waring, in support of Evelyn Greeley, in "Bringing Up Betty," a World Picture, for a young man has had a career filled with adventure such as is given to but a very few. He began his stage career when a child in England. His father, William Henry Denny, cames to America with Lydia Thompson and her aggregation of British blondes, which at that time created a sensation in America.

Young Denny was brought to America by Henry B. Harris for the original production of "The Quaker Girl," when it had its American premier at the Park Theatre, New York, and which made Ina Claire famous. Following this engagement, Mr. Denny toured Japan, China, India and Australia with the Bandman Opera Company.

After several years in the Far East, he came back to America in support of Marie Tempest, following which he appeared with Gertrude Kingston in her series of George Bernard Shaw plays at the Maxine Elliott Theatre. He then went back to England and became a member of the Royal Naval Air Service, and served with distinction during the war.

Hadley Returns from Vacation.

Hopp Hadley, advertising manager, Independent Sales Corporation and Frank G. Hall interests, returned to his desk this week at the office of the Independent Sales after two weeks' vacation spent in the White Mountains. On his return, Mr. Hadley launched an extensive advertising campaign and in interests of the Jess Willard picture and the picture of the Willard-Dempsey fighting contest, which took place in Toledo July 4.

Do you want to change your position? Seek new employment through The World's Classified advertising. Give it a try.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Mrs. Snowy Baker Arrives

MRS. SNOWY BAKER, wife of the noted fight promoter, sportsman and moving picture actor of Sydney, Australia, has come to Los Angeles to attend to special business connected with the moving picture industry for the Snowy Baker interests in Australia. Mrs. Baker was met by Mr. and Mrs. Wilfred Lucas, who are to return with her to Australia in August, when Mr. Lucas will be associated with Mr. Baker in the production of pictures depicting Australian bush life, in which Mr. Baker will play the leading part. Mrs. Lucas will prepare the scenarios for the pictures. Mrs. Baker will engage directors, cameramen and scenario writers for the new Australian film company now fully organized for the production of moving picture plays, but the actors will be Australian people. Mrs. Baker hopes also to be able to induce the winner of the Dempsey-Willard fight at Toledo to go to Australia.

Will Referee Fight.

Bryant Washburn refereed the reproduction of the Willard-Dempsey fight held at Vernon on the evening of July 4. The fight, with the aid of reports secured by the Evening Express, was reproduced blow by blow in the Vernon ring by Kid McCoy, middle-weight champion, and Donald Crisp, director at the Famous Players-Lasky studio.

L-Ko Changed to Century.

The L-Ko studio, at 6100 Sunset Boulevard, Hollywood, will be known in the future as the Century Studio. The plant is being enlarged and new improvements are being added to accommodate two new directors of future Century Comedies, Fred Fishback and William Watson. Harry Wulze is the new managing editor of the Century forces.

Doug Entertains Rick.

June 27 was Rickenbacker day at the Fairbanks studio. Eddie was treated to a number of impromptu rodeo stunts performed by the Fairbanks cowboys, then was permitted to watch the making of several scenes for the coming Fairbanks picture. Charlie Chaplin was another guest at the studio on that day.

Laemmle Guest of Stern Brothers.

Carl Laemmle was a guest of honor at a dinner given by Abe and Julius Stern, of the Century studios, at their home in Los Angeles last week. Among the guests were Louis Jacobs, Elmo Lincoln, Henry McRae, Mr. and Mrs. Dan Russell, Mr. and Mrs. Wm. Watson and Fred Fishback.

Lasky Plant to Have Cafeteria.

According to an announcement made by Milton Hoffman, general manager of the Lasky studio in Hollywood, a modern, perfectly equipped restaurant building is to be erected on the Argyle street lot belonging to the studio. A competent chef will be put in charge of the restaurant, which will have accommodation for 150 persons. This innovation will enable all the employes of the Lasky studio to get meals without going outside the precincts of the film plant.

Screen Stars to Race at Ascot.

An amateur automobile race will be held at Ascot Speedway on July 20 by motion picture stars and producers for the benefit of the Actors' Fund of America. Among the entries as drivers for the first annual amateur championship of the west are Marshall Neilan, Tom Mix, Hal Roach, Charles Ray, Wallace Reid, Roscoe Arbuckle and Antonio Moreno. A fashion parade by the famous beauties of the film world will be staged as an opening number of the program, and there will be a comedy race in which the prize will go to the driver who makes the most ridiculous showing. Practically every studio on the Pacific Coast will be represented at the race, either as participants in the various races, or as donors of championship cups.

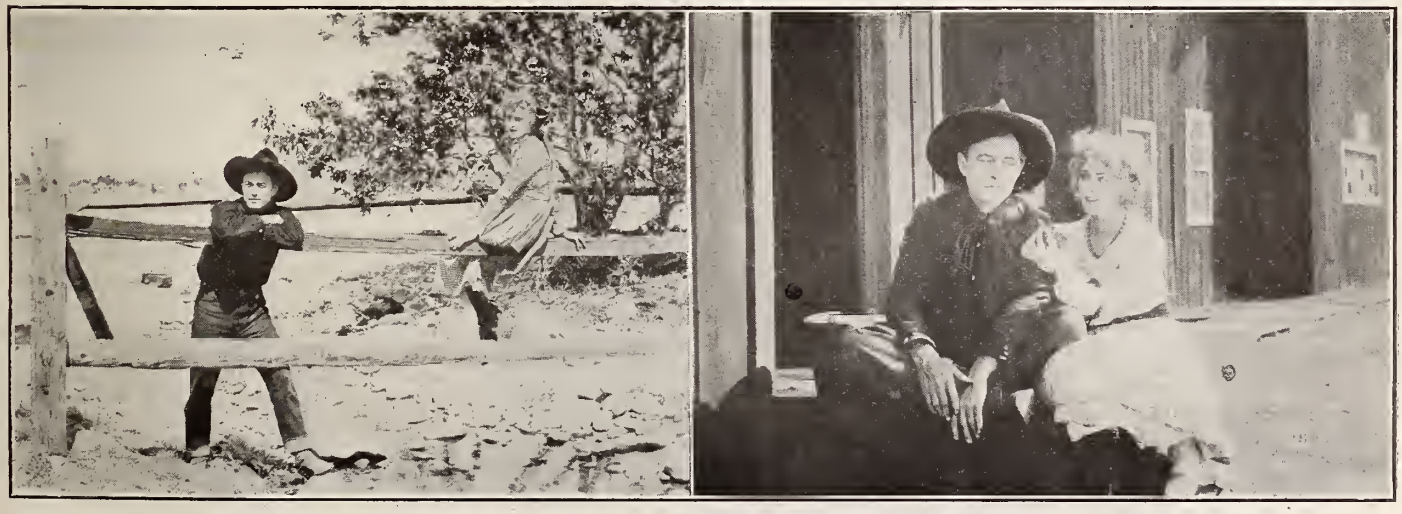
American Aids Summer Fiesta.

For the summer fiesta that was held last week in Santa Barbara, the American Film Company lent its aid in making a number of the floats used in the parades, and assisted in other events in the Mission City's celebration of peace and victory.

S. A. Baldridge, technical director at the American studio, designed the floats, and Edward Taylor, lighting expert, worked out the illuminating scheme for the Esplanade Del Mar, where many of the entertainment numbers were staged. Allan Dwan's company of players in "Soldiers of Fortune" took part in the fiesta, and many of the Los Angeles film players made the trip to Santa Barbara for the great day.

First Chaplin Air Trip July 4.

The Syd Chaplin Aircraft Corporation commenced making hourly transportation trips from the Los Angeles harbor to Catalina Island at 10:20 in the morning of July 4. In keeping with the times, and as a tribute to the state, a bottle of pure California orange juice was broken over the bow of the "Sea Gull," the first airship to make the trip, by



Harry Carey Is "The Ace of the Saddle," but the "Widow" Isn't His Suit in This Game of Western 500.
When the last trick has been played, however, you can bet he'll be the loser in this Universal feature.

Edna Purviance, leading woman of the Charles Chaplin films. One of the first passengers to Catalina was Robert Warwick. A Hearst News cameraman was one of the passengers. Lieut. A. C. Burns was the pilot.

Robbins Resigns from Fox.

Marc Robbins, on account of ill health, has resigned as head of the scenario department of the Fox studio in Hollywood. Sol Wurtzel, general superintendent of the West coast plant, will take charge of the scenario department in addition to his duties of supervising all the stories produced in the west for the Fox program.

Aerial Signpost.

The American Film Company of Santa Barbara has painted the name, "Santa Barbara," in monster letters eighteen feet in height and twelve feet across on the flat roof of the long studio buildings as a signpost for aviators. The sign can be read from an altitude of two miles and a half.

Fatty Only a Tenant.

Roscoe Arbuckle states that he has not entered into a partnership with Henry Lehrman in financing the building of the new Lehrman studios at Culver City, but has only agreed to become a tenant of the plant.

Consolidated Moves.

The Consolidated Film Corporation has moved to new and larger offices at 738 South Olive Street. J. H. Goldberg, manager, states that short film subjects were never more in demand than they are now. The Consolidated specializes in short films, and handles the Gaumont News, Graphic and Pictorial Life.

Alhambra's New Theatre Opens.

The Alhambra Theatre, just completed in Alhambra, California, was opened to the public on the night of July 1, with "Destiny," Dorothy Phillips' newest feature, as the attraction. Miss Phillips made a personal appearance in connection with the picture and the opening of the theatre. F. A. Greth, owner, and O. W. Lewis, manager, received many floral tributes from personal friends and well-wishers.

Tillson Moves From Elwood City.

Bert T. Tillson, operator at the Strand Theatre in Elwood City, Pa., has come to Los Angeles to make the city his home and headquarters in the future.

"Sunnyside" Shows in Two Houses.

"Sunnyside," the new Chaplin comedy for First National, was shown at Tally's Broadway Theatre and the Kinema at the same time for a first run. This is the first time a Chaplin film has been shown in more than one house at a time in Los Angeles.

Studio Shots

Fania Marinoff, Russian actress, has been signed by Universal to star in six-reel productions.

Ted Brooks, player of cowboy parts at Universal City, was married last week to Miss Ethel Morrison, a Red Cross nurse whom he met in hospital after being wounded in France.

Darrell Foss has been engaged to play the leading role in "Loot," soon to be filmed at Universal City.

In the Earle Williams breach of promise suit the jury awarded Roma Raymond, plaintiff, the sum of $50,000. $160,000 was asked.

Priscilla Dean has gone to British Columbia on a vacation with Myrtle Gibsone, of the firm of the Mabel Condon Exchange.

Wesley Berry, the freckle-face boy actor, will play an important part in the Hampton production, "A Woman of Pleasure."

Mrs. Louis Bien, of San Francisco, is visiting her son, Robert Warwick, at his home on Wilshire Boulevard.

Virginia Lee Corbin will be a featured player at the James Mitchell Studio in the near future.

John Barrymore is spending a few weeks' vacation at Santa Barbara.

Robert Warwick, who has just finished "In Missouri," begins next week on Anthony Hope's story, "Captain Dieppe," to be directed by James Cruze.

James J. Corbett's serial for Universal, "The Midnight Man," was completed last week, and Jim has gone to New York for the summer.

Universal is making a film drama called "The Eternal Triangle," with only dogs as actors. Not a human being appears in the play.

Tom Geraghty, scenario writer at Lasky's, will soon sail for Europe in the interests of Marshall Neilan.

Naomi Childers, Kate Lester, Sydney Ainsworth and Herbert Standing have each signed a three years' contract with Goldwyn.

Scott Dunlap, Fox director, is taking a vacation at Catalina between two Al Ray and Elinor Fair pictures.

"Babe" Meigs, former football star, and now connected with the Chicago American, who is spending his vacation in Los Angeles, was a visitor at the Lasky Studio last week.

Josie Sedgwick has been engaged to play opposite Tom Moore in his coming Goldwyn production, "Moran of the Lady Letty."

Violet Heming, who is to play the leading role in "Everywoman," a Famous Players-Lasky production, arrived in Los Angeles last week.

Carl Weiden, head cameraman for the Century Comedy Company, was the first man to reach the burning oil well in the Westlake district last week. Weiden secured good stock stuff.

Jack Perrin, who supported Olive Thomas in "Toton," is playing in two-reel Universal Westerns.

Harry Edwards, former Keystone comedy director, will have charge of the Flannagan and Edwards company at the National Studio.

Hector Turnbull, former scenario writer at the Lasky Studio, has returned from war with the title of captain, and a wife.

Lillian Walker is again leading lady for J. Warren Kerrigan in his second picture for Brunton.

Sherwood MacDonald has been engaged to direct features at the Fox Studio.

Houdini, star of "The Grim Game," now being filmed at the Lasky plant, broke his left wrist a few days ago while doing a simple trick for the picture.

Cecil De Mille, who already owns four automobiles and an airplane, is the possessor of a steam yacht which he has purchased for a pleasure boat for his family.

Sam Kingston, general casting director of the Wm. Fox enterprises in New York, is on the Coast for a two months' vacation.

John Bowers, for the past year leading man for Madge Kennedy and Mabel Normand, has renewed his contract with Goldwyn.

Mary MacLaren's next Universal feature will be made from "Auld Jeremiah," by Henry Rowland. Dave Butler will be leading man.

Wallace Worsley will direct Blanche Sweet in "A Woman of Pleasure," for Jesse D. Hampton.

Sam E. Rork, manager of the Katherine MacDonald Pictures, announces that the film rights to "The Fighting Shepherdess," by Caroline Lockhart, has been obtained for Katherine MacDonald.

Douglas Gerrard has been added to the directorial staff at Universal City, and will direct Monroe Salisbury in his next picture.

Viola Dana began production on "Please Get Married," at Metro, on July 1, under the direction of John Ince.

Betty Schade is playing in support of Pauline Frederick at Goldwyn.

Wheeler Oakman, Wesley Berry, Wilfred Lucas, Walter Perry and Carmen Phillips will play important roles in the coming Hampton production, "A Woman of Pleasure."

J. L. Frothingham, general manager of B. B. Features, arrived from New York last week with a batch of new stories for Bessie Barriscale.

C. Gardner Sullivan has just completed the scenario for "Americanism vs. Bolshevism," a coming Ince special.

It Was the Sunset Theatre, but "The Wildcat" Refused to Go in at Sundown.

Showing how Manager Sam W. B. Cohn, of the Sunset Theatre, Portland, Oregon, dressed up his lobby for the Universal feature, "The Wildcat of Paris."

Chicago News Letter

by Jas. S. McQuade

UNIVERSAL DISTRIBUTORS CONVENE

At Chicago Meeting Smaller Offices Are Urged to Adopt Publicity Methods of Larger Ones

A CONVENTION of the managers of Universal offices in the Middle West was held June 29 and 30 at Chicago headquarters, in the Consumers Building. Harry M. Berman, general manager of Universal exchanges, came on from New York to conduct the proceedings.

The chief subjects discussed were Universal's new sales and production policy for the ensuing fiscal year. In his remarks Mr. Berman impressed on those present that notwithstanding the outlined policies of the organization they could return to their respective territories and assure exhibitors that Universal will be mainly guided by their needs and demands, as Carl Laemmle wants it clearly understood that he is making use of every means at his command to determine the policy by which the best interests of the exhibitor shall be served and protected.

Wants Best of Publicity Men.

Mr. Berman in issuing instructions to the managers laid special emphasis on the publicity and service departments, and urged them to spare no expense in organizing and conducting them thoroughly. He announced that Tarkington Baker, general manager of Universal, had issued instructions concerning the duties of publicity representatives throughout the country, and that these instructions are so inclusive and the requirements so exacting that only men of the best caliber can meet them. It is the policy of Universal that no press agents who have only part of their time to devote to the work shall be employed by the organization. Only men who are well equipped and who can give full-time service to the work will be considered.

Mr. Berman referred to the success which has been achieved in Chicago, St. Louis and other large cities by adopting the policy outlined, and expressed the belief that the smaller offices of Universal would soon set a pace in publicity that would put the larger offices on their mettle.

At this point he called on Barney Rosenthal, manager of the St. Louis office—who has been with Universal since the early days, when he went to that city with W. H. Swanson—to tell those present how he had succeeded in establishing an efficient publicity department. In a very modest way Mr. Rosenthal did so.

Harry E. Rice, the able publicity promoter of the Chicago office, was next introduced and described at length the methods employed in his department.

M. J. Frisch, manager of the Des Moines office, who had been instructed to appoint a publicity representative in his district, next announced that he had secured Roy Cushman, a well known newspaper man in his city, and that he considered him the best man he could possibly get for the position.

Visitors Are Entertained.

I. L. Leserman, Chicago manager, very successfully relieved the work of the convention by treating the visitors to a number of enjoyable outings and to a grand banquet at the Marigold Gardens. Before leaving for their home towns, the visiting managers pronounced Mr. Leserman the king of entertainers and voted that their next meeting be also held in the Windy City.

There were present: Harry M. Berman, New York; Paul Busch, Kansas City; Joe D. Roderick, Milwaukee; M. J. Frisch, Des Moines; Barney Rosenthal, St. Louis; Harry Bryson, Minneapolis; Sam Benjamin, Oklahoma City; J. H. Calvert, Omaha; I. Gettleson, New York, and I. L. Leserman, Louis Laemmle, Frank Harris, Harry Igle, A. Lipman, A. E. Rosenberg, Roy Alexander, Morris Hellman, Harry E. Rice and George Levine, Chicago.

Select's General Manager Pays Visit to Chicago

SAM MORRIS, general manager of Select Pictures Corporation, was in the city July 2, and left for Cleveland the same evening, accompanied by Myron Selznick, president of Selznick Pictures, who arrived from Los Angeles the same day, after escorting Owen Moore to the Coast studios.

General Manager Morris did not go east after his St. Louis trip, as was announced in my last letter, but made a trip to Minneapolis, where he spent three days. He informed the writer that Messrs. Reuben and Finkelstein are of the opinion that the business outlook in that section is unusually bright and that they contemplate doing big things the coming season. They are thoroughly convinced that the star series is the solution of the business problem at the present time.

V. P. Whitaker, district manager for Select, in eastern territory, was also in Chicago on July 2, and left for St. Louis the same evening with S. W. Hatch, who will take charge of the Select office in that city July 7. Mr. Hatch was appointed to that position by General Manager Morris. He was formerly manager of Metro's Detroit office. Mr. Whitaker, who has been traveling extensively, stated that the picture business in northern territory has not suffered severely by the recent hot weather.

Ben W. Beadell, sales manager of the Chicago office, returned July 7 from Burlington, Wis., where he spent a week's vacation with his wife and family.

Lubliner & Trinz Build Big Theatre in Oak Park

THE new Lubliner and Trinz picture theatre in Oak Park, which will be built in connection with a large modern apartment hotel, promises to eclipse anything in the way of construction that has been attempted for some time in any of Chicago's suburban communities. In building this great theatre of over 4,000 seats, it is intended to furnish moving picture entertainment that will draw patrons from a district with a population of over 300,000 people.

John G. Hodgson, Jr., owner and manager of the Oak Park Theatre, which seats about 1,300, is the originator and organizer of the big enterprise, which

Convention of Managers of Universal Exchanges in the Middle West, at the Chicago Office, June 29 and 30.

is being largely backed by Oak Park capitalists. His progressive spirit has already accomplished much for the community and the investment of over a million in the present enterprise will make Oak Park a more important point on the map.

The site of the new hotel and theatre will cover the plots formerly occupied by the old Baptist Church and adjacent property. Mr. Hodgson has been working on the project for over a year and succeeded in interesting Lubliner and Trinz, who will take charge of the construction and add the new theatre to their great circuit of picture palaces.

It is expected that the new theatre, which has not yet been named, will be ready for opening in about a year.

Newman Theatre Is Newest House for Kansas City

FRANK L. NEWMAN, owner of the Royal and Regent Theatres in Kansas City, recently added the Newman Theatre to his circuit. The Newman is located on Main, near Twelfth street, and seats 2,000 persons. Including the site, it represents an investment of $2,000,000, and is described as one of the most beautiful theatres in the United States. Mr. Newman bears the reputation of being one of America's foremost picture theatre managers, and his presentation of pictures is considered second to none in the country.

Orchestra of Forty Pieces.

In the Newman, a symphony orchestra of forty pieces, under the leadership of Leo Forbestein, plays the musical accompaniment.

The opening presentation was given on June 12, when Wallace Reid and Will Rogers, two screen "comedians," were present in person. Adolph Zukor, president of Famous Players-Lasky, was also in attendance.

The opening was a memorable one, as the streets were impassable for blocks in the vicinity of the house. "For Better, for Worse," a Paramount-Artcraft feature, was the attraction. The prices charged were 30 and 40 cents, for the balcony and lower floor, and 50 cents for loges.

Mr. Newman is interested in the Butterfly Theatre, Milwaukee, a beautiful modern theatre, one of the most successful in the Cream City.

Goldwyn's Chicago Office Notes.

Felix F. Feist, general manager of the Goldwyn Distributing Corporation, spent June 28 and 29 in Chicago, on his way from the St. Louis convention to New York. He was accompanied by Hunt Stromberg, director of Goldwyn's service department.

J. H. Cohn, formerly salesman with Mutual, has joined Manager I. Van Ronkel's office staff in the same capacity. He will have charge of Indiana territory.

J. Trinz Triangle's Milwaukee Manager.

Julius Trinz was recently appointed manager of Triangle's Milwaukee office by Manager J. E. Willis, of Chicago. He took charge June 23. Manager Willis states that business is very fair in Milwaukee, considering the trying weather. He states that "The Flame of the Yukon," with Dorothy Dalton, is making a big hit here. It began a successful career by a three weeks' run at the Bandbox. It is now in big demand by all the large houses and circuits.

Marguerite Clark Acts as Magnet at Orchestra Hall

MARGUERITE CLARK, in "Girls," was the attraction at Orchestra Hall from June 29 to July 5, and she drew very fine business throughout. It was just the type of attraction for the broiling weather, not that Orchestra Hall had that kind of temperature; for it was fully 12 degrees cooler than the outside, but for the reason that the atmosphere of the story called for rambles in cool retreats, remote from the din and blazing heat of cities. Besides, the airy lightness of the various love passages in the story required no effort to enjoy their humor thoroughly, and for the further reason that Miss Clark is high in favor among a large following of picture theatre goers here.

Beginning July 6, Irene Castle, in "The Firing Line," will be the main attraction for a week.

Fannie Ward at the Ziegfeld.

Fannie Ward, in "The Profiteers," an Astra production released by Pathe, will appear at the Ziegfeld Theatre for the week beginning July 5. During the week of June 28, "Oh Boy" was the attraction; but the prevailing hot weather cut down the attendance to only fair.

Aviator Ormer Locklear Signs Up With Universal

ALL parts of the earth, civilized and uncivilized, and even the bottom of the sea, have been invaded by the moving picture camera, and their wonders brought to our doors by the producers of moving pictures. Now the air is about to be used for the filming of the most sensational picture yet devised.

The daredevil aviator, Lieutenant Ormer Locklear, who startled the world about three months ago by passing from one airplane to another, while both were flying at the rate of eighty miles an hour, has entered into a contract for three months with Carl Laemmle, president of the Universal Film Manufacturing Company, during which time he will be the principal star in a production, which will be directed by Alan Holubar, of "Heart of Humanity" fame. Locklear will be surrounded by the best cast that can be selected in Los Angeles. Just who the woman star will be cannot now be even guessed, and will continue to be a secret.

To Use Six Airplanes.

Jack Lait has been entrusted with the writing of the story for this sensational air drama, which, naturally, will be wholly different from any photodrama yet used in the making of moving pictures.

Six airplanes will be used in the picture, and Locklear is holding in reserve the most sensational feat in his airplane repertory for this picture. This feat, he asserts, will place his daring exploit of changing from plane to plane, while in flight, completely in the shade, and it will be carefully concealed until shown in public for the first time on the screens of picture theatres.

Great secrecy also surrounds the story of this sensational airdrama, and just as great care will be taken in the production. Most of the sensational feats will be performed by Locklear miles away from civilization.

Negotiations with Locklear were conducted by Harry Rice for Universal.

Locklear left for California to engage in his new duties Friday, July 4. He started from the scene of the Willard-Dempsey fight at Toledo, where he had an engagement to perform his air feats, high above the thousands assembled around the ring just before the big fight began.

Chicago Shipping Clerks Make Temporary Strike

WEDNESDAY night, July 2, the shipping clerks and their assistants, and the poster clerks and their assistants in all Chicago exchanges resolved at a meeting that they would not report for work Thursday morning, July 3, nor until their demand for an increase in wages was granted. When Thursday came the various exchange managers, finding that the men were not on hand, put other members of their forces to work and succeeded in preventing their customers from suffering any loss, although this was done under considerable strain.

Come Back After Fourth.

Saturday, July 5, the striking men returned to the exchange offices and requested that they be taken back at the old scale of wages. The exchange managers reinstated most of them immediately, and everything is running smoothly at the time of writing.

The demands of the men were an eight-hour day, time and a half overtime and extra time for Sunday. They asked $40 a week for shippers, $30 a week for assistant shippers, and $25 for vault men. The wages paid before the men went out ran from $19 to $38 a week.

The men have formed an organization known as the Shipping Clerks and Helpers' Union, Local No. 155,883.

Billy West Wins Suit Against Bulls-Eye Company

BILLY WEST, the well known comedian, was recently sued by the Bulls-Eye Film Corporation to restrain him from making pictures for the Emerald Motion Picture Company. Mr. West had filled about three months of a two-years' contract with the first mentioned company and in that time had made four pictures for it, when the company, according to Mr. West, failed to live up to its agreement. Mr. West then joined the Emerald people.

Suit was brought by the Bulls-Eye to restrain West from appearing in other pictures; but the Federal Court sitting in Chicago refused to uphold the application for the injunction. Mr. West has just completed his third picture for the Emerald concern.

Hampton to Build New Studio.

George W. Yates, controller for Zane Grey Pictures, Inc., and Great Authors Pictures, Inc., arrived in Los Angeles last week. He plunged into the work of selecting a site for a new studio which Benjamin B. Hampton is going to build for the production of features for his various producing units.

KEEPING UP WITH TERRIBLE TERRY

Terry Ramsaye Is Taking Busy Hubby from Behind the Morning Paper at the Breakfast Table Simply by Giving Him Kinograms, "the News Reel de Luxe"

By William J. Reilly

TERRY RAMSAYE, being a married man himself, is a friend of the woman whose one objection to her husband is that he insists on propping the morning paper in front of his rolls and bacon at the breakfast table and hiding himself behind the box score while she frets and almost cries at his non-attention. Terry is a knight, questing after the divorce question in his own way.

That way is Kinograms.

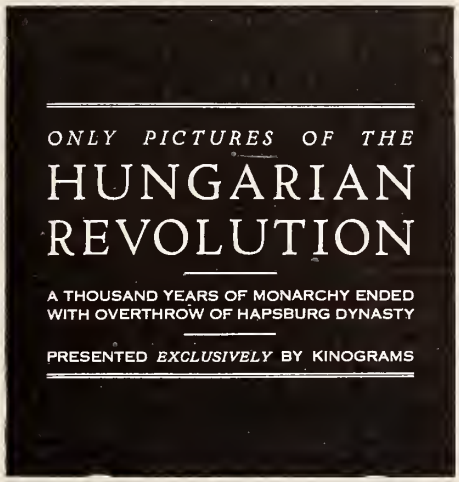
Kinograms, "the news reel de luxe," is Terry's answer to the burning question of the moment, "How shall we combat the mounting number of divorces coming from the husband's non-attention at the breakfast table?"

Winning Out for Wifey.

Terry's reply is: "Let him stop at the theatre on his way downtown to his office and see the news on the screen in Kinograms instead of worrying his wife by bolting it down with his fruit and cereal. Kinograms, visualizing the news of the day, will permit the husband to devote his time at the breakfast table to his wife."

Possessing neither the beard nor other haberdashery of the prophet, the writer cannot predict the exact date when the news reel will supplant the newspaper in everyday American life. Kinograms, like most of the news reels, is issued twice a week, but if it keeps up the pace set since its initial release five months ago, it will not be long before business man, working man and press agent will be getting, every morning, reel news from the screen of the theatre most convenient to the place where they wield fountain pen, trowel, and imagination, respectively.

In fact, it would not be a surprise to hear that Kinograms is arranging with the Interborough and Brooklyn Rapid Transit companies for the use of the walls of the subways so that the public may travel to work and see the news flashed before them at the same time.


ONLY PICTURES OF THE
HUNGARIAN REVOLUTION
A THOUSAND YEARS OF MONARCHY ENDED WITH OVERTHROW OF HAPSBURG DYNASTY
PRESENTED EXCLUSIVELY BY KINOGRAMS

A "Scoop"—Yet Artistically Presented.
Showing typical main-title card of a Kinograms reel, this one being the "beat" on the Hungarian revolution.

"Scooping" the Dailies.

The competition between news reel and newspaper is growing all the while. It is now a common occurrence for a news weekly to cover an event in a big city during the afternoon and show the pictures on the screens of the local theatres before the houses begin their supper show. New Yorkers were seeing the Kinograms pictures of the parade of the Twenty-seventh Division before the parade was over. Exhibitors all over the country have hired cameramen to take pictures of a local parade and have shown the reel to their patrons on the evening of the event.

But it is Terry Ramsaye's idea to compete with the newspaper in another way. Terry, whose title at Kinograms is Associate Editor, was the first editor of the rotogravure section of the Chicago Tribune. And instead of competing exclusively with the front page of the big metropolitan dailies Terry is modeling Kinograms after their rotogravure sections in the Sunday issues. Kinograms, instead of going out in black and white, like the front page, goes out in colors, so to speak, with an artistic makeup.

A Rotogravure News Reel.

"I think it is a mistake," said the Terrible Terry, "for a news reel to go out in a slapped-together fashion to give the impression that it contains only the latest possible news—news that came in so hot there was not time to spend on attractive makeup. The front page of a newspaper contains only the hottest news, but even the newspaper tries to appear beautiful."

Terry Has the Combination.

There is no questioning the attractive makeup of Kinograms. Its subtitles, of which the accompanying one is an illustration, are printed in silver ink on a black background, are economical yet informative and snappy in their wording and present a pleasing look on the screen. The subtitles are the brain children of Terry Ramsaye himself, and each one of them is an infant prodigy.

But then Terry has a good combinatio. Starting out as a newspaper man on the Chicago Tribune, he later was publicity director for Mutual, ran the Screen Telegram, and took a whirl at the exhibiting game under Samuel L. Rothapfel as publicity man for the Rivoli and Rialto theatres. For a while Terry tried the superman stunt of editing Kinograms and press agenting for the two theatres at the same time. But Kinograms grew so rapidly that he was obliged to devote his entire time to editing it.

Plant Model of Efficiency.

Ray L. Hall, managing editor of Kinograms, was associated with Terry in the newspaper game. These two men have a fine piece of mechanism under their management in the Kinograms plant at 71 West Twenty-third street. Everything that is possible to be done to a strip of original negative is done there. Up on the nineteenth floor, with little dust to bother about, the Kinograms

Terry Ramsaye
Whose "rotogravure" Kinograms chase the divorce evil off the lot.

Ray L. Hall
Managing editor of Kinograms, busy anticipating the news.

staff goes quickly and efficiently about its work of printing, developing, tinting, washing, drying, cutting, polishing and assembling the news reel.

A Revolutionary Scoop.

The projection room is more artistic and better appointed than any such room in the offices of the producing companies in New York City. There the writer was shown Kinograms releases then current, featuring the only pictures taken of the Hungarian revolution. Running true to their newspaper form, Messrs. Ramsaye and Hall had played the subject for all it was worth. It was a distinct "scoop," having been obtained from a Hungarian, a naturalized American citizen, who had been interned in Austria during the war, and who had "shot" the revolution throughout its entire course. Of the thousand feet of the reel, 600 had been devoted to the pictures of the revolution.

And speaking of newspaper form, there is always a close relationship between the working of the daily and that of the news reel. Just as the news pours into the offices of the metropolitan daily from all over the world, so the negative from the Kinograms cameramen comes into the establishment on Twenty-third street day by day. Just as the newspaper has its correspondents, so Kinograms maintains a staff of cameramen, fourteen in the United States, two in England, one in Canada, and one in South America, all of whom automatically cover events in their territory. And just as the newspaper has its free lance contributors and feature writers, so Kinograms receives "feature stuff" from thirty free lance cameramen scattered all over the world. An average of 10,000 feet of film comes into the Kinograms office each week, but only 2,000 feet goes out, 1,000 in each reel. The film library of Charles Irwin, the English color expert, is also at the disposal of Kinograms.

Mr. Irwin ran off a strip of film about 200 feet in length. It was an instance of the unique character of his work, showing the effect on animals. If he could only catch photographically the trend of things in the news reel game, he would have an interesting feature in "The Effect of Kinograms on the Policies of the News Weeklies."

MARY MINTER AND ZUKOR JOIN FORCES

Only Existing Arrangements Prevented This Combine from Being Formed a Year or Two Ago

COUPLED with the announcement that Mary Miles Minter is to appear for the next three and a half years in Realart Pictures was the statement that all the attraction were to be made by Mary Miles Minter Productions Company.

It now transpires that this modest reference to Mary Miles Minter Productions covered an affiliation which was not at the time disclosed. Adolph Zukor, the star maker, has been interested in the producing concern and will give the benefit of his ability, experience and the resources of his affiliations to further Miss Minter's flight to the top of stardom.

Affiliation for Mutual Advantage.

It is said on good authority that only the existence of arrangements with other artists with which it was felt the engagement of Miss Minter might conflict kept them from becoming associated a year or two ago, so great was the desire of the star to secure the benefit of the producer's advice, and so great his faith in her future.

The producer denies flatly that there is anything ominous in this combination of interests.

"There is nothing sinister or threatening to anyone else as has been hinted," said Mr. Zukor. "I have taken an interest in Miss Minter's productions because she is an artist who already stands at the very front and who will go far."

"In associating myself with Mr. Zukor," said Miss Minter, "absolutely the only thing I considered was the advantageous connection. No one else was even though of. In this affiliation I have reached a position which will enable me to do great things."

First Production Delayed.

Miss Minter's starting of work has been delayed two weeks to get the particular director and scenario writer that Mr. Zukor wished for her. She was to have started in her studio in New York on June 30. Now she is scheduled to begin July 14. The director selected is William D. Taylor. The scenarist is Frances Marion, who wrote or adapted "Jonhanna Enlists," "Rebecca of Sunnybrook Farm," "M'liss" and "Amarilly of Clothesline Alley."

Power's Projects "Lost Battalion."

The feature film, the "Lost Battalion," was given a private presentation by Edward MacManus at the Ritz Carlton, New York, on July 2, before a large and enthusiastic audience.

Much comment was heard of the splendid and satisfactory quality of the projection. In selecting the machines to project this picture, Mr. MacManus was governed by his experience in handling previous features, and he decided on the Power's 6B Cameragraph.

Arline Pretty
Leading woman for Jess Willard in "The Challenge of Chance," released by Frank Hall.

Animated Herald Supplied for Famous Player Feature

AS an aid to exhibitors booking Paramount-Artcraft pictures during the coming year, the Famous Players-Lasky Corporation will distribute animated heralds on each feature production. These heralds will be available to all exhibitors at a nominal rental to be booked in just the same manner as the features are booked.

As an example the following material will be embodied in the herald to be issued on "The Witness for the Defense," the first feature to be released under the selective booking plan:

1. Title. If you were happy in a perfect love—
2. Scene. (Showing lovers blushing over plans for home.)
3. Title. When your father called you to India, and you married for wealth—
4. Scene. (Close-up of Miss Ferguson in beautiful Indian setting.)
5. Title. A man who proved to be a craven drunkard—
6. Scene. (Showing husband seeing imaginary hand steal into tent, with other man standing by.)
7. Title. And his companion, who also loved you, was your only witness—
8. Scene. (Showing the witness' lips saying "yes," close-up.)
9. Title. At your trial for the murder of your husband—
10. Scene. (Showing Miss Ferguson receiving news of acquittal.)
11. Title. And your first lover cabled you you to come to him—
12. Title. WHAT WOULD YOU DO?
14. Title. See Miss Elsie Ferguson in "The Witness for the Defense."

The heralds will be booked and known as "Paramount-Artcraft Animated Heralds," and will approximate from sixty to seventy-five feet in length. They will be obtainable at all Famous Players-Lasky exchanges.

William Fox Negotiating to Increase His Theatres

IT IS known that William Fox, already proprietor of an extensive circuit of vaudeville and moving picture theatres, is in the market to acquire, through lease, amusement resorts of large capacity in centers of population throughout the country. Mr. Fox, it is declared, has sent to numerous picture showmen, in towns he has selected, an offer to negotiate for the lease of theatres.

Mr. Fox has long been an exhibitor of moving pictures, starting initially in a limited way here in New York. Gradually he increased his holding in Greater New York and extended his field to nearby cities. Only a few months ago his chain expanded as far away as St. Louis, and it is known that he has leased houses in other cities in the Middle West. It is said the Washington, of Detroit, one of the finest houses in its section, soon will be opened under the Fox banner.

The rumor that other firms producing and distributing pictures are going after theatres seems to be thus confirmed through outside sources in the action Mr. Fox has taken. There promises to be an increase in "chains" and "circuits" hereafter.

BRUNET DISCUSSES OPEN BOOKING

Pathe Chief Breaks Silence on Subject and Points Out His Long Use of Selective System

PAUL BRUNET, vice-president and general manager of Pathe Exchanges, Inc., whose voice has not hitherto been heard in connection with the controversy which has been raging recently on the question of open booking vs. program booking, has come out with a statement.

"There's an old saying," said Mr. Brunet, "which runs something like this: 'The customer is always right.' Well, I am going to take the liberty of paraphrasing that saying in this wise: 'Pathe customers dictate Pathe policy.' This is strictly a fact. We have thirty wide-awake exchange managers looking after our thirty American branch offices, and we have a sales organization second to none in America. No change in booking policy is ever undertaken without consulting the men directly in contact with our customers. Our director of exchanges, F. C. Quimby, takes frequent trips to the branches in order to keep his finger on the pulse of the situation in every section of the country. In this manner the policy of Pathe is directed with absolute certainty of giving every Pathe customer exactly the kind of service he most desires.

Exhibitor Should Decide.

"Why should we have the presumption to tell the exhibitor in Great Falls, Mont., or in Tampa, Fla., the manner in which we should book Pathe films? If my milk dealer told me that I would have to give him an order for so many quarts a day on a 'program' basis, I would quickly seek another dealer. It is entirely another story if I choose to place a standing order with the milkman. That is my right and privilege as a free citizen.

"And so it is with the exhibitor. Pathe has film service to sell. If the exhibitor expresses a desire to book fifty Pathe features at the rate of one, two or three a week, we are there to furnish his requirements; if he likes any particular brand of features or any certain star is a great favorite at his theatre, and he wishes to sign up for the entire series of that brand or that star, we are ready to accommodate him; or if he is one of the discriminating type of exhibitors who prefers to see every feature before he books it, our projection room is at his disposal and he may view any picture in which he is interested.

Big Order Brings Price Down.

"Of course there must necessarily be difference in prices under the three separate methods of booking. A sale of fifty features on one contract is in a measure a wholesale order. And anybody who buys goods wholesale always gets a preferred rate. The selling cost is fifty times less than selling those fifty features to individual customers. And in similar ratio the exhibitor who exercises his undoubted right to 'pick and choose' naturally expects to pay more in proportion a picture. That is simply a plain and straightforward business proposition.

All Bookings Acceptable.

"The moment we sensed the movement against program booking—we were just a little ahead of the majority in this, considering we threw the bars down in 1918, more than eighteen months back—instructions were given to all of our managers and salesmen to the effect that open booking, star series booking or program booking would all be equally acceptable to us, as we considered ourselves the servant of the exhibitor, pledged to give him service of the type best suited to his business. And surely that is the true province of the film distributor.

"Personally, I find little difference between merchandising film service and merchandising other commodities. A film distributor who attempts to dictate to his customers what goods they shall purchase, the manner in which they shall purchase them and (as in some isolated cases) goes to the extent of regulating admission prices, that distributor is headed rapidly for the discard heap.

"My First and Last Word" on Subject.

"It is interesting to me to read the announcements of certain distributors who are dishing up the eighteen months' old Pathe policy of 'book how you please' as a startling 'innovation,' with appeals to the exhibitor seeking to impress him with the 'novelty' of a fair trading policy—the very policy upon which Pathe has built its Gibralter-like foundation.

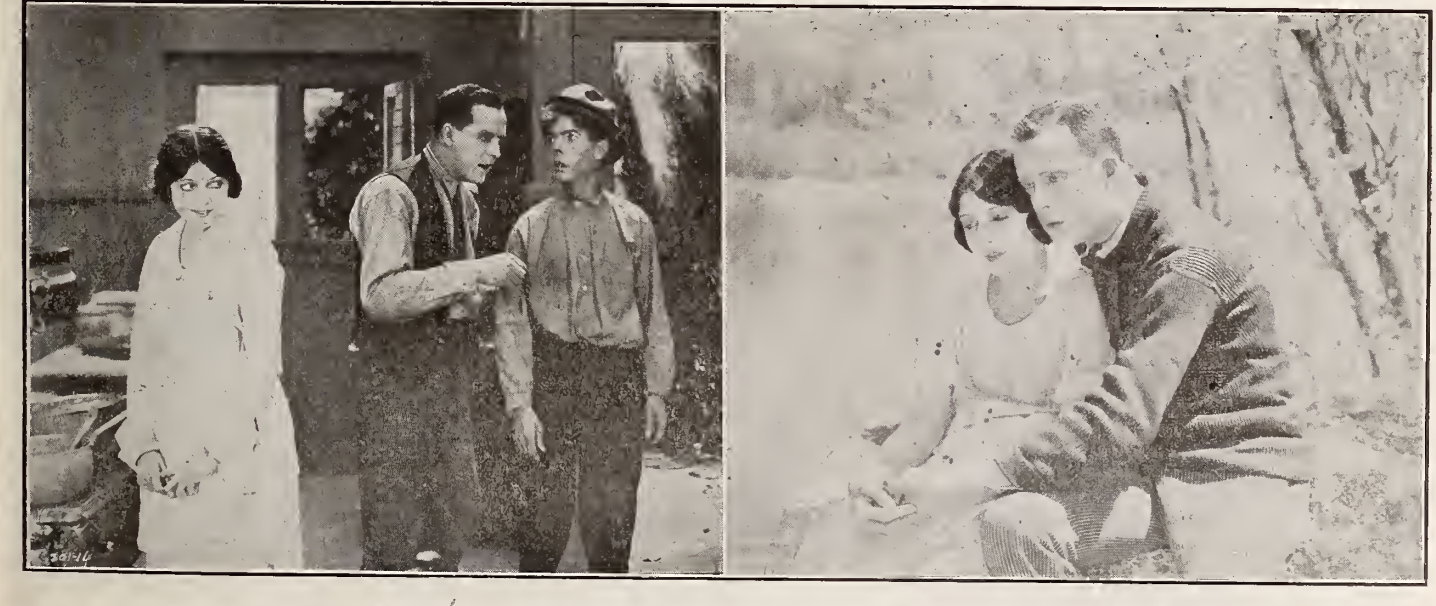
"This is my first—and my last—word upon the controversy. I had not intended to talk upon the matter at all, but many friends of Pathe insisted that we should add our quota to the discussion."

Universal Signs Williams of New York Hippodrome

GEORGE H. WILLIAMS, obtained from the Hippodrome in New York, where he has had charge of all the mechanical details and construction of sets for the past eleven years, has been appointed chief technical director at Universal City. Mr. Williams supervised practically all the attractions and fitted all the theatres for the Shubert enterprises.

Mr. Williams was born in San Francisco, but spent most of his life in the East. He has been in the technical end of the theatrical business since 1886. Since 1897, when he was in charge of Fanny Davenport's "Desdemona" when it played in Los Angeles, Mr. Williams has not been out to California.

The new technical head of Universal City is inaugurating some radical changes at the Big U. Not having been connected with the picture business before this, Mr. Williams is not tied down by precedents, and he is in a position to install some new effects into the silent drama. A large library with reference book on all the architecture from the earliest era down to the present day is being acquired.



The Chap with the Hat Is Diplomatically Ushered Out, and Then Lila Lee Is Coerced into a "Holding" Company.
Lila, however, appears to have the makings of a successful financier in the view at the right from her Paramount, "Rose o' the River."

START WORK ON PARAMOUNT MAGAZINE

New Famous Players Short Subject Will Include Epigrams and Animated Science and Cartoons

PRODUCTION plans made for the Paramount Magazine by Nathan Friend, head of the educational and industrial department of the Famous Players-Lasky Corporation, call for one of the most varied and interesting short subjects to be put on the market next season. Production already has begun on this series, and releasing will commence September 1. Fifty-two numbers will be issued next season.

The magazine will comprise a series of the best epigrams appearing in the Smart Set Magazine, the best of the epigrams written by Helen Rowland in the New York World and syndicated to more than 300 newspapers throughout the country, animated technical drawings of popular scientific subjects appearing in Popular Mechanics, and animated comic cartoons. Each issue of the magazine will run one full reel.

"Popular Mechanics" to Co-operate.

The scientific animated drawings will be made in conjunction with the editorial staff of Popular Mechanics, one of the most widely circulated of national magazines. For the exhibitor, this arrangement will be an important factor in stimulating patronage. Popular Mechanics' editors, besides editing the picturization of the scientific subjects, will give publicity in their publication to the fact that more detailed and clearer exposition of the scientific subjects treated in the magazine may be found in the Paramount Magazine. Release schedules will be printed showing when the picture versions of these scientific subjects will be available, and other publicity assistance will be given.

The animated scientific drawings will be made by Harry Leonard, Bert Clark and John Terry, who are considered leaders in this field of screen work.

Two Sets of Epigrams.

Publicity assistance will be given exhibitors in the use of the epigrams also. The Smart Set Magazine, which circulates in every city and town in the country, has long stood as the cleverest of America's popular magazines. These epigrams are the best work of George Jean Nathan, the famous dramatic critic and wit, and Henry L. Mencken, whom William Archer, the eminent British critic, declared to be the best writer in America. Messrs. Nathan and Mencken, who are the editors of Smart Set, will select the brightest epigrams appearing each month in their magazine. These epigrams will run about 150 feet or so.

Miss Rowland has a national reputation as a newspaper feature writer, and, it is pointed out the following which she has built up through her writings forms an asset that will be of advantage to exhibitors showing her work.

Animated Cartoons.

The animated cartoons which also appear will be the work of the best animated cartoonists in the business. These include Paul Terry, who will furnish his famous Farmer Al Falfa series. Mr. Terry formerly produced a series for the Bray Pictograph, which was distributed by the Famous Players-Lasky Corporation. Frank Moser, formerly connected with the International Film, will introduce a new series of comic cartoons entitled Bud and Susie. Pat Sullivan, also formerly with Bray, will have a series.

July 6 Attractions at New York Theatres

RIALTO—"The Fear Woman."
Goldwyn Feature.
Starring Pauline Frederick.

RIVOLI—"The Firing Line."
Paramount-Artcraft Production.
Featuring Irene Castle.

STRAND—"The Veiled Adventure."
Select Attraction.
Starring Constance Talmadge.

BROADWAY—"Yankee Doodle in Berlin."
Sol Lesser Attraction.
Featuring Mack Sennett Bathing Beauties.

United States Film Has Secured the Reeve Serial

THE United States Film Corporation, the new million dollar film corporation in Newark, has obtained a story written by Arthur B. Reeve, which will be produced as a fifteen episode serial. "White Lights" is the working title of the serial, but according to President John Channing Bernard, the film will be known as "The Great White Way." The story is centered around stage life, revealing many glimpses of the life back stage.

Paul Panzer will appear as the male lead in this new film. He will be supported by Edgar Dudley, Harry Winters and Pearl Eaton. Harry Botter will direct the picture, with Maxwell Held as cameraman. The scenes will be taken at the Hal Benedict studios at College Point, Long Island.

President Bernard said July 6, when seen by the World representative, that W. E. Kesting, foreign agent for the Western Import Company, has closed negotiations for the foreign rights, and will leave for Europe July 15, in the interests of the picture.

Bathing Girls Score High.

The engagement of Mack Sennett's Bathing Beauties at Moss' Broadway, where they are appearing in the flesh, with Bothwell Browne, and "Yankee Doodle in Berlin," has been extended to eight weeks. When B. S. Moss had finished counting up last week's receipts, he found that the box-office takings, despite the devastating hot wave, attained the dizzy figures of $15,838.92 (certified) during the week.

While the women folk turn out to see the girls' bathing costumes, the men, on the other hand, don't think there is much to the costumes—and therein lies the attraction.

Geraldine Farrar in "The Golden Song," and a $35,000 Set Which Goes into This Goldwyn Picture.
At the right is a Petrograd street scene built under the direction of Hugo Ballin, the Goldwyn art director, for this feature starring Geraldine Farrar and Lou-Tellegen.

EQUITY WILL RELEASE C. K. Y. FILMS

New Corporation to Distribute at Most Six Productions a Year—"Eyes of Youth" Is First

CLARA KIMBALL YOUNG'S future—and the future of at least one other motion picture star of international reputation—is wrapped up in the Equity Pictures Corporation which has just been formed with Herbert K. Somborn as president and Joseph I. Schnitzer as treasurer. The new organization is already under way, having been incorporated under the laws of the state of Delaware with a capitalization of $500,000. The contract through which Miss Young's future pictures will be released to the trade through the new company has been signed, and Miss Young is en route to Los Angeles to begin at once the production of the first picture under her new plan of operation.

In Distributing Business Only.

In the charter granted the corporation it is authorized to do "general motion picture business," but Mr. Somborn emphasizes the point that the company will operate for distributing purposes only.

The pictures are to be distributed on the franchise basis, but with supplementary sales and promotion helps emanating from the home office, which have never before been attempted in the motion picture industry. The home office will not only pass each release along to the franchise holder who will deal with the exchanges and exhibitors, but will be equipped to "sell" each picture to every prospective customer at the box office.

Acquire Films from Fine Arts.

The Clara Kimball Young pictures, which will be important among the products handled by the Equity corporation, have been acquired from the Fine Arts Film Corporation, which will produce all of them in the future. The first release, which is expected to be ready about the middle of October, will be "Eyes of Youth," which was purchased for Miss Young some months ago. The play will be recalled as the work of Max Marcin which had an initial run of more than a year on Broadway with Marjorie Rambeau as its star, and is still an attraction in the important cities of the United States with the same star and supporting cast. It is now in its seventeenth month in London with Gertrude Elliot as its star and only the week of June 20 was the bill in sixteen cities of the United States, being played by the stock companies at royalty prices which have never before been equaled.

First of Four Pictures.

"Eyes of Youth" will be the first of four pictures which Miss Young will release for distribution through the Equity corporation during the ensuing twelve months, her new plan of production calling for only four pictures a year, or at the outside, six, each of them a special production. Four more pictures a year, making eight or ten in all, will constitute the total of pictures which the Equity corporation will handle each year.

The new distributing company has taken offices in the Aeolian Hall, on West Forty-second street, New York. In the same offices there will be established a department for promotion, sales and publicity, under the direction of "Bill" Rudolph, who has represented the Clara Kimball Young interests in the East for the past two years. This department will supervise the production of advertising matter.

Career of H. K. Somborn.

Mr. Somborn, president of the new Equity company, began his moving picture career in Pittsburgh in 1907 with Clark & Rowland in the early days of the Pittsburg Calcium Light & Film Company, later occupying the position of general manager of the various branch offices which this firm opened throughout the country. He entered into partnership with J. M. Mullen to form the Mullen Film Service to distribute pictures independently when the General Film Company was formed in 1909. Mullen offices had been established in Syracuse, Kansas City, Minneapolis and other cities when Mr. Somborn purchased Mr. Mullen's interests in the western offices and operated them under the name of the Peerless Moving Picture Company.

In 1911 he opened what is said to have been the first feature film exchange in the United States in Rochester, N. Y., and in the conduct of this business made numerous trips abroad for the purpose of securing worth while feature productions made in European markets. Mr. Somborn was also connected with the original Majestic Motion Picture Corporation when Mary Pickford and Owen Moore were starred in the first Majestic production. He later spent several years in California, where he became financially interested in numerous independent motion picture productions, among them "The Unpardonable Sin," starring Blanche Sweet.

J. I. Schnitzer.

Mr. Schnitzer comes to the Equity corporation from the Universal Film Manufacturing Company, where he had occupied the position of general sales manager since January of the present year. Immediately before coming to New York, Mr. Schnitzer had been division manager of the Universal exchanges in Buffalo, Cleveland, Detroit, Pittsburgh, Cincinnati and Indianapolis, a position which he assumed when the Powers exchanges were absorbed by the Universal company. Mr. Schnitzer broke into the business in 1907 as assistant manager of the Pittsburg Calcium & Film Company's branch in Des Moines, Iowa, then under the direction of S. J. Berman.

He and Mr. Somborn worked together in 1908, when he was engaged by Mr. Somborn to manage the Minneapolis branch of the Mullen Film Service and later went to the Mullen home offices in Syracuse, N. Y., to assume general charge of the business. In 1909 Mr. Schnitzer opened the first independent film exchange in New York, and succeeded in placing his pictures in the Fourteenth Street Theatre. Some time later, before joining P. A. Powers at the Toledo Film Exchange, Toledo, Ohio, he opened and operated the Equitable Moving Picture Company, in Omaha, Neb., the first independent organization to operate in the Middle West.

A dissatisfied patron is not merely one patron lost. He may draw several from your list of regulars through personal influence. Be slow to give offense even if the patron may seem to be unreasonable.

Virginia Pearson Is "Impossible Catherine," but Still She Shouldn't Be Treated so Roughly at the Left.
The scene at the right suggests that she has turned the tables on the "rough" element in this Virginia Pearson production for Pathe.

WORK TO BETTER EXHIBITOR SERVICE

Kansas City Film Board of Trade Strives to Facilitate Shipping by Mail and Express

THE Film Board of Trade of Kansas City, consisting of the managers of most of the exchanges, has been quite active lately in promoting several projects to the interest of the industry in general. During the two months of its existence its committee on efficiency has been making vigorous efforts to improve shipping conditions and to obviate the present serious handicap on the rapid movement of out of town deliveries.

Under the present conditions there are two methods of shipping, each of which has its disadvantages. Mailing by parcel post is suitable only when railroad and other phases including the time available are normal—and since conditions are seldom normal nowadays the second method, express, is usually adopted.

Disadvantages of Parcel Post.

It is impossible to ship by parcel post on short notice, because of the lengthy procedure necessary, and the time consumed in getting such shipments through the postoffice. Parcel post shipmates, it is said, are often held in the postoffice two or three hours, awaiting a truck to take them to the station. Congested with other mail, or brought in late to the postoffice, the shipments have at times been so delayed that the exhibitor has been seriously incommoded, although he might have every reason to believe that his order would be filled promptly. The exchanges have depended on the postoffice to meet its schedules of handling mail, and upon such schedules have made their promises to exhibitors. The failure of the shipments to arrive has been due, in such cases, to the delays indicated, in many cases. The postoffice people do the best they can—but they cannot accomplish everything as they desire.

Ship Most Films by Express.

The exchanges, recognizing the difficulties of prompt shipment by parcel post, have therefore been sending films largely by express.

But there are, apparently, hampering elements in the express methods, too, which it seems might be overcome. Express shipments must be in the office at the depot thirty minutes before the train leaves and not a minute of grace is allowed. Sometimes an important shipment is delivered to the depot office twenty-five minutes before train time. Such a shipment does not get out on the train on which the exhibitor is expecting it.

Suggest Special Room.

The remedy suggested by the exchanges is a special room at the depot express office for film handling. The efficiency committee of the board has taken this matter up with the postal authorities. Films would be received for shipment at such a room and films coming back to exchanges would be handled here also.

The matter of handling films is one example of the constructive and helpful work for the industry being done by the film board. Many similar problems have been brought before the board at its meetings, all of which in the opinion of the board's officers promise steps for the benefit of producers, distributors and exhibitors.

"Man Who Stayed at Home" Had Four Year Run in London and Made Big Hit Here

DATA compiled by Metro Pictures Corporation, which will be exclusive distributors of the Screen Classics, Inc., all star super-production, "The Man Who Stayed at Home," scheduled for release in September, shows that the play achieved an international record for continuous performances. In fact, it was on the strength of its drawing power as a stage production that Screen Classics, Inc., purchased the screen rights to this drama of love, mystery, intrigue and suspense.

The play is from the pen of two British playwrights, Lechmore Worrall and J. E. Harold Terry. It was produced for the first time on any stage at the Royalty Theatre, in London, in the fall of 1914, where it established the phenomenal record of a continuous run of almost four years, playing to capacity business.

American Premier in Boston.

The first successful appearance of the drama in the United States was at the Copley Square Theatre, Boston, where Henry Jewett produced it with his own stock company, doing a capacity business for a season theretofore unheard of in stock—thirty-six consecutive weeks.

Then William Moore Patch, managing director of the Fort Pitt Theatre, in Pittsburgh, secured the American stage rights and introduced it to Pittsburgh audiences, where it created unprecedented enthusiasm that resulted in a highly profitable run of seventeen weeks. This was another stock record.

Makes Good Road Record.

In New York, where it opened at the Forty-eighth street Theatre, on April 3, 1918, the play was a pronounced success and achieved a long run at that house. It was at this time that a company was sent out with an unusually strong cast on a tour of the country. The play was received with enthusiasm on the road comparable to the manner in which England had received the original production. On reaching Chicago, the road company again stayed over its schedule, as well as in all the other cities reached.

The cast of the Screen Classics, Inc., adaptation, made by June Mathis, directed by Herbert Blache, and supervised by Maxwell Karger, includes as principals King Baggot, Claire Whitney, Robert Whittier, Alexandre Herbert, Lilie Leslie, Frank Fisher Bennett, Ricca Allen, George Paton Gibbs, Julia Calhoun, Ida Darling and A. Lloyd Lack.

Harvey to Direct Ernest Truex.

John Joseph Harvey has been signed by Amedee J. Van Beuren to direct his series of two reel comedies starring Ernest Truex. The first picture written by Albert Payson Terhune, and adapted by Mrs. Sidney Drew, is already in production.

Mr. Harvey is a pioneer of the picture industry, having started at the original Imp studio, about ten years ago.

Maurice Meyers with Rogers.

Maurice Meyers has been engaged as director of publicity and advertising by Lou Rogers of the Roger Film Corporation, presenting the Lee Kiddies, Jane and Katherine. An exploitation campaign to exhibitors and the public is being planned.

If It Weren't for the Fight at the Right, Things Would Be Pretty Nice for J. Warren Kerrigan in "A White Man's Game."
To Lillian Walker, at the left, he says, "If music be the food of love, play on," in this forthcoming release from Hodkinson.

REALART PICTURES MAKE RAPID STRIDES

Company Organized but Three Weeks Ago Has Signed Three Stars and Opened Nine Branches

REALART PICTURES makes its first combined announcement of stars this week. This organization began business June 9.

Not only have the administrative staffs and field forces started at work, but three stars have been placed under contract, their vehicles chosen, directors for two engaged and work on one production commenced. All this took place within the short space of three weeks. To some the answer may be hard to find; but those who know Arthur S. Kane, the president and organizer of the corporation, will readily understand why so much has been accomplished in the short time that has elapsed since the company started.

The trinity of stars who have contracted to appear in Realart Pictures are Mary Miles Minter, Alice Brady and Constance Binney. In choosing vehicles in which to present these popular actresses, it has been the aim of the Realart to secure the photoplay rights to only the best and most suitable stage plays and successful novels that are obtainable in order to allow them to bringe to photodramatic life all the best that lies in them.

Montgomery's Novels for Miss Minter.

Mary Miles Minter will make her bow as a Realart star in a picturization of the four "Anne" books, the classics of American girlhood by L. M. Montgomery. The title chosen is "Anne of Green Gables," from one of the series, and the stories narrated in the four will be embodied in one picture. William Desmond Taylor has been engaged to direct Miss Minter. Mr. Taylor has had a long and successful career as a director with the foremost photoplay companies, starting with the old Morosco-Pallas Company before its affiliation with Famous Players-Lasky. He has to his credit many successes. Frances Marion will make the screen adaptation for "Anne of Green Gables."

Miss Minter starts work at once at the studios of the Mary Miles Minter Productions in New York. Her contract covers a period of three and one-half years. During this term, she will make six pictures yearly or a total of twenty for the life of the contract.

Strong Competition for Miss Brady.

Negotiations for Alice Brady's services were under way for several weeks and her signature to a Realart contract was secured in the face of strong competition. Her contract calls for her appearance in eight pictures during the next year. Miss Brady is already at work at her New York studios on her first Realart picture under the direction of Kenneth Webb. This first Alice Brady production will be "Sinners," adapted from the stage play of the same name by Owen Davis. The stage version was originally presented by her father, William A. Brady, at his New York theatre, The Playhouse, with Alice Brady in the leading role of little "Mary Horton."

"Sinners" is the type of stage play that is particularly adaptable to screen form and should prove an excellent vehicle to introduce Alice Brady as a Realart star. The story has a universal appeal.

Alice Brady made her stage debut in the Gilbert and Sullivan operas and soon after originated the prima donna role in the light opera, "The Balkan Princess." Miss Brady then forsook musical comedy for the drama, making her first early success in this line of endeavor in the leading role in the dramatization of Louisa M. Alcott's "Little Women," which ran for a full year in New York. She also played the leading roles in "The Things That Count" and "Sinners," as stated. Her greatest success on the stage, however, was gained during the season just closed as a star in "Forever After."

Miss Brady will work on her Realart productions through the summer and later her assignment will be doubled as she will continue her screen work while on tour in "Forever After" during the coming theatrical season. To comment on all Miss Brady's screen triumphs would make a volume in itself.

Chose Miss Binney's First Picture.

The third to be secured of the trio of luminaries to be starred in Realart Pictures is Constance Binney. Her first vehicle has been selected, but she has not yet started production. The reason for this is that Miss Binney is at present starring in "39 East."

It is no small honor to be featured on Broadway when one considers that this is only Miss Binney's third season on the stage. She made her first appearance in the original production of the musical comedy success, "Oh, Lady! Lady!" In this she played the part of the maid. She gave such promise that the management chose her to understudy the leading role, played by Vivienne Segal. When Miss Segal was forced to leave the cast on account of illness, Miss Binney was given the part. How she "made good" is stage history. Following this, she appeared in Winthrop Ames' production of "Saturday to Monday." Then came her real chance in the leading part in "39 East."

Miss Binney has appeared in only three photoplays, yet her success has been marked. She made her first screen appearance in Maurice Tourneur's production of "Sporting Life," adapted from the well-known Drury Lane melodrama. So successful was she in screen impersonation that she was cast for leads with John Barrymore, appearing with him in "Here Comes the Bride," from the stage play of the same name, and "The Test of Honor."

The vehicle chosen for Constance Binney's Realart debut is "Erstwhile Susan." This is the stage success of a season or two ago with Mrs. Fiske.

Will Have Twenty Exchanges.

Realart Pictures Corporation will have exchanges in twenty principal cities. Offices are already in operation at the following central points and the others will follow in short order, as it is expected to have all exchanges established by the third week of July:

New York, Lester W. Adler, 729 Seventh avenue; Chicago, Harry W. Willard, Suite 1204, Consumers' Building; Pittsburgh, Nat Barach, 1018 Fordes street; St. Louis, J. C. Ragland, United Film Service, 3628 Olive street; Detroit, Cornelius G. Kingsley, Suite 607, Joseph Mack Building, 63 E. Elizabeth street; Boston, Walter R. Scates, 5 Isabella street; Buffalo, Henry E. Wilkinson, 221 Franklin street; Cincinnati, Mark Goldman, Suite 910-911, Mercantile Library Building; Denver, Bert R. Latz, Hotel Albany (temporary headquarters).

Realart will release its first production in the early fall. From thirty-five to fifty pictures will be the year's total.

"Louisiana" Being a State, Vivian Martin Naturally Goes Into Various States of Mind in Her Picture of That Name.
It must be stated, however, that this is not a state right production, but one of the features on the Paramount program.

GOLDWYN STARTS REPERTORY SYSTEM

A Company Is Now Being Built Up in Order to Maintain Quality Standard for Eminent Authors

BIG news for actors and for the future of acting in motion pictures is contained in the announcement of the Goldwyn Pictures Corporation that a repertory company is being built up at Culver City, Cal. It is not a thing of the future, it is already established. It is more than a stock company such as the industry knew in the early days.

Samuel Goldwyn's plan is a distinct departure in motion pictures in the endeavor to ensure acting of a quality that measures up to the stories secured for Eminent Authors Pictures and to support the Goldwyn stars. For some time past, it has been the policy with Goldwyn as with the majority of producing companies to employ supporting players for single pictures only. The Goldwyn organization goes beyond that, much to the advantage of the actor folk and the quality of the productions.

Two Recent Recruits.

Two of the newest recruits to the Goldwyn repertory company are Naomi Childers and Sidney Ainsworth. Mr. Goldwyn has also enlisted Herbert Standing, Aleck B. Francis, John Bowers, Macey Harlam, Florence Deshon and Kate Lester. Three of the company, Mr. Standing, Mr. Bowers and Miss Lester, will appear in support of Madge Kennedy in the new Goldwyn picture, "Through the Wrong Door," by Princeton's other author—Jesse Lynch Williams.

Special arrangement has just been made by the Goldwyn Company for the appearance of Betty Blythe in some of the productions of Eminent Authors Pictures. She goes to join the colony at Culver City, following her work as the featured member of the cast in the latest Select production. Both Miss Blythe and Miss Childers gained their early screen experience under the Vitagraph banner.

Metro's Foreign Head Books Passage for Trip Abroad

HARRY J. COHEN, newly appointed manager of the foreign department of Metro Pictures Corporation, has obtained passports and booked passage for himself and Mrs. Cohen on the White Star Line steamship Baltic, sailing July 12 for Liverpool.

Mr. Cohen is making the trip abroad to join Richard A. Rowland, Metro president, and Count di Cippico, who are making a survey of the motion picture field in Europe. Mr. Cohen expects to be away five weeks. He is to join Mr. Rowland in London. Together they will make a swing around the British Isles and then proceed to France and Italy for first hand surveys of the film situation in those countries.

"Red Lantern" Presented Impressively.

Frank J. Costello, manager of the Tivoli Theatre, San Francisco, has outdone all his former efforts in showmanship in the presentation of "The Red Lantern" and it is doubtful if the two weeks' engagement of this production will be sufficient to satisfy the public demand. San Francisco, with its wonderful Chinatown, the largest in America, its great Oriental shops and flood of shipping offers a wealth of material for unique decorative effects and Manager Costello culled the best of these to produce the proper atmosphere. He arranged and staged a charming symbolical prologue, "The Glow of the Red Lantern," featuring Dorothy Neville and Pearl Leonard, accompanied by ten girls in Chinese costume. The song number, "The Red Lantern," was delightfully rendered by them.

Realart Appoints Barach Its Pittsburgh Manager

FROM Sedan in Northern France to Pittsburgh, Pa., is a far cry, but that great distance has just been achieved by Nat Barach, the newly appointed branch manager for Realart Pictures Corporation.

Mr. Barach was a member of the American Expeditionary Forces and served nine months in France while attached to the Fifth Army Corps. He served in the Meuse-Argonne drive which started September 26 and lasted until historic Sedan was captured just as the armistice was signed.

Nat Barach.
Goes to Realart as Pittsburgh exchange manager.

Mr. Barach has a record as a salesman, as well as a fighter. He was for five years with the World Film Corporation, having charge of the Dallas and later of the Indianapolis exchanges. He was born in New York City and is a graduate of New York University Law School. He has had considerable advertising experience, having been associated for four years with that department of the Lee Lash Studios.

During his World experience Mr. Barach did special work in Pittsburgh territory. He became acquainted with all the exhibitors and his return there was in the nature of a welcome home party.

San Francisco Portola Will Have a Big Organ

A LARGE Wurlitzer Hope-Jones organ is to be installed in the Portola Theatre, San Francisco, and the instrument has already been shipped from the factory. This theatre is one of the most popular houses in the San Francisco downtown district, and was one of the first places of amusement to be erected on Market street following the great fire of 1906. It was conducted for a time as a combination vaudeville and moving picture theatre under the direction of Eugene H. Roth and was one of the first large houses to make the change to moving pictures exclusively. It was here that this showman made the great success that resulted in the erection of the California Theatre almost adjoining. Music has always been strongly featured at the Portola Theatre, the organization of Conductor Tillmany being one of the finest to be found there. The need of an organ as a relief instrument has been felt for some time and this want will soon be filled. Van B. Clement, manager of the house, returned recently from a trip to Minneapolis, and will superintend the structural changes necessary for the installation of the big instrument.

San Francisco Shippers Troubled by Regulations

SAN FRANCISCO shippers of films have had a lively time since the first of the month hunting up shipping cases conforming to the regulations of the Interstate Commerce Commission. Many had received private advices from New York to the effect that the ruling in regard to shipping cases had been suspended for six weeks, owing to the difficulty that was being experienced in getting stocks of cases, and were using the old style receptacles. H. B. Eyde, of the Bureau of Explosives, advised the express company not to accept for shipment any films packed in old-style containers and exchanges found important shipments returned to them for proper packing. The local official declared that he had not been advised of any extension in the time allowed for making the change and insisted that shippers procure proper cases.

Lynch Enterprises Secure Christies.

The S. A. Lynch Enterprises, with offices at New Orleans and Dallas, has secured the rights to Christie Specials in two reels for the entire territory of Oklahoma, Arkansas, Texas, Louisiana and Mississippi. This new contract with the Lynch Enterprises will make Christie Specials available in a large number of high class theatres which have heretofore been unable to secure them.

Shepard to Take Up Art Work.

Arthur Shepard, one of the original staff of the Lasky studio, when it was founded between five and six years ago, and who has since held the position of head of the scenic department, leaves this month for London to take up his chosen profession of painting.

Reviews in Moving Picture World are written from the screen—not press books.

NO BAD ACCOUNTS IN MIAMI VALLEY

Southern Ohio Exhibitors Now Keep Shows on Tap for Emergencies—Exchange Employes Strike

JOHN SIEFERT, president of the Miami Valley Exhibitors' League, last week called the attention of readers of the Moving Picture World to an article printed in another trade paper, which among other things said the exhibitors of Southern Ohio and surrounding territory were pleased with the new rulings recently put into effect by the Exchange Managers' Association which is affiliated with the Cincinnati Chamber of Commerce.

A new set of "trade rules" was put into effect June 15 last, among these being a mandate that unless a check arrived previous to date of shipment film would not be shipped.

This rule was adopted without consultation with the Miami Valley Exhibitors' League, and that body in session several days afterward decided it did not coincide with the opinion of the exchanges in regard to this point. It notified exchanges that at the present time there were no exhibitors in the League, numbering 116 members, who were "bad accounts," and that it would take pains to see that exhibitors who were members paid their bills on time.

The members also said that there could be many reasons for a check not arriving on time. Frequently invoices do not come in until after play date. The League made it plain that it did not want extended credit from the exchanges.

It even stated that it would rather pay bills when the show was shipped, but did not think it fair that in case a check did not arrive an exhibitor who was honest should be disappointed. The managers' association did not pay any attention to this request.

League Keeps Shows on Hand.

Seeing that the attempt at co-operation was not appreciated the League took steps to have three or four complete shows on hand so that a disappointed exhibitor could use the film and thus save a dark house and financial loss. The shows held at the League rooms are changed once a week.

To illustrate what a failure the plan has been for the World Film exchange at Cincinnati, it is said that this exchange had more than five times the amount of outstanding money after the new rule went into effect than before. The World exchange tendered its resignation as a member of the Chamber of Commerce and the Associated Film exchanges. The World has been promised support from the members of the Miami Valley Exhibitors' League, and one day after the announcement was made that it had jumped the Chamber of Commerce, two hundred and fifty letters were sent out to members and prospective members of the League, giving the news. A representative of World Film said last week that since the new rules went into effect many of the exchanges had opened "cancellation" departments.

Exchange Employes Form Union.

In addition to the trouble that they are having enforcing their new "trade rules," the exchanges and the Chamber of Commerce are in hot water with the exchange employes, who have formed a union and have demanded recognition. Shippers, billers, poster clerks, inspectors, etc., with the help of the operator's union of Cincinnati, have banded together for mutual protection. Acknowledging the right of the employes to organize and with the understanding that a raise in salary would not be asked for one year, the World Film exchange agreed to recognize the newly formed union.

Strike Situation Unchanged.

Cincinnati, July 5.

THE situation so far as the difficulties between the exchanges and their employes are concerned remains practically at the same point as last week. There seems to be no disposition on the part of either side to recede from the stand taken at the outset. Pickets and sign men have appeared before several of the exchanges where the employes declare that they have been locked out, and although several meetings have been held between representatives of the new union and those of the exchange managers, no grounds upon which an agreement could be based have been reached.

John Siefert.

The exchange managers are firm in their refusal to recognize the union despite the threats which have been made to call out in sympathy operators, electricians, musicians and other employes of the moving picture houses. The exchange managers declare that many of the girls formerly employed as inspectors are ready to apply for reinstatement, but this is denied by union officials.

The managers state they are willing to consider such applications, provided the employes terminate their affiliation with the union. Edward Kirsch, representing the union, states that the committee has prepared an agreement to be submitted to the managers, but that the managers had refused to meet the union representatives. It is estimated that about ninety of the employes of the various exchanges are out.

Mackenzie, Helen Holmes' Director, Was Once Singer

DONALD MACKENZIE, who is directing Helen Holmes in her latest serial which she is making for the S. L. K. Serial Corporation, is the only moving picture director who can lay claim to a musical career. Mr. Mackenzie is a native of Scotland and early in life showed promise of possessing an exceptional voice. His family sent him to London, where he was given a musical education. When he had completed this he came to America with the Augustine Daly Company. He was also a member of the W. J. Carleton Company and Weber and Fields Company. When Richard Carle was starring in "The Mayor of Tokio," Mr. Mackenzie sang the part of Sataki, the villain.

Mr. Mackenzie entered the pictures in the early days, beginning with the Cameraphone Company. Seven years ago he started with the Pathe Company and directed Pearl White in her first serial, "The Perils of Pauline." It so happened that the company was in St. Augustine when Mr. Mackenzie came upon some ideal locations for a certain part of the serial, but the character for the part could not be found. It was that of a vicious pirate. Mr. Mackenzie went in and played the part himself.

Mr. Mackenzie spends his spare time on his estate at Hampton, N. J., where he takes great pride in his apple orchards. His pastimes are tennis, hand ball and baseball. In speaking of sports Mr. Mackenzie says, "When I have no more use for sports, I will lose all interest in life."

Christie Directs Scenes from Bedside.

Stricken by a sudden attack of acute indigestion, Al E. Christie, director in chief of Christie pictures, directed the making of scenes for a Christie Special during two days from his bedside. A large Western street had been constructed in the San Fernando Valley and arrangements made for the filming of important scenes beginning on the day on which Mr. Christie was taken ill. Rather than delay the production, Mr. Christie borrowed Scott Sidney from Strand Comedies to handle the direction in person while telephone communication was established from the location in the valley to the Christie home in Hollywood.

Billy Shea Goes to Louis Mayer.

Louis B. Mayer, president of Mayer Productions, Inc., and the Anita Stewart Productions, Inc., has engaged Billy Shea to take charge of the cutting and assembling of his productions. Shea has been engaged in film work for the past ten years. He has resigned from the Douglas Fairbanks Studio.

Shea was the first to join Fairbanks when the latter left Triangle to form an independent company. He is now working with Director Marshall Neilan in the assembling of the first scenes of "In Old Kentucky."

The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising.

THE CITY WHERE CENSORS ARE LIKED

Recognition of Wishes of Majority Is Reason for Popularity of Rochester's Film Officials

"WE have the co-operation of exhibitors to a marked degree," says R. Andrew Hamilton, commissioner of public safety and official censor at Rochester, N. Y.

"Censorship conditions in Rochester are almost ideal," said Carl Horton Pierce, special representative of the Famous Players-Lasky Corporation, addressing exhibitors at a recent gathering in that city.

"We have no kick," agree exhibitors in chorus in that city.

"The whole thing simmers down to this," says John J. McInerney, general counsel for the New York State Motion Picture Exhibitors' League, "the commissioner uses good judgment and lots of common sense; but on top of that he keeps himself informed on conditions in the moving picture industry, as they are and as they ought to be."

Majority's Tastes Consulted.

"If a few people make a complaint about a certain film, while thousands enjoy it and approve of it, my verdict is usually with the great majortiy; but complaints are few and far between in this city," said Commissioner Hamilton, addressing a meeting of the Rochester Exhibitors' League.

"Your boss seems to have the right dope; the exhibitors agree with him and the public approves of it," said the World man to Curtis W. Barker, deputy commissioner and valued assistant to Mr. Hamilton.

"Come over to the office and I'll show you where we get our dope," said Mr. Barker.

In due course the World man breezed into the City Hall and found Mr. Barker safely anchored in a comfortable looking chair, deeply engrossed in a perusal of the Moving Picture World.

"We read this carefully and get much wisdom therefrom," said Mr. Barker.

The city of Rochester subscribes to Moving Picture World for the benefit of its censor and his assistants and it is the only film trade publication for which the city subscribes.

"We looked them all over and decided that Moving Picture World was the best," said Mr. Barker.

R-34 Carries to England Anita Stewart Picture

WHEN the R-34 left Mineola, L. I., it carried a personal letter from Anita Stewart to Sir William Jury, of the Jury's Imperial Pictures, Ltd., 21 Tower street, Upper St. Martin's Lane, London, the exclusive agent for the Stewart-Mayer-First National Productions in the United Kingdom, and one from Louis B. Mayer, president of the Anita Stewart Productions, Inc., to the exhibitors of the United Kingdom.

Arrangements were made for this undertaking with Lieut. John D. Shotter, of the Royal Air Force, London, chief engineer of the R-34, whose base is at East Fortune, Scotland. In order to enable Lieut. Shotter to accomplish this achievement, he was forced to discard certain equipment which he is allowed to carry by the government. The motion picture film is a single reel showing various scenes from the different First National special productions Anita Stewart appears in, and it is believed that this is the first shipment of motion picture film ever sent via air route across the ocean.

Upon the arrival of the R-34 in East Fortune, Scotland, which with favorable weather will land at its base within fifty hours after leaving America, according to the statement of Lieut. Shotter to Joseph F. Lee, who arranged the details of the undertakings, Lieut. Shotter will be granted twenty-four hours' leave of absence through the courtesy of Major Scott, commanding officer of the R-34. He will leave at once on the fastest train and deliver personally to Sir William Jury the package which is entrusted to his care.

"Fall of Babylon" to Open at Cohan's.

"The Fall of Babylon," an expansion and amplification of the Babylonian feature in D. W. Griffith's production of "Intolerance," will be the second offering in the Griffith repertory season at the George M. Cohan Theatre, opening Monday evening, July 21.

"Broken Blossoms," the current offering, will be withdrawn from the Cohan Theatre on Sunday evening, July 20, concluding an uninterrupted run of one hundred and thirty-eight performances.

Among the more prominent players to be seen in this purple romance are Constance Talmadge, George Fawcett, Mildred Harris Chaplin, Tully Marshall, George Siegmann, Elmer Clifton, Seena Owen, Alma Rubens, Alfred Paget, Loyola O'Connor, Elmo Lincoln, Kate Bruce and Pauline Stark.

Mayer Engages Dal Clawson.

Louis B. Mayer, who is devoting a great deal of his time to the formation of studio organization for Mildred Harris Chaplin, has engaged, Dal Clawson to be head photographer for the wife of the famous comedian.

Clawson is well known because of his reputation as photographer for all the Lois Weber successes. He is, therefore, well acquainted with the photographic qualitiy of Mildred Harris Chaplin.

Another Time-Saving Ticket Totaler

Several weeks ago we printed a time-saving ticket-totaler for figuring a restricted charge of admission. Now we are able, through courtesy of Vitagraph's publicity department, to print another table—rated on prices from 5 cents to 55 cents—with and without the war-tax being computed for each rate. The totals are for ticket sales from 2 to 10 and is offered as a convenience to box-office employes. Pasted on a cardboard or shoved under the glass behind the ticket-window, it will be easily available for reference.

Price per Ticket	NUMBER OF TICKETS								
	2	3	4	5	6	7	8	9	10
5	10	15	20	25	30	35	40	45	50
6	12	18	24	30	36	42	48	54	60
10	20	30	40	50	60	70	80	90	1.10
11	22	33	44	55	66	77	88	99	1.10
15	30	45	60	75	90	1.05	1.20	1.35	1.50
17	34	51	68	85	1.02	1.19	1.36	1.53	1.70
20	40	60	80	1.00	1.20	1.40	1.60	1.80	2.00
22	44	66	88	1.10	1.32	1.54	1.76	1.98	2.20
25	50	75	1.00	1.25	1.50	1.75	2.00	2.25	2.50
28	56	84	1.12	1.40	1.68	1.96	2.24	2.52	2.80
30	60	90	1.20	1.50	1.80	2.10	2.40	2.70	3.00
33	66	99	1.32	1.65	1.98	2.31	2.64	2.97	3.30
35	70	1.05	1.40	1.75	2.10	2.45	2.80	3.15	3.50
39	78	1.17	1.56	1.95	2.34	2.73	3.12	3.51	3.90
40	80	1.20	1.60	2.00	2.40	2.80	3.20	3.60	4.00
44	88	1.32	1.76	2.20	2.64	3.08	3.52	3.96	4.40
45	90	1.35	1.80	2.25	2.70	3.15	3.60	4.05	4.50
50	1.00	1.50	2.00	2.50	3.00	3.50	4.00	4.50	5.00
55	1.10	1.65	2.20	2.75	3.30	3.85	4.40	4.95	5.50

Five Stars Who Make Up the Feminine Constellation for the Serial Program of Pathe.
Left to right are the stars who will appear in Pathe serials: Frances Mann in "The Isle of Jewels"; Pearl White, in her last chapter play, "The Black Secret"; Eileen Percy, in "The Third Eye"; Anne Luther, in "The Great Gamble"; and Ruth Roland, in "The Adventures of Ruth."

Prominent Players to Be Featured in Pathe Serials for the Next Two Years

WITH the announcement of a greatly increased serial program for 1919 and 1920, Paul Brunet, vice president and general manager of Pathe Exchange, Inc., has made public the names of the players who will be featured in six of the serials to be released through Pathe during this period.

2 Cross Page Layouts

The fact that Pearl White has retired from serial work and is hereafter to apuear in features lends peculiar importance to what will be her last serial, "The Black Secret," based on stories by Robert W. Chambers and produced by George B. Seitz.

Chief in support of Miss White will be Walter McGrail. Mr. McGrail has a successful stage career of five years, two in comic opera and musical comedy and three in vaudeville. He began his picture work five years ago with Vitagraph.

Stars of "The Third Eye."

Warner Oland and Eileen Percy are the featured players in the Louis J. Gasnier serial, "The Third Eye," by H. H. Van Loan.

Mr. Oland has gained wide fame as a portrayer of Oriental roles. He has gained his greatest pictures success in serial roles, and yet is better known to his friends as a translator and adaptor of the plays of Strindberg. He is also a scenario writer and has produced plays on the spoken stage. His stage career included engagements with Viola Allen, E. H. Sothern and Julia Marlowe. On the screen he has appeared in pictures by Metro, Wharton, Astra, World, and Pathe serials. He has also supported Elsie Ferguson and Mae Murray in features.

Seitz Leads in "Bound and Gagged."

George B. Seitz, long known as author, director and producer of serials for Astra, Pathe and his own company, George B. Seitz Productions, Inc., adds to his list of accomplishments by playing the lead in his coming serial, "Bound and Gagged," by Frank Leon Smith.

Mr. Seitz is one of the most successful producers of serials in the business. He began his career as a short story and scenario writer, and joined the Pathe organization in 1912. He wrote and directed all the Pearl White serials for Pathe.

Marguerite Courtot is playing the leading female role opposite Mr. Seitz in "Bound and Gagged." Miss Courtot is a real screen beauty, having been awarded the Ansco beauty prize in 1915. A few years ago she was posing for Harrison Fisher and her beauty attracted the attention of picture producers. She began her screen career with Kalem and then joined the Famous Players forces.

Holmes in "Isle of Jewels."

Stuart Holmes, well-known villain of the screen, and Frances Mann are the featured players in the Arthur F. Beck serial, "The Isle of Jewels," by Charles T. Dazey, author of "In Old Kentucky."

Mr. Holmes has won a big reputation for his portrayal of polished scoundrels and is known also for his character work. For several years he was with Fox, supporting Robert Mantell, Theda Bara and others, his best known pictures being "Under Two Flags," "The Scarlet Letter," "The Derelict," and "The Broadway Sport," in the latter of which he was starred. For Selznick he did "The Wild Girl," "The Ghost of Yesterday." "The Poor Rich Man" and others. He recently played an important role with Norma Talmadge in "The New Moon."

Frances Mann has appeared in pictures for a number of producers. Her best known work was in "Youth," Vitagraph; "Ravenger," Pathe; and "The Sex Lure."

This Group of Masculine Leads Complements the Quintet of Fair Ones Who Are Scheduled to Appear in Pathe Serials.
Left to right, are: Charles Hutchison, in "The Great Gamble"; Walter McGrail, in "The Black Secret"; Warner Oland, in "The Third Eye"; George B. Seitz, producer-director-star of "Bound and Gagged"; Stuart Holmes, in "The Isle of Jewels."

Hutchison as an Athlete.

Charles Hutchinson and Ann Luther are the co-stars of the Western Photoploys serial "The Great Gamble," written and directed by Joseph A. Golden. As a "stunt" man Mr Hutchinson probably has no equal on the screen. He is a trained athlete, boxer and wrestler, and his work on the motorcycle is said to surpass anything ever attempted by a speed-demon. He had a long stage experience and entered pictures several years ago with the Crystal Film Company. For a time he played leads and then directed. Later he played under the direction of Mme. Blanche for a year and was then engaged by Western Photoplays, Inc., for serials.

Miss Luther is another youthful screen beauty. She entered pictures under Griffith direction and supported George Walsh in two Fox pictures, "The Beast" and "The Island of Destiny." Other pictures in which she played important parts were "Her Father's Station" and "Hell a' Poppin' Valentine," Fox; "Moral Suicide," Ivan; and "Her Moment," General.

Ruth Roland, who now heads her own producing company, Ruth Roland Serials, Inc., is the author of the serial her company is now making for Pathe release. It is entitled "The Adventures of Ruth," the scenario for which was prepared by Gilson Willets. Miss Roland has been starred in many successful Pathe serials.

Nat Holt, of Los Angeles Hippodrome, Finds the Sweet, Wholesome Film Pays

OUT in Los Angeles lives Nat Holt. He presides over the destinies of The Hippodrome. It is the largest theatre in the very hot bed of photoplay productions. There are 2,300 seats in the Hippodrome, and it is some job to fill every seat at every performance with people who know more about pictures, actors, the technique of their production than 75 per cent. of the exhibitors of this country. The stunts employed to lure the public into picture houses in other places won't go in Los Angeles.

Holt knows this, and also knows his public. He is handicapped when it comes to the accepted methods of "ballyhooing," because his fellow townsmen are all wise. Trained fleas doing acrobatics in his lobby, necromancing electric signs flashing their message in front of the theatre, and the hundred and one other little tricks of advertising won't go out there, so you can see that managing a picture theatre in Los Angeles is a man's job. However, Holt turns the trick three hundred and sixty-five days out of the year. His theatre makes money, and gobs of it.

No Two Pictures Alike.

"No two pictures are alike, so each production must be treated from a different angle. I cater to a 'wise bunch.' They know as much about pictures as I do. The only advantage that I have is that I see the pictures first. Having this much of a start, I talk about the story. Stars are as common as sand fleas in Los Angeles. You can stand on a street corner here any day for half an hour, and see more stars than a producing company holds under contract, so there is no fetish in names.

"Out here it is the play. Everybody follows Bill Shakespeare's hunch on 'The Play's the Thing.' I advertise the story, what it is about, where the scenes are laid. I find the simple tale carries farther with my people than any involved drama in which sacred hearts and soiled linen furnish the motivating theme. A five-reel picture of Madge Evans in a clean, wholesome story, pulls like a mustard plaster, where 'Miss Whoosis,' the greatest picture star in the world, in 'A Widow Who Never Had a Husband,' is shown to the orchestra and the ushers. I play up on the 'bring your wife and daughters.' They don't have to hide behind a veil to see my pictures, nor sneak down the back alley as they emerge from the Hippodrome—a place for women and men to come and see healthy pictures. The house is kept clean through good soap, brooms, dusters and vacuum cleaners. We hire polite attaches to show polite attention to our patrons. This

Nat Holt.
Manager of the Hippodrome, Los Angeles.

gets patronage that sticks long after lobby stunts are forgotten.

"One thing you can bank on in Los Angeles—pictures that are good draw business, whether made in California or not."

Allens Secure Canadian Rights to "Stolen Orders"

WILLIAM A. BRADY announces two more sales of his picture, "Stolen Orders," which is today one of the biggest propositions in the state rights field. To Messrs. Jule & Jay J. Allen, of the Famous Players Film Service, Ltd., of Toronto, Mr. Brady has sold the rights of the production for Canada.

To the Globe Film Attractions, of Pittsburgh, Mr. Brady has sold "Stolen Orders" for western Pennsylvania and West Virginia. The Globe company will shortly inaugurate an extensive campaign of exploitation on behalf of the subject.

Blackton Takes Possession of Reconstructed Studio

THE workmen engaged on the reconstruction of J. Stuart Blackton's Brooklyn film plant departed from the location last week, leaving virtually an entirely new studio building for Mr. Blackton's activities as president and director general of his recently organized production company. The producer now has at his command two completely equipped studios on the first and second floors, with private offices, special rooms for the technical and art departments, commodious new dressing rooms and property rooms for the convenience and comfort of his studio employes and players.

Although the executive offices of the new company will be maintained in New York City, and also the scenario department, for the present at least, Mr. Blackton will have his private offices at the Brooklyn plant.

Schnitzer Resigns as Universal's Sales Head

JOE SCHNITZER resigned his position as general sales manager of Universal on July 15 and associated himself with the Equity Pictures Corporation, of which he has been elected treasurer.

Mr. Schnitzer was associated with the Universal company for more than six years or for, as might be said, nearly the life of Universal. A large portion of his time was spent at the Indianapolis office of Universal, where he was first in charge of the Indianapolis and Toledo offices, and later he was appointed district manager with headquarters in the Hoosier capitol.

Within the last year he was appointed the general managership of Universal's sales department with headquarters at the Universal home office, 1600 Broadway. Mr. Schnitzer was instrumental in boosting Universal sales and his resignation was regretfully accepted.

Ruth Roland Company Starts on First Serial

RUTH ROLAND, the Pathe serial heroine, has begun work in the triple role of author, producer, and star on her coming serial, "The Adventures of Ruth," the first production by her own company, Ruth Roland Serials, Inc., for Pathe. The picture is being made on the West Coast.

The serial is based on a story by Miss Roland herself, with scenario by Gilson Willets, manager of the Pathe scenario department, who went West two weeks ago to be present during the filming of the early episodes. William Parke is directing.

Something of an innovation in serials is promised by Miss Roland in her new picture. During the course of the action, she is called upon to portray thirty-five or forty different characters. She will be ready to announce her complete cast within a few days.

UNIVERSAL ANNOUNCES NEW SERIES

Work Hard on Program of Twelve Select Films for Fall Release—Pictures to Feature New Stars

FOLLOWING the close of one of the most successful months of its career, also the anniversary month, Universal announces a new program of select pictures for fall release. The announcement is that many new stars are to be brought to the front by Universal, and that many of the best stories of the present day will be seen dramatized on the screen under a Universal name. Universal also announces that all pictures are to be produced with great care and under the policy outlined sometime ago—that of making better pictures and bigger ones. Another statement is that in each instance the star of the productions has been selected to fit the story and portray the character therein as it should be.

The series will be known as the Special Attraction series, a brand name well known among Universal products. Many of Universal's popular stars are cast in leading parts in this series, and several new and heretofore unstarred players will make their debut as Universal stars. Universal is convinced of the rapid change of the motion picture public to the favoring of the story as much as the star.

Series Released on Open Booking Plan.

And the selling plan of the new stories carries out the open booking plan of Universal. To quote from a statement made by Carl Laemmle, "Our plan is simply this: We have goods to sell. The exhibitor wants some of them, all of them, or none of them. It will depend entirely upon how good our pictures are whether he wants many, or few, or none." With that idea in mind the sales plan upon this series allows the exhibitor to book the entire series, as a series, or to book each picture he may choose from the series.

With this selling plan in view, Universal can now announce that six of the twelve productions will have been finished and the prints in the Universal exchanges by the first of next month.

On August 11, the first of the big dozen series will be released. It is the popular Joseph Medill Patterson story, "A Little Brother of the Rich." Frank Mayo, J. Barney Sherry and Kathryn Adams are starred in this attraction with a supporting cast of the all-star type. Lynn F. Reynolds directed the production.

To Release Three a Month.

Only three productions of the Special Attraction series will be released each month. According to the plans now, no one of the series will be released in the last week of each month.

Harry Carey, Universal's Western actor, is the star of the second of the series, "The Ace of the Saddle." The story was written by Frederick J. Jackson, and is an interesting tale of the efforts of a peaceful Western man to avoid the persecutions of a lawless band.

The third picture is said to be a surprise to all concerned. Universal has secured Olive Tell to lead in the picture, "The Trap," which was written by the noted authors, Richard Harding Davis and Jules Goodman. The story is said to be of exceptional value with regard to screen production and Universal expects to exploit it as one of the finest screen productions of the year.

Fritzi Brunette in the Fourth.

"The Woman Under Cover," starring Fritzi Brunette, is the fourth of the series. Fritzi Brunette has had leading and heavy roles in many successful productions, and has starred in many Universal pictures.

Monroe Salisbury, who has long been one of Universal's most admired screen actors, and who is known for his exceptional portrayals of foreign characters, will be the star of the fifth of the series. The story of "Sundown Trail" was written by J. G. Hawks. Alice Eliot, who has been cast as Salisbury's leading woman in many other Universal productions, will again be seen opposite him in this production. Clyde Fillmore and Carl Stockdale are two other players who will be in the cast. Rollin Sturgeon is the director.

Logging Camp Scenes in 'Brute Breaker.'

"The Brute Breaker," a story of the Northwest country said to abound with realism and yet retain the finer points of a clean story will be the sixth production. Frank Mayo and Kathryn Adams will be starred in this feature release. These two actors have been in many of Universal's best successes and have gained a country-wide reputation as a pair who work well together. An all star cast will support these two stars in the screen production of this story, which was written by Johnston McCulley. Lyon Reynolds is directing the production. A number of the scenes of this drama were taken in the logging camps near Mt. Shasta, Cal.

Following the completion of the first six pictures the remaining six will be started, and an effort will be made to have them ready for showing to the exhibitor all at one time. "Common Property" is the title of what is expected to be the seventh of the series of twelve. This is a story by Elliott Clawson, who wrote many screen successes and who is also a scenario writer of note. Robert Anderson will be the star of this subject. Colleen Moore will be the leading woman. Johnnie Cooke will be in one of the leading roles.

"Loot" to Be Included in Series.

"Loot," a Saturday Evening Post story written by Arthur Somers Roche, will be one of the series to be produced. William C. Dowlan, who has directed for Metro, Fox and Triangle, will supervise the producing of this story into a screen production.

Another one of the Mary MacLaren productions which will be included in this series is the screen version of "Auld Jeremiah," taken from the novelette written by Henry C. Rowland. Waldemar Young is writing the scenario, and Dave Butler will be the leading man for Miss MacLaren.

Negotiating for Mrs. Hayakawa.

The second Harry Carey production will be produced under the title of "Jim of the Ranges," although it has been definitely decided to change the title of this production before it is released. G. B. Lancaster is the author of the story. Gloria Hope will have the leading feminine role.

The stars and stories for the remaining two productions in the series have not yet been announced. Mrs. Sessue Hayakawa probably will be the star in one of the two pictures, and arrangements for her appearance with Universal are now being completed.

The Simplicity Is Rustic and the Cook Is Dusky in "Better Times."
Altogether, the color combination, with ZaSu Pitts, makes an artful picture in this Robertson-Cole production distributed by Exhibitors Mutual.

Virginia Pearson Appears Personally at Port Henry

WALTER J. PRICE, general manager of the Virginia Pearson Photoplays, Inc., took a flying trip to Lake Champlain, where the company was working on locations. While he was there, Mr. McCarty, the manager of the Empire Theatre, in Port Henry, tried to make arrangements to have Miss Pearson's first picture, "The Bishop's Emeralds," shown in this theatre. It was impossible to get a print of the picture at first, but finally Mr. Price induced the manager of the theatre in Plattsburg to loan them a print they had.

Virginia Pearson and members of her company accepted the invitation of the manager to make a personal appearance. At the end of the performance, Miss Pearson made an impromptu speech, which was greeted with applause. She refused to accept the ovation entirely herself, and insisted upon the whole company's coming on the stage with her, and all of them down to the scene shifters shared in the general festivities which followed.

Hiram Abrams Names Five More Managers for United Artists' Distributing Depots

TEN of the seventeen sales managers to head the distributing depots of United Artists Corporation have been appointed.

Hiram Abrams this week gave out the names of his five newest selections and there remain only seven offices for which Mr. Abrams has not yet announced his men.

George F. Lenehan goes to the Washington office, Robert J. Churchill to Detroit, T. Y. Henry to Denver, E. C. Fielder to Cleveland, and C. S. Trowbridge to Philadelphia.

As previously announced, Cresson E. Smith is in charge of the Chicago office, Harry D. Buckley is in Kansas City, Walter S. Rand is at Los Angeles, Louis W. Thompson is at Seattle and Arbraham C. Berman is at the Toronto office.

Appointments Include Big Men.

The sales managers appointed this week include some of the best known exchangemen in the country.

George F. Lenehan, who goes to the Washington office, has been in that territory for more than two and a half years. He has also been in the exchange field in New York City for two years and has travelled extensively throughout the Middle West.

Robert J. Churchill, who becomes sales manager for the "Big Four's" Detroit office, has spent the last ten years throughout the Middle West and is widely acquainted not only throughout the Detroit territory but has also operated from Kansas City and from Denver.

T. Y. Henry, who heads the Denver office, has traveled all over the country during the last ten years. Many years ago he was one of the pioneers in the motion picture theatre end of the business in the East. For five years he has been in Western territories, and "T. Y.," as he is known throughout those sections, has probably as wide an acquaintance among exhibitors as anyone.

E. C. Fielder, who becomes sales manager of the Cleveland Distributing Depot, has been identified with exchanges throughout the Middle West for a number of years past and is one of the best known men in the Ohio territory. For a long period before his connection with the film business, Mr. Fielder was concerned with sales work in the steel industry and is a highly trained promotion executive.

Seven Places Yet to Be Filled.

C. S. Trowbridge brings to his post as Philadelphia sales manager not only a number of years of intensive work on the exploitation of big productions but a long career of sales work in other fields. Mr. Trowbridge has been identified with the development of several big enterprises, five years of his time having been spent with the complete organization and operation of a chain of factories.

There remain only seven distributing depots for which sales managers have not as yet been announced, but it is understood that the personnel is practically complete and the perfection of the final arrangements only is causing the withholding of the announcements.

T. Hayes Hunter
Director who has signed up with Goldwyn for the big picture drive.

When Is a Reporter Not a Reporter?

SURE. You bet. All the trade papers had their representatives on hand at the St. Louis convention of the Exhibitors' League of America. And when Marcus Loew made his now historic speech they all recognized, with good reportorial instinct, that here was one of the biggest events of the session.

So in their accounts of the convention they made sure to mention Mr. Loew's address as a remarkable speech, a wonderful commentary, and a fine combination of pertinent and valuable remarks.

But how much of Mr. Loew's speech did they get? And how much did they print? A posse was organized in the offices here for a search through all the trade journals, but the brave band came back without finding a line. Not a line.

The Moving Picture World didn't have a court stenographer on the job, but it devoted to Mr. Loew's speech twenty-five inches of type in its eight-page story on the convention.

Looks as if you'd better buy the World if you want the news.

When He Fails to "Bring Home the Bacon"

Moreno Coming East for Vacation.

Antonio Moreno and Carol Holloway left Los Angeles this week for Truckee, where the concluding episodes of "Perils of Thunder Mountain" will be made. As soon as the serial is finished, Mr. Moreno will go East for a couple of weeks' vacation. Miss Holloway plans to remain in the mountains with her mother until called by Vitagraph for the next chapter production.

United Fairbanks Release to Book on Weekly Basis

THE lid is off the cash box out at the Douglas Fairbanks studios, at Hollywood, Cal. September 1 will see the release of Fairbanks' first independent production through United Artists Corporation and Doug has promised to "show something," now that he can produce his pictures his own way.

Fairbanks is producing the Big Four's first release, bearing in mind that big theatres the country over have booked it for extraordinarily long runs. He has set about to furnish the exhibitors of the country with a picture that will draw business on the same basis that legitimate stage attractions do. In other words, the motion picture theatres of the country are to be given a production, says Fairbanks, that cannot be measured by ordinary runs. This picture will be measured in terms of weeks, whereas pictures heretofore, have been measured in terms of days.

As an indication of the way Fairbanks is going about this production, it is interesting to note that he spent $40,000 for the erection of one set alone. This set, an exterior, was designed by Max Parker, who studied in London, Paris and New York, and was built with the co-operation of Director Henaberry and Robert P. Fairbanks, manager of the production. An interesting human side light is furnished by the fact that three hundred returned soldiers were given work in the erection of this set.

The supporting cast includes Marjory Daw, Frank Campeau, Sam Sothern, brother of E. H. Sothern, and Albert McQuarrie.

The actual filming of the production is well along toward completion. Much time is being spent on titling and finishing.

Looking 'Em Over at Bayside.
Constance and Norma Talmadge survey their summer estate on Long Island during a temporary escape from the studios.

Rambles Round Filmtown

With Walter K. Hill

The Rambler,

Real Exhibitor Now Having His Innings.

THEY become active—the **real exhibitor**—in the early days of July beginning out in the "Wheat Belt" and grown more active and numerous as the months advance until, by November 15, in the South, they become extinct. You'll find them on the State and County fair-grounds—very busy **exhibiting.**

And they don't exhibit **photoplays.**

Women exhibitors prove they are good cooks by exhibiting pies, cakes, bread and preserves.

The boys' corn-clubs compete with exhibitions of their skill.

The girls prove they are real chicken-growers by their exhibits of poultry.

The man exhibits hogs, cattle, sheep and other animals of foreign or domestic extraction.

And in the Fifth Industry—THE industry, indeed—picture-showmen are referred to as **exhibitors.**

—o—

Need we remind you that:

D. E. is Vitagraph's Boswell in St. Louis?

—o—

"April Folly" Is Now Complete.—Tradepaper Headline.

Then there's March Madness, May Flowers, June Bugs, July Thirst and September Morn.

—o—

Local insurance agents might be interested in an advertising hook-up on "Fires of Faith."

—o—

Notice to U-Boat pirates in the W. K. Industry:

Don't retitle and advertise it as "The Challenger's Chance."

—o—

"Alice Brady. Red Head. One Day Only" was a sign at Loew's New York.

"Oh, You Women!" (Paramount).

—o—

How would you like to own a serial with as many "punches" in fifteen reels as the late world's champion received in three?

—o—

Titles are getting better.

There's "Better Times," "Their Better Selves," "The Better 'Ole," and "The Better Wife."

Better Hurry or the combinations will be exhausted.

—o—

"See the Stars of the Screen Under the "Stars of the Sky" advises William Brandt in booming a Coney Island airdome.

"Eat the Cones with Cohen at Coney."
"Corner the corn at Cobb's at Coney."
"Go Nutty with the Peanuts at Coney."
"Doggone the Hot-Dogs at Coney."

—o—

Jobs for Soldiers:

Charles Condon is out of Uncle Sam's fighting togs and has repaired to Los Angeles where he seeks a connection at one of the picture studios.

Just drop him a line in care of Sister Mabel.

Contributed by a Friend Who Always Walks Under Ladders.

Louis Burston, producer of The Mystery of "13," looked up "thirteen" in the dictionary the other day, to get a little dope on his only hobby. He read: "one more than twelve; three more than ten."

And now if you observe him in deep thought and see his lips move, get close to him and you'll hear him mutter: "twice six and a half; two more than eleven; seven plus six; eight and five; Little Joe and Big Dick."

Anyway he didn't have to look in the book to know that there are thirteen stripes in the flag, and that they were put there in honor of the thirteen states. The next time he "sits in" and tries to fill a flush he'll discover there are only "13" cards in a suite.

—o—

FOR FILM PUBLICISTS.

Fewer and Better Stories.

—o—

Bert Ennis calls our attention to the publicity fact that "Naomi Childers and Sydney Ainsworth have been added to the regular Goldwyn sock company."

Just when chickens are running 'round bare-shinned!

—o—

IN RIGHT.

Clarence Bull Is a Still Photographer for Goldwyn.

—o—

Sunday Golf Playing No Crime.—News Headline.

Scotch? No. African? Yes.

—o—

Joe Brady has been welcomed back to the Robertson-Cole publicity staff after being nearly bumped off in a Yonkers motor mix-up.

And he fought with the Marines from Chateau Thierry through the Argonne to be downed in Yonkers!

—o—

Katherine MacDonald's new feature is surnamed "The Bleeders."

Most vulgar cockney slang!

—o—

We learn from a line in a film advertisement that "Christian women are sold into Turkish harems as low as 85 cents each."

Ottoman kick at H. C. L. under such reasonable terms?

—o—

Will the exchange manager who wins a current popularity contest have his salary increased in proportion to the number of vote-coupons he buys?

—o—

Announces Result of $1,000 Bonus Contest.—Tradepaper Headline.

What a fine typographical error to hit a "g" in place of an "n" in "bonus"—and how near the truth would be the result!

—o—

T. LAWSON PERKINS "KICKS IN."

"Sahara" was not run at the Nickelodeon last night, as the train bringing the film was delayed by washouts.

Title for a political film (apologies to Rupert Julian): "The Slime Slingers."

Curfew must not ring to-night,
She cried with eyes aglow;
"There's a sex play at the Orpheum,
And I, for one, must go."

SCANDALMONGED IN "CINCY."

(By H. T. Snowden)

With the film inspectors walking the streets, awaiting recognition of their union, the exhibitors in this territory are being showered with films patched with paper clips, safety pins and thumb tacks.

One manager wired in as follows: "Films received O. K. Where's the sprocket-holes?"

During the lock-out of exchange employes which has now been effective for two weeks, several salesmen were promoted to shipping clerks.

The terrific heat of the past five weeks has affected business to such an extent that several local exhibitors stand out on the curb and dare 'em in.

The Wildcat Theatre, Panther, W. Va., is running "The Tiger's Trail." Sounds like a day at the Zoo.

Excessive heat has caused the Starlight Airdome, Split Lip, Ky., to install an exhaust fan.

Since the "check-in-advance-or-no-show" ruling has become effective in Cincinnati, several exchanges have opened up a cancellation department.

Salesman.—"Why this feature had a week run in Cleveland!"

Exhibitor.—"Yes. Very weak."

—o—

Germany to See American Films.—Tradepaper Headline.

"To Hell With the Kaiser," et al are not among those listed.

—o—

Advertising the costumes of his bathing girls at the Broadway, Mack Sennett might use the catch line:

"A carload of scenery and a pill-box-ful of costumes," avers Arthur E. MacHugh.

—o—

The Universal "Clown Quince" comic was advertised thus:

"He carries his own band around his hat, by special arrangement with Harry R. Reichenbach."

—o—

Off-hand, nobody believes that Joe Reddy is pressagenting the Robbers(on)-Cole trust that is now gracefully advancing prices.

—o—

Did His Trained Flea Bite Him?

Through Edward C. Thomas, for two past years the Trade Review's Los Angeles man, Henry Lehrman arises to deny a rumor that he is negotiating for a school of trained shrimps for his new First National comedies.

Which proves what two years on a trade paper will do for a man.

—o—

Among the jewels Marion Davies wears in pictures, we are assured by Rose Shulsinger, are "two magnificent bracelets, one partly set in onyx."

And the remainder possibly set in nyx?

—o—

Maigne Evolves Universal Effects.—Morning Telegraph Headline.

For "The Firing Line," an Artcraft picture!

—o—

We repeat:

Goldwyn admits that one of their new directors is Wallace Worsely.

What, therefore, becomes of "Fewer and better"?

ROBERTSON-COLE SOLD FOR AUSTRALIA

Though Not as Large Financially as Canadian Deal This Is the Most Important for Company

SUPPLEMENTING its big strides made during the past few weeks in the foreign motion picture field, which includes a half-milion dollar deal disposing of its entire product for Canada for the coming year, Robertson-Cole this week announces a contract with the Australasian Films, Ltd., of Sydney, Australia.

Through its president, Harry G. Musgrove, who is now in the United States, the Australasian Films, Ltd., has purchased the rights for Australia and New Zealand to the productions starring Sessue Hayakawa, Bessie Barriscale, H. B. Warner, and William Desmond. The J. Warren Kerrigan features which Robertson-Cole control throughout the world with the exception of the United States are also included in the deal.

Most Important Transaction.

While not as big financially as the contract which gave the Exhibitors' Distributing Corporation of Toronto the entire Canadian rights to the Robertson-Cole output for the ensuing year, the arrangement with the Australasian Films is the most important Robertson-Cole transaction.

Chester Beecroft has taken over all Robertson-Cole pictures for distribution in continental Europe; Jury's Imperial Pictures, Ltd., of London, has taken over the entire output for the British Isles; a large part of the South American territory has been sold to various importers of motion pictures; Exhibitors' Distributing Corporation has taken over all the star series for Canada; A. George Smith of the International Variety and Theatrical Agency, Ltd., acting as agents for African Films, Ltd., has contracted for the exhibition rights in Africa, south of the equator.

Pathe Beats Newspapers on News of Toledo Fight

PATHE NEWS not only beat all of its camera rivals in announcing the winner of the Willard-Dempsey championship battle, but scored as well over the newspapers.

In less than three minutes after word was flashed from Toledo on July 4 that Jack Dempsey had knocked the crown off the Kansas Cyclone, the Pathe News announced the winner with pictures from his training quarters.

Ten days ago, acting on ring-side information, privately supplied by two of the foremost pugilistic experts who had gone to the storm centre for advance pointers, Pathe Exchange, Inc., arranged with Dempsey, as the most likely winner, for a number of closeup pictures as well as a series showing him sparring with the big 'uns on whom he practiced his wallops which made a mess out of Jess.

Wait for Ringside Flash.

These pictures were shipped to all exhibitors with instructions to wait for a ring-side flash. In this connection Pathe Exchange, Inc., had also arranged that every branch office should get word by special wire at the earliest possible moment of the fight result, the branch managers in turn, notifying their respective clients.

Almost as soon as Willard's trainers had tossed in the towels, the wires hummed the tidings to the Pathe branches. Operators in the theatres were waiting with the Dempsey films. Then, while printing presses were turning out the belated news extras, the Pathe fight bulletin, with pictures of the new championship were being flashed before the eyes of thousands all over the country.

Federal Trade Commission Rules that Changed Hart Film Titles Must Be Noted

ANNOUNCEMENT was made this week at the office of W. H. Productions Company that the proceeding instituted against that company by the Federal Trade Commission had been terminated by the entry of a consent order on an agreed statement of facts.

This proceeding arose out of the release by the W. H. Productions Company of reissued pictures, principally featuring William S. Hart, under new titles. Joseph Simonds, the proprietor of W. H. Productions Company, made the following statement:

"The order, to the entry of which we have consented, brings to a very satisfactory close the proceeding instituted by the Federal Trade Commission. From the moment that we commenced reissuing the older pictures which have become in a way screen classics and which set the standard for the productions of today, we have been subjected to attacks from all of those who wish to sacrifice their old productions for the advantage of the current releases. We have felt that the market demanded these old pictures and that the public were entitled to see them.

"When the Federal Trade Commission instituted this proceeding we were charged generally with various unfair practices. Much testimony has been taken and no one of the unfair practices charged has been proved, and some of them have been specifically withdrawn. Counsel for the commission felt, however, that in changing the titles of the old Hart pictures we should from the outset have referred to the change of title on the film and in the advertising matter. Of course, everybody in the motion picture business knew that two-reel Hart pictures were flooding the market and that they were old pictures, whatever their titles. We believe also that all the picture fans know this situation. However, as soon as criticism was made in the trade press about the change of titles, we adopted the policy of emphasizing the fact that the pictures were reissues. It was only long after all the pictures had been released that the Federal Trade Commission began the proceeding, and the net result of the injunction order which is about to be entered is to stop the retitling of the reissues unless announcement is made that the titles have been changed.

"As this has been our practice, and as by consenting to the entry of this order we stop the litigation and vindicate the right to reissue and the right to retitle, we are well satisfied with the result."

If This Be Peace—Page Sherman.
Showing Pauline Frederick in an Unpeaceful moment in her forthcoming Goldwyn, "The Peace of Roaring River."

Universal Constructs a Convertible Show House

WHENEVER it has been necessary in the past to stage motion picture scenes laid in or outside of a large theatre the motion picture companies in Southern California have had to lease a Los Angeles playhouse, move huge batteries of light downtown and hire at much expense the house crew to assist their own property man, electricians and stage-hands.

It is now going to be different. A permanent theatre, seating close on to 1,200 persons, is soon to be constructed at Universal City. The building will cost $30,000 and is to be so arranged that its interior and exterior can be converted at a day's notice to suit any type of architecture desired. It will be used whenever theatre scenes are desired.

George H. Williams, chief technical director of the New York Hippodrome for the past eleven years, and now head of Universal technical department, is in charge of the construction. The entire structure will be put up as a permanent theatre, where actual plays may be given.

The stage itself is to be fully equipped and will cost $7,500. A decidedly new feature is to be worked out in the proscenium arch. This will be so constructed that it can be made smaller or larger as the occasion demands.

The theatre will be beautifully finished but put up in such a way as to enable the changing of the style of architecture from one period to another.

SOUGHT AND GOT PULPIT ADVERTISING

In Exploiting "Auction of Souls" Mason of Fort Wayne's Orpheum Tried Other Good Schemes, Too

EXHIBITOR ingenuity which converted the ministry of Fort Wayne, Ind., from an anti-amusement, Sunday-show antagonistic body to an official "ballyhooing" organization is the most striking development in a recent exploitation campaign conducted by Charles W. Mason, manager of the Orpheum Theatre of that city.

Mason's campaign will be remembered in Fort Wayne as an example of exhibitor courage, originality and absolute disregard of old-time show methods. Scores of theatregoers speak of live-wire showmanship in terms of Mason's campaign of exploitation for "Auction of Souls," starring Aurora Mardiganian and of which First National Exhibitors' Circuit is the official distributor.

Mason used about every advertising and publicity medium conceivable and was so successful with it all that mechanics were needed to overhaul the Orpheum's ticket selling machine and carpenters are still at work tightening lobby fixtures that enthusiastic crowds rubbed against during the run of this attraction.

Seeks Aid of Relief Committee.

Energy, inspiration and vision are three characteristics which Mason believes are essential, and when he booked "Auction of Souls" he put these three powers at work. As soon as he contracted for the picture he got in touch with the committee in charge of Armenian and Syrian relief work and suggested that the committee co-operate with him in putting the picture over.

As matters stood at that time the amount apportioned to Allen county for Armenian relief was $38,000. Of this amount, $14,000 was to be paid into the treasury immediately, leaving a moral debt of about $24,000. Mason's suggestion was accepted enthusiastically. He agreed to give a certain percentage of his receipts to the relief fund.

By perfecting this arrangement the exhibitor passed the buck of the greater part of the word-to-mouth advertising on to the relief committee.

Paid Special Attention to Publicity.

Mason personally attended to the publicity end of the affair. The newspapers of Fort Wayne were unusually liberal with their space, and he did not pass up an opportunity to take advantage of this liberality. What the reporters couldn't or wouldn't write about "Auction of Souls," Mason wrote for them, and as a result readers were popular in the newspapers prior to and during the campaign.

In addition to the press notices several good-sized ads. created attention. At this point Mason pulled a trick that set Fort Wayne talking. Why couldn't the ministers of that city boost his picture? he thought. It was a benefit in one sense of the word. Why couldn't the ministers come across and do their bit. It was something that required nerve. To the amazement of competitors, and even associates in his own organization, Mason "got away with it."

When Sunday morning came every minister in Fort Wayne called the attention of the members of his organization to the presentation of "Auction of Souls" at the Orpheum Theatre. The leaders of their flocks stated that the picture would be shown throughout the week and urged that the flocks patronize. The announcements from the pulpits were almost as great a shock to some of the church members as it was to rival exhibitors.

Went After the Big Clubs.

Then through a carefully-planned campaign speakers appeared before the Kiwanis, Rotary and other business men's clubs. These members were added to the booster's list. Tickets were placed in the hands of club members and the advance seat sale was given a big boost. On Tuesday night members of the Kiwanis Club and their wives attended the performance. This, of course, meant a newspaper story. On other nights of the week other theatre parties were held. These affairs also made good publicity items.

Cartoonist Larimer for the Fort Wayne News and Sentinel drew a three-column cartoon in which the showing of "Auction of Souls" and the Armenian relief drive was advertised. This was printed on the editorial page as the first instance in the history of Fort Wayne when such a thing had been done. On Saturday, prior to the beginning of the week's showing of the film, the Fort Wayne News came out editorially in behalf of the attraction.

As a result of these unusual publicity stunts, and notwithstanding the excessive heat, both the Armenian relief drive and Mason did a very profitable business.

Loew's Big Metropolitan Theatre Does Heavy Advertising on "The Man Beneath"

GOOD advertising is good showmanship, and unless these two requisites are linked together, success in the exhibition field is virtually impossible. At least that is the view of the Loew Theatrical Enterprises, which controls a large number of picture theatres in the country.

Big advertising campaigns are conducted by the Loew organization on each of its theatres. Yet none can be compared with the one Loew is promoting on the new Metropolitan Theatre in Brooklyn, which in a brief span of time has become a most popular amusement house. And all because of advertising.

The Loew people know that good advertising pays, and pays big. Therefore they go the limit in exploiting any picture that plays their theatres.

Take for instance the campaign followed out in advertising Sessue Hayakawa in "The Man Beneath," a Robertson-Cole feature distributed by Exhibitors Mutual, which enjoyed a prosperous four-day run at the Metropolitan Theatre, following an advertising campaign which left no section of Brooklyn and Long Island uncovered.

Extensive Billboard Campaign.

Here's how Loew does it!

Brooklyn and Long Island were papered from end to end. Two hundred twenty-four-sheets were posted on the most advantageous sections. A similar number of eight-sheets were also billed.

In addition there were five hundred three-sheets and two thousand ones placed on billboards throughout the territory covered by the Metropolitan.

On every elevated station in Brooklyn there appeared a one-sheet prominently advertising "The Man Beneath" and the bill that surrounded the attraction. Between 14,000 and 15,000 dash board cards were placed on every street car in Brooklyn and Long Island, while another 1,000 half-cards were posted to the best advantage.

Twenty thousand postal cards containing information about the picture were struck off, 16,000 being distributed in the theatre, and the other 4,000 sent to a selected mailing list.

Big Newspaper Advertisements.

Then in addition big advertisements were placed in all the Brooklyn papers and in some of the New York dailies.

If any show wouldn't draw under these circumstances, then advertising is a rank failure.

But it isn't, for it was virtually impossible to get a seat at any evening performance started. There are 4,500 seats in the house, which is a fair example of the value of advertising.

Dorothy Gish in "Nugget Nell" Says "Hands Up" to John Barleycorn.
You may be sure it isn't Percy Bevo in this Paramount, another of the popular star's inimitable characterizations.

LIFE IN KENTUCKY MOUNTAINS FILMED

"Hope of the Hills" Tells Story of a Neglected People, and the Regenerative Work in Progress

CONDITIONS of life in the Kentucky mountains, the task of bettering those conditions, and the results accomplished thus far form the basis of a six-reel picture which was produced on the ground under the supervision of Harry Levey, manager of the educational department of Universal.

This production, "Hope of the Hills," named in honor of the Boston woman who is devoting her life to the cause of the Kentucky mountaineers, will open at the Savoy Theatre, Thirty-fourth street, New York, on July 15. It will thereafter be exhibited free in certain sections of the country which have contributed toward the welfare of these people and which have exhibited an interest in the work, for the purpose of further stimulating enthusiasm in the helping and educating of the people of our southern mountains, to whom schools and modern methods of living have been almost entirely unknown.

In justice to the exhibitor it must be explained that the picture does to an extent advertise the American Multigraph Company. This occurs in only one section of the picture. The subject is unusually interesting and unique in character. It contains the simple life story of the Kentucky mountaineer and presents the pathos of his helpless, isolated situation, of which he himself lives in blissful ignorance.

One of the outstanding features of the picture is the fact that every character except one is portrayed by a native of the region in which the subject was made. None of the actors had ever seen a moving picture camera, and few if any of them had ever heard of such a thing. It can, therefore, be imagined that the director had his hands full rehearsing a company which finally "did him proud" in the reproduction of the story of their hills.

The scenes of the methods of life in these mountains is well depicted in the picture, and the production is a forceful illustration of the requirements of the mountaineers. Modern houses which they have been taught to build bear a striking contrast to the hovels in which they had been both born and reared.

Fighting the scourge of trachoma, an eye disease which is the enemy of the mountain children, is one of the phases of the work for which funds are most needed.

The production is intensely interesting from first to last and should prove a valuable asset not only as a propaganda picture, but as a historical record of an unhappy situation.

Petrograd Street Reproduced in Setting of Farrar's "The World and Its Woman"

FOR four weeks 150 men worked night and day to complete the most massive setting for the first Geraldine Farrar Goldwyn production of the new season. The scene is a reproduction of one of the most famous streets in Petrograd. Its solidity and fidelity to the original have been vouched for by many of the 2,500 extra people. Some of them Russian refugees, and the fact that 250,000 feet of lumber was used, besides 10,000 square yards of button lathe, 150 kegs of nails, 100 loads of crushed rock, 50 barrels of cement, 50 yards of sand, 20 tons of plaster, 10 barrels of paint, 25 rolls of 6-ft. wire mesh, 2,000 feet of metal corner bead for the sidewalks as well as 350 panes of glass in assorted sizes. The structure covers over three acres of ground. A 10 ton steam roller was used constantly in the Goldwyn studios to pave the street; and the approximate cost of this Russian street in California was $25,000.

In the background stands the Smolny Institute, formerly a school for aristocratic girls. The Greek church is seen on the right, while across the wide street stands the Imperial Bank. The arch in the foreground is a fac-simile of one in the Russian capitol; and between these larger structures are apartment houses and many small shops.

Scene Designed by Hugo Ballin.

The solidity and weight of this structural achievement are apparent from the fact that it is built on solid concrete foundations with heavy timber bracings throughout. The street proper has been graded, oiled and covered with light gravel. The sidewalks are laid with cement. The walls of the buildings, several of which are over 50 feet in height are covered with genuine plaster, reinforced with a kind of lathe used only for permanent buildings. Into this tremendous scene 2,500 people are gathered to give the semblance of a crowd.

Hugo Ballin, Goldwyn's distinguished art director, designed the scene, which was executed from plans drawn by Mario Quadrelli; while the work was supervised by Charles F. Wilhelm, chief of the Construction Department. W. A. Ownby was the foreman in charge of the men; and those details which addded to the verisimilitude of the completed setting were contributed by Cedric Gibbons. Frank Lloyd directed the production for which the street was built, with Murdock MacQuarrie as his assistant.

"Challenge of Chance" Will Be Combined With Training Scenes in One Big Feature

WITH the acquisition of the world rights to the pictures of the Willard-Dempsey boxing contest, Frank G. Hall believes that with these pictures and the big feature "The Challenge of Chance," featuring Willard, combined in one special, he has one of the best bets on the film market today.

Although the Interstate Commerce Law forbids the showing of fight pictures outside of the State in which the contest took place, this law does not forbid the showing of the preliminary work incident to the contest. Of this phase of the big sporting event, Mr. Hall has more than 4000 feet of film, every foot of which shows interesting scenes of the two boxers preparing for the big event that gave Jack Dempsey the world's championship title.

It is Mr. Hall's plan to combine the feature and the pictures of Willard and Dempsey in training together with interesting shots of the big arena before and after the contest. The feature starring Jess Willard is now being re-edited and cut to about 4000 feet and together with the pictures of Willard and Dempsey in training will be released as a big special.

Contrary to the opinion that prevails in many sections of the country, the Jess Willard picture is not a fight picture. It has no bearing whatever on the Willard-Dempsey contest, in Toledo on July 4. It is a straight Western melodrama with adventure, romance and love interest predominating. Jess Willard is presented as the typical Westerner.

"The Gay Old Dog" Must Be an Entertaining Species.
Judging from this scene from the picture of the above name, a Hobart Henley production released by Frank Hall.

While you have a job advertise for a better one in The World's Classified—a quick route to good results.

FAMOUS PLAYERS ACTIVE IN CHILE

Exhibitors of Latin Republic Use Advertising Freely—Pictures Sometimes Shown in Cafes

AN example of the world-wide reputation enjoyed by Paramount and Artcraft pictures is to be found in Chile, where the Famous Players-Lasky product is playing an increasingly important part in the life of the amusement loving people of the far southern republic.

The South Pacific Paramount Company was formed nearly two years ago for distribution in Chile, Peru and Bolivia. Eduardo Suarez, formerly ambassador to the United States from Chile, and one of the most influential and foresighted men of that republic, became financially interested and was named president of the new organization.

Santiago Is Distributing Point.

A modern and efficient office for the distribution of Paramount and Artcraft pictures has been established on the third floor of an up-to-date structure on one of the principal streets of Santiago, the capital of Chile, which has a population of more than 400,000, and which is one of the principal distribution points of South America. The reception room and offices of the company are splendidly furnished and well equipped for the transaction of business. There is an up-to-date projection room where the exhibitors may see the productions which they wish to book. Ample and well-equipped quarters are set aside for the handling of film and accessories.

Films Well Exploited.

Posters, photographs and other exploitation material are used in large quantities.

The tremendous hold motion pictures have upon the people of Chile is indicated by the fact that there is scarcely a town which does not have at least one or more motion picture theatres. The larger cities—like Santiago and Valparaiso in Chile, Lima in Peru and La Paz in Bolivia—have splendid motion picture palaces in which the latest films are shown in settings which compare favorably with those in the largest and finest North American theatres. The Chilean exhibitor, like all of his Latin-American brothers, pays much attention to dressing up his lobby.

Motion Picture Cabarets.

In many instances motion pictures are shown in cafes, where the patron may sip his drinks and enjoy his pictures at the same time.

Newspaper advertising is largely used in all of the leading cities, as the South American exhibitor is a firm believer in the value of printer's ink. Full page, half page and quarter page advertisements usually announce the coming of an important picture and the exhibitor is invariably rewarded with a "full house."

Do Biggest Business Late in Day.

In one respect the Chilean fan differs slightly from the American patron of motion picture theatres, and that is his inclination to wait until the late afternoon and early evening for his motion picture entertainment. The theatres in this far southern territory do their biggest business in the latter part of the day and the early hours of the evening.

The Chilean exhibitor usually charges his public from twenty to sixty centavos, which in American money means an average admission price of from 10 to 20 cents. For this price the public can see the best pictures and can hear the best music. The larger theatres have splendid orchestras and make a feature of the musical interpretation of the pictures shown, while in practically all the theatres some sore of a musical program is given.

Edward Jose Signs Claire Whitney.

Claire Whitney has just signed a contract with Edward Jose to play the leading role in the first of the Belgian producer-director's pictures, since the formation of his own company, for the Film Specials, Inc. Miss Whitney, who has just returned from San Antonio, where she has been playing an important role with House Peters in "You Never Know Your Luck," will begin work immediately on "Mothers of Men." Lumsden Hare will play opposite her. "Mothers of Men" is a screen adaptation by Charles Whittaker, from the novel of the same name by Henry William Warner and De Witte Kaplan.

Washington and New York Acclaim "Lost Battalion"

TO quote all the expressions of praise showered on the Edward A. MacManus production of "The Lost Battalion," would be too big an undertaking, though there have appeared in numerous publications excerpts from telegrams, letters, and critical reviews, that were highly flattering to this first production from the Edward A. MacManus proving grounds.

Those who had the opportunity of seeing the first showing either at the New Willard, in Washington, or at the Ritz-Carlton, in New York, last week, were unanimous in their praise of the realistic picture. Few would believe that it was a genuine reproduction re-enacted by the survivors of the Lost Battalion themselves, but when Major General Alexander, the leader of the Seventy-seventh Division, appeared on the screen and was seen actually inspecting the front line of the unit of his division before it went into action, and they saw Lieutenant Colonel Charles W. Whittlesey, Major McMurtry, Captain Cullen and Lieutenant McKeough, all in action, they realized they were witnessing a re-enactment of the greatest battle of American history by the very men who survived it in the dense woods of the Argonne. Of the entire strength of the Lost Battalion, 194 unwounded men marched out, after being beleaguered for six days and nights without food or water. And all had written farewell notes to relatives and sweethearts, believing every moment to be their last.

Reviews in Moving Picture World are best used as press work in your papers.

To Get Up Into the Snow, Far from the Madding Crowd and the Maddening Heat Seems to Be the Essence of "Man's Desire."

Lewis S. Stone and Jane Novak are the featured players in the production of the above name, a Robertson-Cole feature distributed by Exhibitors Mutual.

Earle Williams Is Having a Mighty Comfortable Time in "The Hornet's Nest."
We would cultivate the hornet ourselves, but the Vitagraph star has a corner on the market in this, his newest feature.

Miss Zukor and Arthur Loew Act Gondola Scene as July 4 Surprise for Zukor, Sr.

TO arrange for a Fourth of July surprise for Adolph Zukor and to celebrate the opening of the little theatre on his "Mountain View Farm" at New City, N. Y., Mrs. Zukor, in conspiracy with Mr. J. N. Naulty, general manager of the eastern studios of the Famous Players-Lasky Corporation, paid a mysterious visit to the New York studio last week. With her was Miss Mildred Zukor, Mr. Arthur Loew, Miss Zukor's fiancee, and Miss Frances Kaufman. George Fitzmaurice was called into conference in Mr. Naulty's office and in a few minutes he had sketched a short scenario, the title of which was decided upon to be "Mickey's Romance of 1919."

The elaborate Venetian scene which Mr. Fitzmaurice built in the studio for Miss Ferguson in "A Society Exile" was used as a background. Unfortunately there was no water in the canal and the scenario called for Mr. Loew to get in a gondola with Miss Zukor. The gondola being mounted on casters, made it possible for Mr. Loew, with the aid of two men pulling, to push himself along. But the rope by which the men were pulling not being very strong, broke and both men fell flat, making a retake necessary. The second time everything went fine. When Mr. Loew reached the landing Miss Zukor refused to get in, but finally did, and they sailed away while paper flowers were thrown on them from the bank by Mrs. Zukor and Miss Kaufman.

This scene brings up to date a series of pictures of Miss Mildred Zukor which have been taken each year since she was thirteen. The pictures include also other members of the family and intimate friends.

At the opening of Mr. Zukor's private theatre on the Fourth all members of the family were there. The opening address was made by Mr. Daniel Frohman, and immediately following the series of pictures was shown and caused a great deal of merriment. The first picture showed Miss Mildred Zukor with short dresses, Eugene Zukor, her brother, in knickerbockers, and Arthur Loew. Following this, the "Witness for the Defense" was shown. At other times over the week end George Loane Tucker's production, "The Miracle Man," and Wallace Reid in "The Valley of the Giants," were shown.

Hiram Abrams
General manager of the United Artists shaping affairs for the big premiere in the fall.

T. Hayes Hunter Signs to Direct for Goldwyn

T. HAYES HUNTER, who has recently completed directing Zane Grey's "Desert Gold," has signed a long term contract to direct Goldwyn stars. Previous to Mr. Hunter's recent work, he made another Zane Grey feature, "The Border Legion," which Goldwyn produced with Blanche Bates and Hobart Bosworth.

The addition of Mr. Hunter to the staff of directors now at the Goldwyn studios in Culver City is in keeping with the company's plan to gather unto itself the best directors, actors and stories obtainable. The long and varied career of Mr. Hunter as actor, stage director, and director of photodramas is an unqualified assurance of splendid future work.

Reviews in Moving Picture World are best used as press work in your papers.

L. J. Ditmar Will Build a $300,000 Louisville House

L. J. DITTMAR, president of the Artcolor Pictures Company, Inc., has put another "big one" over. He has just arrived in New York from Louisville, wearing a large "never wear off" smile, and announced as completed preparations for building a theatre in Louisville that will cost $300,000, have a seating capacity of 3,000, and be the largest theatre south of Chicago.

Mr. Dittmar is not only a pioneer in natural color productions, but is as well Louisville's leading exhibitor. The new house will be named the Rialto and will be conducted by the Majestic Amusement Company, of which Mr. Dittmar is president.

Mr. Dittmar states that the Majestic Amusement Company, which conducts the Majestic Theatre, has closed a deal for the Kaye property, which is on the west side of Fourth street, opposite the Mary Anderson Theatre. It runs 90 feet on Fourth street and goes back 200 feet. Work on the new theatre will begin this fall and it will be ready for occupancy in the spring.

Not only in size, but in beauty and equipment, will the new house set a mark. It will have a special orchestra as a feature.

The Majestic Company has closed for the United Artists pictures. These will be the features for the new house in the way of pictures.

The directors of the Majestic Amusement Company are L. J. Dittmar, Laban Phelps, George M. Clark, C. H. Bohmer, John Marshall and George Montz.

The company started business eleven years ago with a theatre on the site of the present Majestic, which seated 650 persons. It was a success from the start. Eight years ago the present Majestic was built.

It was one of the first of the large picture houses in the United States, and attracted attention all over the country. It will continue in use, as it is still in the front rank of picture houses.

Paramount-Artcraft in Chile.
Showing the office of the South Pacific Paramount Company in Santiago, Chile.

METRO MAKES LAST PROGRAM RELEASE

"Easy to Make Money," "The Four Flusher," and "A Favor to a Friend" Embody Final Bill

AS its August releases, Metro announces three All Star Series quality productions, with Bert Lytell, Hale Hamilton and Emmy Wehlen in the stellar roles. Each of the three productions, just completed at Metro's new studios in Hollywood, is of the sprightly and sparkling comedy variety.

"Easy to Make Money" is the title of the Bert Lytell vehicle, which is booked for release August 4. This is to be followed, on August 11, by "The Four Flusher," starring Hale Hamilton. "A Favor to a Friend" is the title of Emmy Wehlen's newest vehicle, which will be released August 18.

These three pictures mark the end of the Metro program policy. This policy will be superseded, as already announced by Richard A. Rowland, president, and W. E. Atkinson, general manager, of Metro, by a policy of "fewer, bigger and better" pictures to be made by Screen Classics, Inc., and dtstributed solely by Metro.

"Easy to Make Money," Bert Lytell's concluding program picture, is a rattling comedy from an original story by John H. Blackwood. It was adapted to the screen by Finis Fox, scenarist of many Metro successes, and directed by Edwin Carewe. Recently Carewe has directed Viola Dana, Anna Q. Nilsson, and other Metro stars, in big productions.

Gertrude Selby is Lytell's leading woman in a pretty and sympathetic role as Ethel Wheeler, proprietress of a small department store. Others in the cast are Ethel Shannon, Frank Currier, Stanton Heck, Edward Connelly and Bull Montana. Robert B. Kurrle photographed the production.

"The Four Flusher," Hale Hamilton's starring vehicle, is also a comedy, and likewise from original sources. Harry L. Franklin directed the production, and Rudolph J. Bergquist was the cameraman.

The story is romantic, breezy and replete with thrilling adventures, financial schemes and novel love interest.

"A Favor to a Friend" was written especially for Emmy Wehlen by Luther A. Reed, author of "In for Thirty Days," starring May Allison, and other successes. It completes the trio of summer comedies. Reed also made the scenario. John Ince directed, and the photography was by Arthur Martinelli.

In the supporting cast are Jack Mulhall, Joseph Kilgour, Hugh Fay, Effie Conley, Jack Miller, Jr., Harry Todd and Fred H. Warren.

Neill, Signed by Deitrich, Is Handler of Woman Stars

R. WILLIAM NEILL, who, until recently, has been the leading member of the Ince-Paramount directorial forces, has been engaged by Theodore C. Deitrich, president of Deitrich-Beck, Inc., to direct "The Bandbox," the first of the Louis Joseph Vance series of productions starring Doris Kenyon, to be released by W. W. Hodkinson Corporation.

Mr. Neill has been with the Ince organization for four years, and during a large part of that time he directed Dorothy Dalton in all of her recent successes. He also directed Enid Bennett for a time.

Mr. Neill came East, and has just completed "The Career of Katherine Bush," for Paramount. He also directed "Free and Equal," which will shortly open at the Casino Theatre, New York.

"I have been watching the work of Mr. Neill for several years," said Mr. Deitrich, "and consider him one of the foremost dramatic directors in the business. He has always handled women stars, and I am sure he will be very successful with Miss Kenyon."

Mr. Neill was born in Dublin, and had a long and succes-ful stage career in Europe, India, Africa and the Far East, before coming to America to appear with Lillian Russell in "Wildfire."

Roy Sommerville is making the scenario from the screen adaptation by Mr. Vance. Thomas R. Persons will act as studio manager for the Deitrich-Beck productions. The cast for "The Bandbox" is now being selected, and actual work on the production will start next week.

"Woman of Pleasure" First Blanche Sweet Special Picture to Be Released by Pathe

JESSE D. HAMPTON announces that the first of the series of special drama, in which Blanche Sweet will be starred for Pathe releases, is "A Woman of Pleasure," a popular English melodrama by James Willard. It was for years at the Adelphia, London, and has been shown all over the world.

The opening scenes of the story are in rural England, near the fishing coast, where the desires of the young teacher for an entirely different life are depicted. Here are laid the situations leading up to the intrigues which follow her into London high society, the wilds of Southern Africa, and back once more to England, where she finds real happiness at last. The story contains many thrills, some unusual stunts, with constant changes of scenery, and a plot that holds interest until the end.

Wallace Worsley, with many years of stage acting and production to his credit, and, also with a number of screen successes bearing his name as director, will megaphone Miss Sweet, under Mr. Hampton's supervision. The story was picturized by George Elwood Jenks, of the Hampton scenario staff.

Fair-Fairer-Fairest Are These Views of May Allison in "Fair and Warmer."
This production, a Broadway favorite for two years, will be Miss Allison's first picture on the Metro "fewer and better" schedule.

New England Church Shows Pathe Sacred Production

ANOTHER church to recognize the efficiency of the films for delivery of a message is the Central Church of Newburyport, Mass., which recently gave over the evening generally devoted to mid-week services to an exhibition of the five-reel Pathe picture, the "Passion and Death of Christ."

The picture portrays many scenes from the life of the Saviour, beginning with the entry into Jerusalem on Palm Sunday, and including the journey to Calvary, as seen in the fourteen "Stations of the Cross," which are to be found on the walls of every Catholic Church. In Newburyport, the pastor went a little further than one ordinarily would expect, and supplied special scenic music by the pipe organ throughout the projection.

The First Christian Church, of South Bend, Ind., recently set apart, not a week day evening, but a Sunday night, for an exhibition of Pathe News pictures, which included several scenes with a war tinge, demobilization of the troops, and preparations for the first transoceanic air journey.

Christie Edits Films at Home.

In order to cut and edit all Christie films daily, or rather nightly, Al Christie has installed a portable projection machine in his home where he can view the previous day's work on the screen every morning before breakfast, and also devote his evenings to the work of assembling pictures as well as the big job of reading scenarios and mapping out future productions.

First Issue of Robertson-Cole House Organ Has a World-Wide Circulation

THE progressiveness of Robertson-Cole is again manifested in the publication of the Robertson-Cole Cinema News, a house organ which is to be devoted exclusively to its foreign interests. The first edition of the Cinema News is just off the press. It contains a wealth of information about Robertson-Cole subjects, and the Bell and Howell Cinema machinery which Robertson-Cole handle throughout the world outside of the United States and Canada. The publication is in eight bright pages. An attractive two color portrait of H. B. Warner, in the garb of the Arab chieftain, which he wears in "The Man Who Turned White," adorns the front cover. In style the magazine is modeled after the Saturday Evening Post.

Large Mailing List.

A mailing list that comprises virtually every organization and individual in the world outside the United States and Canada who is interested in the distribution or exhibition of motion pictures, has been complied by the foreign department of Robertson-Cole. Every person on the list will receive a copy of the Cinema News free.

Latin-American exhibitors and film importers have exhibited a keen interest in the organ, and have replied in large numbers to an advertisement asking them to apply for the magazine.

Harry Musgrove, general manager of the Australasian Films, Ltd., who recently completed a deal for Robertson-Cole productions for Australia and New Zealand, was so interested in the publication that he will take several hundred with him on his return to the Antipodes, for distribution there.

Copies Sent to Europe.

Chester Beecroft, who, as representative of the Scandinavian Film Agency, contracted for all Robertson-Cole productions for Continental Europe, will also receive several hundred copies for distribution in his territory. Jury's Imperial Pictures, Ltd., will get a large consignment for circulation in the British Isles.

Anyone interested in the Cinema News can have it sent to him by applying to Robertson-Cole.

The first issue contains clear, concise statements of what Robertson-Cole is doing in the way of production and distribution; what its pictures have done the world over; brief sketches of all its stars, and much data that will be of interest to all foreign film folk.

The publication will be issued monthly, and Robertson-Cole is laying every stress on making it the most substantial, information giving foreign organ in the film world.

Appropriation for Salvage of Films Killed by House

EFFORTS on the part of the Senate to secure an appropriation of $50,000 for the use of the division of educational extension of the bureau of education of the Government have been unsuccessful, the House of Representatives refusing to agree.

It was planned to use this money in caring for and distributing films made during the war, particularly those under the control of this bureau, which was formed some time ago for that purpose. Special efforts to secure the appropriation were made by Senator King, of Utah, but while he was able to secure the consent of the Senate to the fund, when the appropriation came before the House it was refused.

"The Government has expended several million dollars in securing films, acquiring pictures, and so forth," said Mr. King. "Those are now dumped into the Interior Department. They have to be salvaged, and by a proper handling of them, the Government may save a considerable sum besides materially advancing the cause of education. A committee is now at work upon this important task, and it has been felt that they ought to be permitted to conclude their labors. It seems to me, under all of the circumstances and from the investigations which I have made, that this is a very judicious and proper appropriation.

"The money is to be expended by this divisional extension agency of the bureau purely for the purpose of salvaging and distributing these two or three million dollars' worth of films which are now in the Interior Department and which will be lost by deterioration unless they are speedily taken care of."

Ensemble of Sells-Floto Circus Freaks Used in First Rogers Corporation Film

JANE and Katherine Lee, the youngest of motion picture stars, are now completing work on their first picture at Fort Lee, New Jersey. If one would see them work on the lot outside the Solax Studio, they would be reminded of a veritable circus, for it holds a conglomeration of all the freaks imaginable such as the fat lady, bearded lady, the giant, dog-faced boy, living skeleton, the dwarf, animals and other essentials of a big circus.

This story was supplied by Philip Bartholomew, the playwright, and follows the plan which Lou Rogers, president of the Rogers Film Corporation, has in mind—that of using only stories by leading authors, and such that will appeal to adults as well as youngsters. They will be known as comedy playlets and will consist of two reels each, as exhibitors all over the country have expressed their desire for this length of pictures.

As the picture has a circus theme, the company went to Woonsocket, Rhode Island, where they worked in conjunction with the presentation of the Sells Floto show, which was playing there this week. Tefft Johnson is directing.

A supporting cast was engaged which includes Frank Evans, Leo Delaney, Charles Martin, father of Vivian Martin; George Halpin, the clown; Anita Brown, the fat lady; Slim Rube, the living skeleton; George Dowling, the giant; Jo-Jo, the dog-faced boy; Andy Martin, the dwarf; a bearded lady and others.

The Pajama Shiver.
Illustrated here by two youthful beauties in Fox Sunshine comedies.

Crandall Finds Music Is Essential for Good Show

MUSIC is becoming more and more a feature of motion picture exhibition, according to prominent theatremen of Washington, D. C. From something to drown out the noise of the machine and fill in the dark time while the operator repaired the frequent breaks or changed reels it has become a strongly-advertised part of the program, and, often, a source of competition between the big theatres.

"In this day of high development of the art of the photoplay it is essential that the pictured portions of a program be suitably surrounded," recently said Harry M. Crandall, proprietor of a chain of Washington theatres. "House appointments, carefully planned provision for maximum personal comfort, and courteous solicitation for the patron's pleasure on the part of attaches of the theatre are indispensable requisites.

"An equally important element in the formation of a thoroughly enjoyable entertainment is found in the musical embellishment accorded the projected subjects."

At the various theatres operated by Mr. Crandall, notably the Metropolitan, large symphony orchestras interpret the spirit of the photodramatic offerings in high class music. The Metropolitan has an orchestra of twenty-five men, while the other six Crandall theatres also maintain high musical standards.

Fay Tincher Leaves for Seattle.

Immediately after the filming of "Dangerous Nan McGrew," a Christie Special, which is now in preparation, Fay Tincher will leave Los Angeles for Seattle and Tacoma, where she will be one of the featured moving picture stars at the convention and ball of the Allied Motion Picture interests of the Pacific Northwest. Miss Tincher will leave Los Angeles July 12 and be in Seattle for the convention from July 16 to 19.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Push.

EVIDENTLY many managers are afraid to try and plant stunts and stories. They do not like to go to some local minister and suggest that he preach a sermon on a coming play. They are afraid the minister might not like it. They are afraid to suggest a show window to a local merchant. They are afraid to go and give an editor an argument on a special story. They are afraid, so they do not try to plant, and they lose some splendid opportunities to get real publicity. Ministers of today do not regard the motion picture with the same reprobation they felt ten years ago, when exhibiting conditions were not what they are today. They realize that the picture has come to stay, and that many subjects form sermons in themselves. They would be glad to use the picture as the topic for a sermon did they know in time. There are some broad enough to combine with the manager in a Sunday afternoon at the picture theatre. You don't know that they won't until you have asked them. Why not offer the suggestion, tactfully? In the same way the storekeeper might welcome a chance to get more people looking into his window. You can get all sorts of hook-ups if you watch your chance, and there is no live editor who will not wink at a press story that looks like real news instead of presswork. Study to make your story sound like the news and not like a puff for your house. Do this, and you will profit from the connection in the patron's mind between your house and the news of the day. A real press agent will write a column of good stuff if he can get his house or attraction mentioned once, and he knows that the single mention will often mean more than a story with the house named every few lines. If you can get more frequent mention and still stay in the news well and good, but the big idea is to first write a news story, or one which seems to be news, and then tie your house up with it. Sometimes it is better not to mention your house. Suppose that you plant a half-column story on some big production. Many fans will ask if you are going to run this, and you are able to come back with, "Oh, yes, we have that week after next." You give the suggestion that you are right up to date, and that you take pains to have the stories that are worth while. This suggestion is worth ten times as much if it comes to the patron as his own thought. Work toward that end, and remember that no right-minded editor ever turned down a good story, but to his thinking a good story is not a puff for your house, but something that will interest or amuse his readers.

An Elmwood Epigram.

The Elmwood, Buffalo, runs a meaty paragraph on the front page of a recent program. It runs:

> Broken promises do not make friends. The Elmwood has thousands of friends because it has never broken its promise to serve.
>
> That is good enough to be kept standing on your program or in the lobby until it has had time to sink in.

Backed Up.

Clune's Broadway Theatre, Los Angeles, believes in backing up an advertisement with press work. A recent three thirteens carried also a fourteen-inch news story and a four-inch press story to back up the display. The news story gave no mention of Clune's, but all of the value went to the house, perhaps the more so on that account.

McCormick's.

These cuts show how S. Barrett McCormick plays up the second half when he splits a week. Usually he runs through the week with the space gradually running smaller, but for this week he broke in with fifteens for the Thursday

A Pair of Three Fifteens Used on Wednesday for the Last Half of a Week.

show. That on the right is the Wednesday and on the left the Thursday announcement, which explains the paneled Wednesday bill on the right. In both displays McCormick uses the Chaplin cut to gain contrast with the dainty prettiness of Madge Kennedy. He tore things loose for the bathing beauties, taking five fifteens for the opening display. This is much more than he takes for any established star, but he knows that in this he cannot ride on the star's past performances. To clean up with this he must drive home the fact that he has the girls in person. He must spend more money to get the crowd, but spending that money, he will probably pack the house at all four shows, so he goes to extra spaces and puts a waste basket in the box office for the overflow of coin. He doesn't waste money on plays practically sold when they are announced, but he makes a big splash when he feels that it will bring back a return he would not otherwise get. The Saturday spaces are both fours in twelves and 11½ inches. One reproduces the strip used in the Sunday

Complete Scenic and Costume Performances Start Today
OF THE MACK SENNETT
BATHING Beauties REVUE
The California "Sand-Witches" who have made the Beaches Popular and Sennett's comedies famous—Dorothy Haver Mollie McGowan, Mildred Musson, Elsie B. Ware, Jane Allen and Virginia Eastman.
And the Gorgeous Oriental Dance Creation of
BOTHWELL BROWNE
Star of "Yankee Doodle in Berlin," Assisted by the Celebrated Beauties From the Sennett Studios
In Conjunction With the Eastern Premier of Mack Sennett's Greatest Five-Part Comedy
"Yankee Doodle in Berlin"
Some of the Beach Costumes Worn by the Bathing Beauties This Week
Bothwell Browne
ALL THIS WEEK
The Circle
HOME OF THE SILENT ART

A Five Fifteens for a Special.

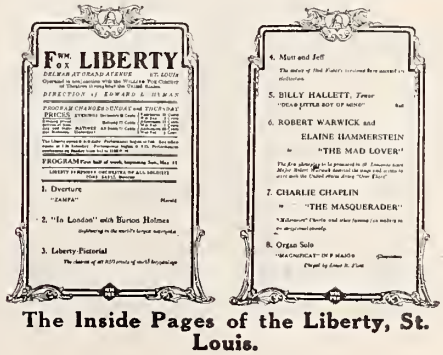
YANKEE DOODLE in Berlin
MACK SENNETT'S
Bothwell Browne
Personal Appearance of
BOTHWELL BROWNE
And the Famous Sennett
Bathing Beauties
The Greatest Novelty in the History of Photo-play Presentation
ALL NEXT WEEK
The Circle
HOME OF THE SILENT ART
TODAY ONLY—MARY PICKFORD in "DADDY LONG LEGS"
YANKEE DOODLE in Berlin
Mack Sennett's Latest and Greatest Five-Part Comedy
Bothwell Browne
and Personal Appearance of
Bothwell Browne
Bathing Beauties
The Greatest Novelty in the History of Photoplay Presentation
The Circle
HOME OF THE SILENT ART
Today Only
MARY PICKFORD in "DADDY LONG LEGS"
FREDERICK W. CARBERRY, SONG LEADER

Two Big Displays for the Saturday Advance.

showing, and the other offers other poses. This sort of an attraction is more or less of a freak and must be played up freakishly to bring the money. Curiosity must be aroused and held. A Hart or Pickford picture needs only to be announced prominently. It will sell itself to two-thirds of the patrons, and you advertise only to the other third, but with something out of the ordinary run you must take the space to make the patron realize that it is something worth while.

More from Hyman.

Edward L. Hyman, who used to be at the Victoria, Buffalo, and who is now managing Fox's Liberty Theatre, St. Louis, sends in some white copies of a recent program. It gives an unusually



The Inside Pages of the Liberty, St. Louis.

good type arrangement, as well as selection, and should suggest changes to others who want to improve their house issues. This is gotten out twice a week for use in the house only, and he does not jazz it up like he did the Buffalo program, because this is to tell the patron who has paid an admission what he is going to see. It does not seek to make new business. We hope that soon Mr. Hyman gets after one of the old-style programs for mailing work. There was a lot of good stuff in the ones he used to get out. His Sunday space varies, but sticks around forty or fifty lines double. The first cut

A Fifty Line Double for a Sunday Advertisement.

shows a fifty-line double for Mix and The Better 'Ole. By using a background, the rather small spaces are played up where a straight column width announcement would be killed. It would take at least three hundreds to get the same display with straight type, and where you pay a line rate this makes a considerable saving and more than pays the artist. The second cut shows a single announcement, a double forty lines. Both are hand-lettered, but eccentric letter formation is

A Forty Line Double for a Single Attraction.

prohibited. Even the small lines, which do not show well in the reproduction, are clear and easily read in the original. We do not like any hand-lettering, but drawn displays are necessary where very small spaces are to be used in order to get proper balance. We are mighty glad to see Mr. Hyman back on the job now that his war camp service is over, for he is a thinking advertiser and uses show skill as well as space. He is coming in regularly now.

For Kid Matinees.

This copy was used by the Elmwood, Buffalo, for "Ali Baba," but it will apply, with slight changes, to many other attractions, and it is so simple and so direct in its appeal that it will be worth while to cut it out now and pin it to your desk until you can use it. It *is* a shame to keep the kiddies from the really good pictures. Tell the mothers so:

> Notice, Mothers: No child should be kept at home when this circus of Oriental novelty may be seen. Your own imagination needs refreshing and you will be transported back to the dreams of childhood and fairyland by this true wonder film.

The Elmwood certainly does get out some useful copy in its smart little program. Whoever writes the copy is a real showman.

A Big Splash.

W. S. McLaren, of the Majestic, Jackson, Mich., went the limit for The Unpardonable Sin. He took a full page for the Sunday before the opening, and then used large spaces throughout the run. The opening shot was unusual in that there was so little selling talk. The page carries only the title and the essential facts. A clock is used to give the times

A Full Page Ad from Jackson, Mich., to Start the Campaign.

of showing, five shows a day being presented. The clock gives a more graphic suggestion than would "Shown at one, three, five, seven and nine." Just below is the plea "See it from the start," which is an excellent idea, for no show ever gives the same satisfaction if you see the closing reels before the earlier film. The Monday display was a ten across the page. This gives all the facts very nicely arranged, so that the reader can get it all at a glance. There are separate divisions for star, story, director and prices, and the same clock is used to indicate the times of showing. It is a nice open layout, instead of being clogged with a lot

A Cross Page Tens the Day Before the Showing.

of descriptive matter, but we think the compositor could have worked the copy to give a larger title by cutting down the fact that Harry Garson presents the film. That line is not going to sell any tickets, and a ten point would have worked as well as the three-line letter. Charles Frohman started something when he first began to "present," but he used the idea only to prevent confusion with the productions of his brothers, Daniel and Gustave, and not with the idea of advertising himself, which is why he always puts an underline under the "Charles." At least two picas could have been added to each of these three lines, and three picas could have been gained by using a smaller "The." A better effect is obtained with the current showings, for here the letters are larger and more pronounced. This is only nine against tens, but it makes a better display. Evidently, Mr. McLaren

A Cross Page Nines for the "Today."

got after the printer with good results. He also took a full page for The Heart of Humanity, but instead of making it all display, he followed the Southern scheme and gave a third of the space to apparently straight reading matter about the film. This endured plenty of press work where it would hook up directly with the story. We like the idea better for this style of advertisement than for a mixed program. Mr. McLaren has abandoned his old style program for what appears to be a ready print six or eight page folder. This carries a full-page picture and brief biography of one of the current stars, the cut being pasted to the card. He gets this out weekly, and insists upon having space for house talk. It does not carry as much outside advertising as the old form, but it seems to be self-supporting, and the eight pages are certainly more sightly than the old form and fit the pocket better, the page being 3 by 5 inches. And from one of the programs we note that Mr. McLaren still sticks to the style show. Three or four years ago everyone was using the spring and fall style shows, but they seem to have dropped the idea of late. We don't see why. It is still as good as ever and can be worked for a knockout even in a small town, with local merchants or models from the nearest big city store. It gets both the women and men, and it gets them strong. The New York Rotary Club got column stories for their style show last May where they would get a stickful for any other sort of dinner or lunch. Start now to plan for a fall style show. Get your local merchants to give your patrons first look at their fall styles. Use local girls or import models. The merchants will help you advertise in the papers and in their stores, and you can not only make a clean-up, but you will be doing something that will be a credit to the house long after the show is over. For the amount of money it costs it is the best attraction you can get. Try it this fall, but make your plans so far in advance that you will be able to do something really worth while.

W. S. S.

Did you ever realize that you can make as much noise now about War Savings Stamps as you could last year, and do more good? Keep on plugging because it will pay you as well as help the Government.

Advertising.

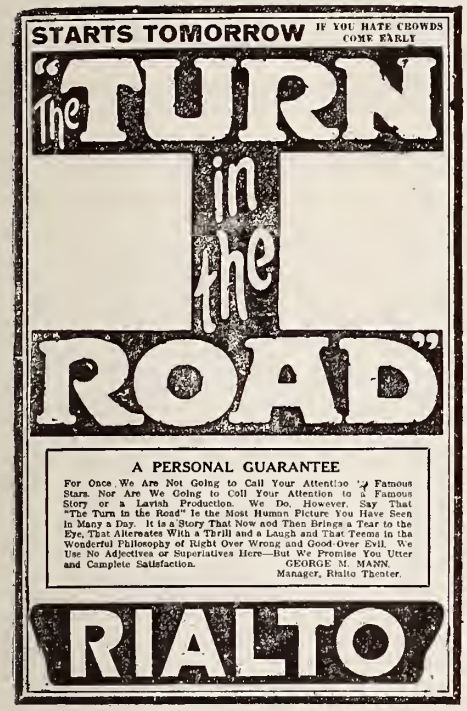
Don't get the idea that advertising consists of a combination of type metal, white paper and ink. Those are needed, but the essential factor is brains. You must know how to use the other three before you can sell film through advertising, but the more brains you use, the more you can sell. Look at it in that light and see your work improve.

Opposition.

Don't worry about your opposition unless the opposition is doing so much more than you that it hurts. Then do more than they are doing and pass the worry on to them. But don't fight the other house. Fight for your own.

With a Guarantee.

This three tens from the Rialto, San Francisco, shows an odd form of display, and yet an effective one where the top and bottom lines can be balanced nicely. It offers a new come-early in "If you hate crowds come early," but the big selling point is the personal guarantee which


STARTS TOMORROW
IF YOU HATE CROWDS COME EARLY
"The TURN in the ROAD"
A PERSONAL GUARANTEE
For Once We Are Not Going to Call Your Attention to a Famous Stars Nor Are We Going to Call Your Attention to a Famous Story or a Lavish Production. We Do, However, Say That "The Turn in the Road" Is the Most Human Picture You Have Seen in Many a Day. It is a Story That Now and Then Brings a Tear to the Eye, That Alternates With a Thrill and a Laugh and That Teems in the Wonderful Philosophy of Right Over Wrong and Good Over Evil. We Use No Adjectives or Superlatives Here—But We Promise You Utter and Complete Satisfaction.
GEORGE M. MANN,
Manager, Rialto Theater.
RIALTO

A Four Tens with a Personal Guarantee.

runs between the title and the house signature. The "Turn in the Road" offers no star, but merely some familiar players, and most managers have worked hard to persuade their audiences that the play was worth while even without a star, and several have used the personal guarantee idea with success, since the play has more than backed up the guarantee. The time will probably come when the ensemble cast will be accepted as a sign of an even play, but right now it is not easy to launch a play without a star name even though the play, as in the present instance, may give greater satisfaction than a story distorted to fit the start.

The Semi-Annual.

The Hardwick Brothers, of Clovis, N. M., only send in about twice a year, but they send in the accumulation of six months, and we are lost in a glut of good things. In their last batch we note that they have adapted the Circle Theatre signature for their own house, and get a very good re-

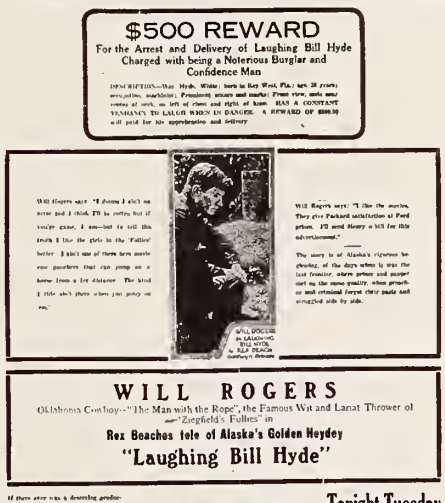
An Adaptation of McCormick's House Signature by the Hardwick Brothers.

sult. They do not work it into the design as McCormick does, but let it run wherever they happen to need it. The house uses many throwaways, but most of these are laid with the same skill that would be shown in laying out a large advertising space. They do not scamp the job merely because it is a cheap one. They do the best they can. The cut shows two examples. One is rather more full of type than most throwaways should be, but since they use the throwaway to compensate for the lack of a daily paper they are virtually printing their advertisement for special distribution, which explains

When A Man Begins To Wish His Wife Were Young Again—Watch Out!
CECIL B. DeMILLE'S
"Old Wives For New"
By DAVID GRAHAM PHILLIPS
It Takes the Four Walls From Married Life —Part of the Ceiling Too!
It has every entertainment quality a picture needs!
Said Mrs. Barkley to Mac Murdock:
Also one chance of
"THE MAN OF MIGHT"
LYCEUM
Always Worth While
TO-NIGHT, MONDAY, MARCH 17th
Glorious Farrar, the Golden Voiced
GERALDINE FARRAR
in
"THE TURN OF THE WHEEL"
LYCEUM
TO-NIGHT, TUESDAY, DECEMBER 10th

Two Throwaways from Clovis, N. M.

the care they use. That on the left carries a lot of points, but a skillful division makes it easy to read. This is particu-


$500 REWARD
For the Arrest and Delivery of Laughing Bill Hyde Charged with being a Notorious Burglar and Confidence Man
WILL ROGERS
Oklahoma Cowboy—"The Man with the Rope", the Famous Wit and Lariat Thrower of Ziegfeld's Follies" in
Rex Beachos tale of Alaska's Golden Heydey
"Laughing Bill Hyde"
LYCEUM
Always Worth While
Tonight, Tuesday
January 7th

An Odd Form of Throwaway with a Personal Guarantee.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical **because it has helped others.** It will help you. **By mail, postpaid, $2.00.** Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

larly true where some of the points are doubled into two columns, and there is just enough of this not to become monotonous. A third example is a composite, and carries the reward suggestion of the press book, a scene cut, some of Rogers' sayings and a little talk about the story. The script matter in the lower left hand corner is the "personal guarantee" which they still use. We think they were the first to use this personal guarantee, and by not overworking the idea it is still fresh and pulling. On the personal guarantee anyone dissatisfied with the show can get his money back on demand. Not many ask for a return of admission, but it brings out many who feel certain that the show will be out of the ordinary. But like all good things this personal guarantee must not be made common if it is to pull to the best advantage. It must be used sparingly or an excess of guarantees makes the whole idea a joke. The Hardwick Brothers have been using this for years, and it still pulls as strongly as ever. They are excellent advertisers—but we wish they would come in more often. With the pick of a six months' file to select from it is difficult to make any selection, and most of the stuff is apt to be too dead.

Johnson's Latest.

Here are a couple of displays from J. L. Johnson, who used to press agent for Universal, and who did a darned good job at it. He is back in Minneapolis now. The Hart display is rather too black. It does not stand up clearly, and it doesn't look much like Bill, but it has his name

GARRICK
NOW SHOWING
"The Turn in The Road"
with HELEN JEROME EDDY and MINNEAPOLIS LADIES' QUARTETTE.
SPECIAL SATURDAY MORNING
CHILDREN'S MATINEE "Babes in the Woods"
SPECIAL PRICE FOR KIDDIES 15c
COMING SUNDAY
Fannie Ward in COMMON CLAY
"SATAN ON EARTH"
Who Is the Devil? Do You Know?
LIBERTY
STARTS SUNDAY
Wm. S. Hart
"Money Corral"
It's the Peppiest Bill Hart Film We've Shown In Many a Day. High Praise, But Wait Till You See It. Also a Two-Reel Mack Sennet Farce Comedy, "The Little Widow." A Tip—Come Early. Our Regular Prices Prevail.

Three Thirteens and Three Tens from Minneapolis.

on so you will know him, and the text below gets over well, though we would have cropped the cut to get a little lead between the lines. The Ward display is better, but it mixes things a little. The top announces The Turn in the Road, then goes on to tell about a Saturday showing, and leaves one in doubt as to whether Common Clay shows currently or is a part of the Saturday program. It will be noted that at the Saturday matinee motion pictures will be taken of all the children attending. Probably they will be screened the following Saturday.

Proportion.

You have but one house and from two to six releases a week to advertise. Why give the house only the signature and let the passing attraction have the rest? Why not advertise your house as well as the show? It can be done, but it very seldom is done.

Prize Schemes.

Keep away from lottery and gambling schemes. They do not help business. They may bring in a little money at the moment, but you can build no permanent patronage using such ideas. The moment you cut down you lose what you have gained and more.

Projection Department

Conducted by F. H. RICHARDSON

It Took All Night

ARTHUR M. CROWELL, Dartmore, Nova Scotia, makes the following conversation:

"As the management is constructing a new theatre, would like your advice on certain matters before it is too late. Size of building is thirty-five by seventy feet. Distance projection room floor to floor of auditorium about twelve feet. Distance screen to where objective will be sixty feet. Current 110 volt, 60 cycle. Will use Ft. Wayne Compensarc, from which have been getting very good results at 55 to 65 amperes. What size picture would you recommend, and what size lenses and condensers ought we get to secure best results from above current? People around here have been educated to like large pictures. If there is any fee for reply (through department) will gladly pay it, because I heard your lecture in Halifax. Had to stay all night as ferry boat stopped at One A. M., and we were left stranded. But it was worth it. Yes, sir. When are you coming this way again?"

Eighteen Feet Is Limit.

Don't know, friend Crowell. May possibly attend the convention of Maritime exhibitors next fall, provided I can hornswoggle the paper into sending me instead of a better man. For your house I would not myself put on a picture larger than sixteen feet, with eighteen as an absolute limit. Sixteen is plenty large enough for a house of that size, though of course what the people are accustomed to must be considered. You should have stated which kind of compensarc, for the Ft. Wayne make three kinds, viz.: an A. C. Compensarc, and A. C. to D. C. Compensarc and a D. C. to D. C. Compensarc. As the A. C. Compensarc has a nominal capacity of 60 amperes, which might vary from 55 to 65 on the high notch, I take it that you are using A. C. at the arc. For 60 amperes I would recommend the following: If your objective has a working distance not exceeding 3 inches, viz.: two 6.5 plano convex condensing lenses, set with the apexes of their curved surfaces within 1/16 of an inch of each other, with 18½ inches from center of condenser combination to aperture. If your objective has a greater working distance (back focus) than three inches, then I would recommend one 6.5 meniscus and one 8.5 bi-convex, set as above, with twenty-one inches from center of condenser to aperture. But in any event, your objective will hardly have even as much as a three-inch working distance, so the first named will be the thing. An objective having an effective aperture of one and one half inches ought to serve your purpose. But with size of picture in doubt I can only estimate your probable requirements in the matter of an objective. With a given distance of projection, the smaller your picture the longer the E. F. and working distance of the required lens. Why don't you send and get a lens chart, see notice at head of department. You ought to have it. No fee for answers in department. Glad you liked what I had to say. Believe that I have quite some few friends in Nova Scotia, though I don't hear from them very often.

P. S.—In order to be certain, you had better order objectives with about a two-inch opening, and then stop them down to the actual requirement.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 3-cent stamps or money order.

Australian Projectionist

The left hand photo came without letter. It is projectionist Frank H. Coonell, at his projector in the projection room of the Grand Theatre, Perth, West Australia. To right is photo of his arc lamp and condenser—rather a remarkable picture of its kind.

A Wonderful Membership Card

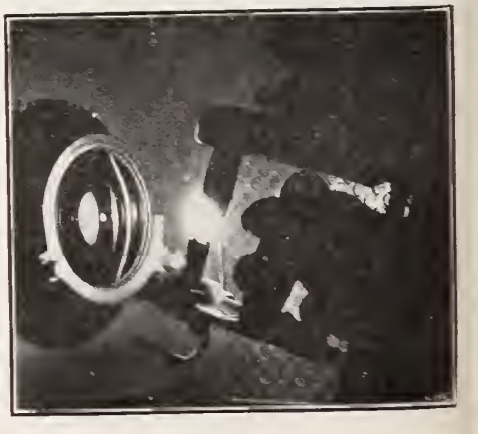
That the Vancouver, B. C., men not only know how to do things right, but do them that way, was proven on the arrival of Brother Orin M. Jacobson, secretary-treasurer of and delegate to the International Convention from Local Union No. 175, Tacoma, Wash., who delivered to the Moving Picture World office for the editor of this department his honorary membership card in Vancouver Local Union No. 348, Vancouver, British Columbia.

At the time of Brother Jacobson's call, I was at the summer home in Connecticut. Jacobson waited two days, tried to get in touch with me, failed, finally gave it up, took one last, lingering look at the White Way and departed on the trail that leads toward the setting sun.

When I learned of all this my disappointment at missing meeting Brother Jacobson was very real, and it was made even more so when John Chalmers, general manager Chalmers Publishing Company, in behalf of Jacobson and Local Union 348, presented me with the truly wonderful card of membership. It is of solid gold, three inches by one and a quarter closed, hinged so that it opens like a book. At one upper corner is a ring for attaching to a keeper. On the outside is a beautifully engraved I. A. official emblem bearing the number "348." Inside is engraved the following:

HONORARY MEMBERSHIP CARD
ISSUED TO
BRO. F. H. RICHARDSON
BY LOCAL NO. 348
MOVING PICTURE MACHINE OPERATORS' UNION
OF
VANCOUVER, B. C.
A. O. HANSEN, PRESIDENT
J. A. CORRIVEAU,
SECRETARY-TREASURER

Gentlemen and brothers of 348, I shall not attempt to thank you for the honor you have conferred upon me, or for the wonderfully beautiful and intrinsically valuable emblem of your regard. It is what I might have expected of men of your calibre. I shall treasure the card because it tells of appreciation by men whom I have earnestly tried to help, because it assures me of the friendship and co-operation of a union which is now blazing a



trail which other unions will, I trust and believe, sooner or later (sooner, let us hope) follow, and because I am proud to be associated with the brothers of 348. I am only sorry that I missed meeting Brother Jacobson.

To my brothers of Vancouver, and to that splendid official, W. A. Oswald, I send greetings. I include Inspector Oswald in this acknowledgement, because primarially the Vancouver men owe it to him that they today occupy the enviable position they do. I feel that it is now up to me to, at some future time, make every effort to again visit Vancouver. Until that time comes I shall be with you in spirit, and shall show that card to all and sundry with inordinate pride, as evidence that I am a member of one of the best locals the I. A. contains.

Bottle-Maker's Art

Roy L. Brainerd, chief projectionist New Grand Theatre Company., Inc., and Cook Amusement Company, Inc., makes the following pertinent remarks:

"Dear Friend Richardson: Is there any place on earth where one may secure condenser lenses of even fair accuracy? Just received shipment of 6.5 meniscus and 9.5 bi-convex, which are wonderful examples of the bottle makers art. Out of the entire two dozen not one is even within gun shot of correct. Edges anywhere from 3/64th to 1/8th thick. All but two off color, and matching them up is something which just can't be done. Such things are discouraging to a projectionist who is really trying to deliver the goods, especially if he works for a firm which stands ready to buy anything which will improve results, regardless of cost. This is a combination house, but pictures play an important part, and our projection room and equipment is acknowledged to be ahead of anything in the Northwest; also notice our projection department is supplied with special stationery.

In the Matter of Diverging Ray.

"In the matter of the diverging ray, here is what I found in my case: Amps, 55 D. C. Condensers, M. Bi-C. 6.5 and 9.5. Centre of condenser combination to film, 18.5 inches. Objective, 7 inches E. F.; diameter, 2 5.8 inches; working distance (back focus), 5.5 inches. The shutters are Extralite, on special shaft, 13 inches from aperture. Simplex projectors. Now, as you know, this machine has the light ray enclosed between aperture and lens, and about midway between these points the diameter of the enclosing shield is considerably less than the diameter of the lens. To satisfy myself, I removed the shield on one machine, clamped the lens in place, and the result seemed to be very much in favor of permanent removal of the shield. Maybe I'm crazy, but I would wager something that the gain would be enough to warrant the makers of the Simplex making the change.

"Conditions in this town have improved since you were here last, but there is still plenty of room for progress. The boys are, however, almost without exception, putting forth conscientious efforts to merit the title 'projectionist,' though some of them have good reason to almost give up in disgust because of what they are handed in the way of equipment. They are nevertheless determined that if anything is lacking it will NOT be chargeable to them. We all trust you are regaining full measure of health and pep after your back-shop ordeal—juggled boxcars several years myself—and that you will continue with the gospel of better projection. I wonder if half the men engaged in our profession have begun to realize that theirs is a profession with a future limited largely by their own individual efforts? I, myself, am at it nearly eleven years, and just beginning to creep, but I have hopes."

Placed Your Finger on the Spot.

In that last you placed your finger on the centre of the spot. If it were possible that tomorrow every projectionist in this country awoke to a realization of the fact that his is really a profession with large possibilities, and began to actively help this department impress the industry with that fact, instead of so many fouling their own nests by sneering at their being any possibility of any art or science to projection, or anything else except payday and a certain number of hours of labor to be put in in the easiest possible way consistent with avoiding actual discharge, what a difference there would soon be. But we have ceased to expect miracles, and are reconciled to the slow upward trend.

As to condensers, I cannot tell you where you can get really good ones. And this fault is chargeable directly to the machine manufacturers who, instead of demanding condensers of quality at a price, demand and accept any darned old thing if it is cheap enough. The optical crime perpetrated in the name "condenser" is a disgrace.

Canary Condensers the Rule.

Canary condensers have been the rule all the way through—a canary bird is always saying "cheap, cheap, cheap," you know. In so far as your condition be concerned with the diverging ray, it is closely analogous to Fig. 5, page 685, May 3 issue. You have a lens a bit larger than two inches, and the circle in Fig. 5 is a bit smaller than two inches, so you lose but comparatively little light, or would with the shield removed. Just what the effect of the shield is I could not say under your condition, but unless it is considerably smaller than the lens at a midway point it could not cause much loss. However, you have made the test and should know. I would recommend the Simplex folks to examine into this matter. It is easy to determine the exact diameter of the ray at any point. See Fig. 45, page 116, of Handbook. Get a large sheet of paper. Draw aperture as shown, making it exactly the same as opening of your aperture. Draw verticle line as long as actual effective opening of your condenser, same distance from aperture as front surface of your condenser is. Then draw lines A and B, Fig. 45, and extend them beyond the aperture as far as the working distance (B. F.) of your objective. These lines will represent the exact outer diameter of the ray at any point beyond the aperture, except that if you take the narrow (up and down) way of the aperture it will be a bit wider the other way. Lines A and B must just pass the aperture opening. Good for the Duluth men. That's the right spirit! Success to you. If you Duluth exhibitors are worthy the name you will meet your men half way at least in their effort to improve. There is little encouragement for a progressive man who wants to do justice to your screen if you hand him a superannuated wreck of a once-was projector with which to produce results. It discourages him and LOSES MONEY FOR YOU.

Cartoon a Good Laugh

W. R. Gwynn, member Denver Local Union No. 230, writes from Cheyenne, Wyoming, accompanying his letter with the cartoon shown in this issue. He says:

"Ten M pardons for this attempt to enter the department with attached cartoon! But of late there has been so much said on the subject of model projection rooms, one trade journal even conducting a contest on that subject, that I cannot refrain from expressing my views. The drawing is mostly self explanatory, but I respectfully invite attention to the art glass panel in front of lamphouse, and the sleep meter mounted on upper magazine. Special features of equipment consist in the 9,000-foot magazines, the incandescent lamp (not shown) supplants the venerable and venerated arc lamp, and, once adjusted, requires no further attention. Two alarm bells (not shown) are connected with two sets of selinium cells located in the curtain. One of these cells automatically rings the bell in case of a blank screen, while the other, connected in series with a relay, will arouse friend projectionist should the lamp burn out. A finely adjusted thermostat located just back of the aperture will instantly and automatically flood interior of machine with fire extinguishing chemical should

"A Model Projection Room"

the film catch fire. With this equipment the projectionist, once he has started the show, may lie back in that luxurious ease which is properly his, with every assurance that he has nothing to do for one hour and for three quarters of another, at which time the sleep meter will awake him in time to run the intermission slide and place his show on the motor rewind."

It Gave Me a Laugh.

The cartoon gave me the best laugh I've had in quite some time. Brother Gwynn seems to be in a sarcastic mood. He will be surprised to know that this editor would like nothing better than that the projectionist would have absolutely not one of the things he has named to look out for, though not so he could sleep, but so that he might have nothing at all to do but watch his screen and reproduce the action artistically. Of course, I am perfectly well aware of the fact that the average manager won't let him, compelling an art butchering "schedule," but that does not alter the principle of the thing in the least. I don't know anything about the contest you speak of, but this department certainly does stand for "model projection rooms," in so far as applies to the reasonable comfort, convenience and healthfulness of the projectionist, and for equipment which will, so far as possible, give him nothing to do but centre his attention to the artistic reproduction of the photoplay on the screen.

Answer Me.

Answer me this: What earthly good does it do for any of the great stars who depend on real artistry for attraction to put their best into artistic work, only to have the whole thing utterly ruined by a projectionist who is rewinding a reel while a motor shoots them through the scene like an automatic jumping jack gone mad? Yes, yes, yes! I understand that a large percentage of theatre managers do not seem to have enough intelligence to appreciate the results of their order to the projectionist to pound the show through in a certain time limit, without regard to what its correct time of projection may be, but thank God they are not all that way, and I am talking to and for the men who are allowed to project artistically and who have the ability and the pride in their work to do it.

Well, Brother Gwynn, anyhow your cartoon is a peach, and, if they all laugh as heartily as did I at it, it will be well worth while.

Best in Town

Raymond C. Schnell, Kokomo, Indiana, orders lens charts and describes his equipment as follows:

"Am using two Power's 6-A projectors. Distance of projection is eighty-eight feet, and picture, twelve feet ten inches. Lenses are 5.75 inches E. F., half size. They say my screen results are the best in this town. Use a transverter supplying 50 amperes at 55 volts. Use my own signal devices, which I had patented a year ago last January. They work fine. Patent number is 218,521. Please let me hear from you with regard to this matter. Am working on some more inventions which will be of great assistance to the projectionist."

Glad to Have Details.

Inasmuch as you have merely told me the signal device "works fine" and the patent number, I don't quite see what it is you expect to hear from me on. Glad to have details of signal device (if I have not already had them) and of other inventions when they are done. Projectionists and others must not expect me to remember all the mass of plans and descriptions of various inventions and near-inventions which reach my desk. I look them over, describe them in the department if they seem to have promise, and then forget them, unless they actually reach the stage of general use. I would have to have half a dozen brains instead of just one rather poor one to remember even a comparatively small number of them.

Don't Feel Offended.

So don't feel offended if you send in a description and plans which are (or are not) published and then a few months afterward I don't remember one darned thing about it. It just simply can't be done, and I've given up trying. There are too many of 'em, and only one in a hundred ever reaches the stage of actual use outside the projecting room of the man who made it. If your signal device has been described in the department you should give date of issue. I am giving you all this lecture for the benefit of many other inventors who expect me to remember, some of whom get hugely offended because I don't. If they could occupy my position for a spell they would learn a number of things, one of which would be that the projectionist who has not been, at one time or another, fired with the invention bug is rather a rare bird. But, fortunately for me perhaps, about ninety-nine times in a hundred I can dispose of them by saying: "I regret to advise that your invention was tried out and abandoned steen years ago."

Lack of Sharpness in Films

Alfred Fowler, Alliance, Ohio, arises to remark:

"Allow me to again butt in again, after lengthy silence. As an excuse I enclose fifty cents for lens charts. On page 1510, June 7 issue, is an article regarding opera glasses for inspecting focus. James L. MacGinnis says his boss complains about lack of sharpness in picture. MacGinnis lays it to fault in the photography, and you say it is most likely due to his inability of focus sharply with the unaided eye, his distance of projection being long.

"I agree with Brother MacGinnis. According to my own experience he is right. To cite a concrete instance, June 6 and 7 I projected the Fox feature, 'Coming of the Law.' There was no coloring (tinting) in this picture at all, and the picture showed perfect in every detail—clear-cut and sharp. No blur at all. Today I am running the Fox Company's 'The Siren's Song,' and it is something worse than poor. In some places nearly all the film is dull and out of focus, or at least that is what I would call it. I attribute this to too much coloring. This film is colored, and the coloring deadens the film. It is ninety feet from my lenses to the screen; picture, fourteen feet. Use two Power's 6-B's.

Likes Westinghouse.

"Amperage, 40 D. C., through a Westinghouse motor generator set. Allow me to remark just at this stage of the proceedings that it, the motor generator set, is worth its weight in gold. It has been running since November 17, 1915, with oil and brushes as absolutely the only thing not still doing duty the same as when it came. Commutator in A-1 condition. My motto is: 'As long as everything is running all right let it alone.' When trouble comes, and not till then, get busy. The set runs continuous from 1:30 to 10:30, six days a week. No stop for supper. Glad you are back on the job. Now **stay** there. You might not get off so lucky next time. When I receive the lens chart I don't intend to just look at it, say 'Oh, hell!' and lay it aside. I shall use it to try and improve results by its application. As soon as I can get a good photo of my projection room I will send it on."

Glad to Have Photographs.

Glad to have good photographs of projection rooms. I believe that they are interesting to our readers. One feller likes to see what the other feller has.

Good Up to a Certain Point.

As to letting the motor generator set run until trouble appears, why that is a good policy up to a certain point. Many men cause endless trouble by continually tinkering with a thing which is really in excellent condition. The mischief they cause is due to the fact that they don't possess expert knowledge of the thing they seek to better, hence they do more harm than good. It is not well, however, to wait until actual trouble appears. Watch your machine closely, studying its characteristics. Apply to the manufacturer or to this department for information on any point that you don't quite understand. Either will be glad to give the desired information, though naturally the manufacturer can give it best. Thus you will be able to avoid both useless tinkering and the other extreme of waiting until there is actual trouble. For instance, every man in charge of a motor generator set should make careful, periodical tests to determine whether the bearings have worn sufficiently to materially alter the distance of armature windings from lower pole pieces, because if there is too much wear it is possible with some machines that the armature will finally rub the pole pieces, with possible serious damage. That is just one of several things the man in charge of a motor generator should watch.

As to Coloring.

As to the coloring affecting sharpness of definition, it is possible that very poor color might do it, though I have no knowledge of any such thing having occurred. You will remember having projected many films where the coloring was very dense (night scene), still the definition was as sharp as a razor. From what you say I would guess the trouble with the films last named to be just plaint OIL, with possibly some dirt added. Of course, that is a guess, and may be wrong. As a rule, I think oil makes a sort of mottled effect on the screen, but it affects the definition wherever it is on the film. But be that as it may, the fact remains that the average human eye cannot possibly determine sharpness of definition as closely as it should be determined, if more than seventy-five feet from the screen, and the sharper the definition of the picture the easier it is on the eye. Come again, Friend Fowler. Whoever is right or wrong, discussions bring forth knowledge.

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Tips for the House Manager

Conducted by E. T. KEYSER

WHY BILLY NEVER BECAME A PRODUCER

And How His Contemplated Big Feature Film, "Girls Who Don't Count," Never Saw the Screen

SOME DAY," said Billy the exhibitor, "I'm going to produce a picture of my own. The title will be 'Girls Who Don't Count,' and it will be a winner because for a cast I will utilize the entire assortment of female beauty that has successively but most unsuccessfully chased each other in holding down the job of ticket merchandiser in my booth.

"It will be some beauty show all right, for I picked 'em to harmonize with the decorations even if I had to redecorate occasionally to keep in harmony with some particularly pleasing candidate.

There Were Blondes, Also Brunettes.

"There were blondes, pronounced and silent, also brunettes of various degrees, and about everything between. They varied from the plump Venus type to those fairy-like creatures who could disappear by the simple stunt of turning edgewise to the observer. But they all possessed one point in common, when they had finished with a feature crowd there was always a delegation of seventeen irate individuals who claimed to have been short-changed although I could always prove that there was an unexplained discrepancy—on the wrong side—between the number of tickets sold and money in the cash drawer.

"If the fellows who had been given too much change had been equally insistent about rectification things might have evened up—but that was too much to expect of average human nature, and the only course left me is to keep right on in a search for a girl who can correctly count change while distributing it."

The chances are that Billy would still be chasing chicken-feed dispensers but for the fact that a newly hired and highly recommended divinity failed to show up on schedule and he was forced to wedge himself into the ticket booth and pass out change and pasteboards.

It Was Some Strenuous Evening.

It was some strenuous evening. More people too big to fight with claimed to have received the wrong change—always too little—than any three of the lamented beauty brigade had managed to score collectively, and after the house was closed Billy discovered that the amount of tickets registered as sold bore about the same relation to the actual cash in hand as a transportation balance sheet, issued for prospective investors, does to the one prepared to prove the iniquity of the five-cent fare.

Without stretching himself Billy had so far outclassed his most inaccurate assistant as to make her best score of errors look like a wasted effort to lose a bad penny in a contribution plate.

With his heart in his boots and his head in his hands he was wondering how he could ever have fancied that changemaking was a simple process and a fairly safe one when a mild-mannered stranger blew into the office.

"You gave me seven cents too much change a while ago," he said, and produced the seven.

"Thanks," said Billy, "you're honest—and damned lonesome. You are the only one who has refunded up to date. Why did you do it?"

"To get acquainted," admitted the refunder. "The Lord knows you seem to need me."

"For what?" inquired the mystified Billy.

"To convince you of the fact that making accurate change while passing out the proper tickets and keeping the crowd moving and good natured at the same time is not the easiest thing in the world and that just because one may be a lightning calculator does not mean that one's fingers will not get tangled up with slippery dimes and sometimes grab a nickel when one aimed for a cent. The trouble with changemaking is that the nimblest brain and the slowest fingers often go together and that the wonder with the digits often believes that seven from twenty-five leaves nineteen."

Where the Stranger Got Off.

"Admitted, now that you have called my attention to it," said Billy, "but where do you get off at that?"

The stranger vanished for an instant and returned with a package, which he proceeded to open and disclosed something that looked like a typewriter that had shed a few keys.

It was nine and one-half inches wide, one foot long and thirteen inches high and had eight troughs sticking out of the top. These troughs the stranger proceeded to load with pennies, nickels, dimes, quarters and halves.

"Now," he said, "pretend that I'm selling you a ten-cent admission and one cent's worth of war tax, and pay for it with a quarter.

Billy coughed up the quarter, the stranger pressed a couple of keys and a dime and four pennies rolled down a chute and into a little cup from which Billie scooped them up. They tried it again with another combination and then Billy got into the game and proceeded to make change himself and, to his surprise, made no breaks.

The machine had a capacity for $125 worth of change, three troughs for pennies, two for dimes, and one each for quarters, nickels and halves, and Billy could grind out specie more rapidly than the most grasping patron could have picked it up. Besides being an error eliminator, the device was a regular lobby clearer as it would keep the line moving right along without the usual delay to round up counter-laid change which had heretofore been inevitable.

"Say," gasped Billy, "do you sell these life savers?"

"Sure," grinned the stranger.

"How much?"

The stranger told him.

The Shortage Would Pay.

"Gee!" said Billy, "the shortage that I've been running up against with handmade change would pay for that in no time."

The same divinity has been passing out angelic smiles and correct change from Bill's ticket booth for the past month. I asked Billy the other day how she managed it.

"I got her a mascot," said Billy. "Like to see it?"

It was the device that the stranger had lugged into the office on the night that Billy had almost queered the house, and on the name plate was the following inscription:

"The Lightning Change Maker
The Lightning Coin Changer Co.
Chicago, U. S. A."

To the House Manager.

THIS department is yours. In it from time to time will appear descriptions of accessories and equipment—outside the projection field—which will interest you and save you time and money.

When you put over a stunt in house arrangement or furnishing that would help the other fellow tell us about it and we'll publish it.

When you are pleased with any particular line of theatre supplies tell us so that we may pass the tip along.

When you are puzzled as to where to procure any equipment for your house write this department and we will dig it up for you—if it is made.

Knocking 'Em Cold.

Our Pittsburgh correspondent, who evidently has a soft spot in his heart for the oppressed ice trust, sends in the following:

"A certain exhibitor in this territory has a novel way of making his patrons keep cool on the hot nights. He puts a hundred-pound cake of ice on the stage with an electric fan in back of it and a spotlight playing upon it. This has a decidedly chilling effect upon the audience, who seem to imagine that they are cold. It's a great stunt, and if you're from Missouri try it and see."

It might work at that, but we would suggest that exhibitors who put the non-copyrighted stunt into operation be careful in choosing the spot for the spotlight to light on. If allowed to interfere with screen effects the audience might grow even warmer in the vicinity of the neckband.

Detroit Simplex Booster Touring East.

Bert Weddidge, who is the head of the Michigan Motion Picture Supply Company, of Detroit, Simplex distributors for the state of Michigan, has been making an auto tour between the "Automobile City" and the East, together with his family. His itinerary included a trip to the Simplex factory.

His company maintains a complete theatre equipment establishment, including a Simplex service station and repair department. Mr. Weddidge reports that two years ago in Detroit there were but two Simplex machines, but today there are forty-eight.

"Coax Me" Is Title of June Elvidge's Next.

World Pictures announces that "Coax Me" will be the title of June Elvidge's picture which will be released on August 4. The working title of this picture was "A Tangled Romance."

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Firing Line."

Released by Famous Players-Lasky.

Prepared by George W. Beynon.

Theme—Elegie (Andante), Massenet.
1—T. At screening. 2:00. L'Ouragan Prelude (Andante), Bruneau.
2—T. I'm off for a row. :15. Row, Row, Row (Old Song).
3— On shore. :45. Oh, What a Gal was Mary (Moderato), Wendling.
4—T. Drifting in with the tide. 3:00. Drifting Along (Bell effect—Waltz), Ruby.
5—T. After the fog had lifted. .45. Pastorale, Thomas.
6—T. That night. 3:00. Theme.
7—T. On the porch. 2:00. Oberon (Andante), Weber.
8—T. The event of the evening. 1:20. Danse de Pierrettes (Allegro), Missa.
9—T. The next day. 2:00. Yester Love (Moderato), Borch.
10—T. During the weeks that follow. 3:40. Gavotte Tendre (Allegretto), Ganne.
11—T. There's something I'd like. 2:00. Theme.
12—D. Shiela leaves. :30. Maia (Andante), Leoncavallo.
13—T. A Florida moon. 1:40. Theme.
14—T. One night afterward. 1.00. A'Hunting We Will Go (Old Song).
15—D. Gary leaves room. 2:40. Elysium, Speaks.
16—T. Until the last night. 4:00. Theme.
17—D. Hamil leaves her. 5:00. Lamentoso (Pathetic), Borch.
18—T. Garry, Garry! 2:00. Love Song (Andantino), Flegler.
19—T. In the Adirondacks. 1:00. Scenes from Switzerland, Lansey.
20—T. While in the southland. 1:30. Laura, Pons.
21—T. Terrified by the force. 2:10. Le Timbre D'Argent (Andante), Saint-Saens.
22—T. At the northern end of the. 2:15. Dramatic Andantino, Berge.
23—T. At the end of a week. 2.00. Andante Pathetic, Schumann.
24—T. That night in New York. 1:45. Theme.
25—T. Dazed with suffering. 4:00. Pathetic Dramatic Romance, Reinecke.
26—T. The battle. 2:30. Nocture (Pathetic)—Kryzanowski.
27—D. Shiela enters sick room. 1:00. Theme.
28—T. After long weeks. 2:30. Reverie (Moderato), Schumann.
29—T. This has gone far enough. :30. Agitato, Andino.
30—T. The night. 2:20. Meditation (Lento), Drumm.
31—D. Louis puts out lights. 4:10. Gruesome Misterioso, Borch.
32—T. Later in the night. 2.30. Dramatic Tension (Seml-Agitato), Shepherd.
33—D. Malcolm at table. 2:45. Two Preludes (Lento), Chopin.
34—T. Then for dreary months. 1:45. Theme (to end).

"Prudence on Broadway."

Released by Triangle Film Corporation.

Prepared by M. Winkler.

Theme—Prudence (Entr'acte Novelette), Luz.
1—T. As sweet and innocent. 1:15. Ave Maria (Sacred Andante), A. Ascher.
2—T. Ease thy conscience. 1:35. (Continue pp.)
3—T. Father, Faith hath seen. 3:20. Pizzicato (Petite Ballet), Berge.
4—T. So the innocent lamb. 2.45. Theme.
5—T. As the moon peeks. 4:15. Norma (Waltz), Luz.
6—T. Know ye that henceforth. 3:10. Impish Elves, Borch.
7—T. Though demure, Prudence. 1:30. Thoughts (Andante Triste), Crespi.
8—T. Mrs. Allen Wentworth. 1:50. Theme.
9—T. At the gates of Broadway. :55. (Continue pp.)
10—T. Never in her most. 3:15. Valse Moderne (Moderato), Rosey.
11—T. Mrs. John Melbourne. 2:20. Theme.
12—S. Dancing. 2:10. Babillage (Intermezzo Allegretto), Castillo.
13—T. A garden of Eden. 2.00. Valse Divine (Valse Lento), Rosey.
14—T. Ample proof of a social success. :35. (Continue pp.)
15—T. At the beach. 2:15. Constance (Moderato Romance), Golden.
16—T. Go away somewhere. 4:05. Intermezzo (Moderato), Huerter.
17—T. Kitty Stairs, the principal. 2:45. Themc.
18—T. But one night. 4:05. Dolorosa, Tobani.
19—T. Twenty indiscretions. 4:20. Dramatic Reproach (Andante Expressivo), Berge.
20—S. On beach. 3:30. Pathetic Andante, Vely.
21—T. Ah, that's more like. 3:10. Birds and Butterflies (Intermezzo Grazioso), Vely.
22—T. That night. .20. (Continue pp.)
23—T. Then, if thou wilt not. 2:05. Mysterious Nights, Berg.
24—T. Good Lord, Prudence. 3:55. Theme.
25—T. I lost all the money. 3:45. Clematis (from Boutonniere Suite), Tonning.
26— 1:05. Theme (to end).

"A Little Brother of the Rich."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—Miracle of Love (Andantino), McKee.
1—At screening. 1:45. Boat Song (Allegretto), Harriett Ware.
2—D. Paul meets Sylvia's father. 1:30. Canzonetta (Allegretto), Hollander.
3—D. Paul and Sylvia alone. 1:30. When Love Is Young (Moderato), Hoschna.
4—T. November at Yale. 1:30. Yale Boola (Tempo dl Marcla) (college song).
5—T. Paul's room mate. 1.15. Oh, My! (fast one-step), Van Alstyne.
6—T. In New York. 1:45. Riverside Bells (Tempo di Valse), McKee.
7—T. At New Haven. 2:30. Baby Doll (Moderato), Friml.
8—D. Flash of ball room. 1:45. Tumble In (one-step), Friml.
9—T. According to tradition. 2:30. Home, Sweet Home (Tempo di Valse).
10—D. Paul and Sylvia at door. 1:30. Romance (Andante—first strain), Mildenberg.
11—T. A dawn tea. 2:30. Ragging the Waves (fox-trot), Rosey.
12—D. Insert—Letter. 1:30. When Love Is Young (Moderato), Hoschna.
13—T. Leamington. 1:30. Canzonetta (Allegretto), Nicode.
14—T. Next morning. 2:00. Piano Solo (Tempo di Valse).
15—D. Paul shows letter. 1:30. When Love Is Young, Hoschna.
16—T. Once more. 1:00. Charming (Tempo di Valse), Joyce.
17—T. As far as friends. 3:30. Romance (Moderato), Tschaikowsky.
18—T. A gentleman friend. 1:30. Caressing Butterfly (Moderato), Bartheim.
19—D. Sylvia and Leamington meet on street. 1:30. Theme.
20—T. Making the most. Galop (Allegro), Langey.
21—T. Deeply grateful. 2:00. Theme.
22—D. Paul 'phoning. 2:15. Canzonetta (Allegretto), Godard.
23—D. Husband enters room. 2:15. Intermezzo (Tension), Granados.
24—T. A year. 1.30. Vanity (Moderato), Jackson.
25—T. With easy grace. 1:45. Chianti (Moderato), Friml (fox-trot).
26—T. Sylvia Castle. 1:30. When Love Is Young, Hoschna.
27—D. Orgy. 2:45. Russian March, Olson.
28—T. In the eyes of Darbeyville. 2:00. When Love Is Young, Hoschna.
29—T. Sylvia's apartment. 1:45. Babillage (Allegro), Gillet.
30—D. Auto skids. 1:30. Agitato, Riesenfeld.
31—D. Sylvia close-up. 1:00. When Love Is Young, Hoschna (chorus pp).
22—T. Wireless for Mr. Neeland. 3:30. La Forza del Destino (Drama-
33—D. Theatre entrance. 3.00. When Love Is Young, Hoschna.
34—T. So you've waited. 2:15. Woodland Whispers (Moderato), Von Blon.
35—T. After all I have not falled you. 1:45. Tarentella, Bohm.
36—T. Take off your war paint. 1:30. Theme (to end).

"The Dark Star."

Released by Famous Players-Lasky.

Arranged by George W. Beynon.

Theme—The Dark Star (ballad).
1—At screening. 2:00. The Yellow Dragon (Chinese dramatic).
2—T. At the close of. 1:30. Persian March, Langey .
3—T. Baby Rue Carew. 2:00. Arabian Nights (Andante), Mildenberg.
4—T. Left an invalid. 2:00. Theme.
5—T. The low ebb of Carew's. 3:00. Pleading (Andante), Wood.
6—T. Nearly everyone. 2.00. Pastel Minuet (Pastorale), Paradis.
7—D. Rue enters father's library. 2:15. Prelude (semi-agitato), Jarnefelt.
8—T. Left alone. 2:30. Theme.
9—T. Jim Neeland's studio in New York. 1:30. Pulcinella (Allegretto), Aletter.
10—T. Persuaded at last. 1:45. Come Along to Toyland (one-step), Berlin.
11—D. Dance stops. 1:30. Theme.
12—D. Dance starts again. 1:45. The Music of the Wedding Chimes, Wendling.
13—D. Girl enters. 1:00. Agitato No. 1, Langey.
14—T. At Neeland's studio. 2:45. Lips and Eyes (Allegretto), Lange.
15—T. So Rue became. 1.15. Serenade (Andantino), Jeffery.
16—T. Meanwhile "Murphy." 1:30. Twilight (Andante), Cosek.
17—D. Rue at piano. 1:30. The Crafty Spy, Levy.
18—T. While Brookhollow slept. 2:30. Misterioso, Minot.
19—T. In front of Neeland's. 2:30. Three songs from Elilland (Dramatic), Fielitz.
20—T. Throughout the voyage. 2:30. Dramatic Tension, Andino.
21—T. In spite of all she had been. 4:30. Prelude (Dramatic), Rachmaninoff.
22—T. Wireless for Mr. Neeland. 3:30. LaForza del Destino (Dramatic), Verdi.
23—T. Captain West wishes to see. 1:45. Cavatina (Moderato), Bohm.
24—T. With land in sight. 2:45. Allegro Agitato, Andino.
25—T. In ten minutes. 4:30. Unfinished Symphony (Allegro Agitato), Schubert.
26—T. But even in Paris. 2:30. Faust Prelude (Lento), Gounod.
27—T. That night in the cafe. 1:30. Danse des Pierrettes (Allegretto), Missa.
28—T. At that moment. 4:30. Ruy Blas Overtures (Lento), Mendelssohn.
29—T. The fortification plans are. 4:15. Il Guarany (Allegro), Gomez.
30—T. Will Mademoiselle. 2:00. Theme (to end).

"The Man Beneath."

Released by Robertson-Cole Through Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

Theme—Hindoo Song (Characteristic Moderato), Bemberg.
1—At opening. 3:00. Scotch Melodies, "The Campbells Are Coming" and "Comin' Thro' the Rye."
2—T. Oh, I know why you always defend. 1:15. Blue Bells of Scotland.
3—T. Ashutor from the Far East. 4:00. Theme.
4—T. Rare hours of companionship. 1:15. Blue Bells of Scotland.
5—T. Upon the eve of departure. 1:00. Vision (slow waltz—cut introduction).
6—D. Close-up Hayakawa and Kate on beach. 4:30. Theme.
7—D. Man speaking at meeting. 2:45. A Song of India—Rimsky-Korsakoff.
8—T. Sunshine. 1:30. Open Thy Blue Eyes, Massenet.
9—D. Ashutor in room. 4:15. Theme.

10—T. The aftermath of a youthful folly. 1:30. Prelude Op. 28, No. 6 (Lento Assai—Dramatico), Chopin.
11—D. After fadeout—old man and Hayakawa. 1:15. Dramatic Reproach, Berge.
12—T. Haunted with fear by every shadow. 2:15. An Indian Legend, Baron.
13—T. The constant companionship of Ashutor. 1:15. Sinister Theme, Vely.
14—T. A night of terror. 4:30. (Cue for gong.) Inflamatus "Stabat Mater" (Andante Molto Agitato—Dramatic), Rossini.
15—T. In Scotland—those who waited. 1:45. Blue Bells of Scotland.
16—T. Booked at the last moment. 2:45. Chant Du Voyageur (6/8 Andante Grazioso), Paderewski.
17—T. The mystery of the East. 3:00. Eastern Romance (Moderato), Rimsky-Korsakoff.
18—T. The last sad rites. :30. Tympany only.
19—D. After fadeout—Kate and Mary in room. Bonnie Sweet Bessie (old Scotch melody).
20—T. Nearing the port of Suez. 1:45. Dialogue (Moderato), Meyer-Helmund.
21—T. The critical moment. 1:45. Misterioso No. 3, Minot.
22—D. After fadeout—Mary in closeup. Blue Bells of Scotland.
23—D. Hayakawa in hotel lobby. 1:15. The Slimy Viper (Allegro Moderato Misterioso), Borch.
24—D. Closeup of Hayakawa in room—looks at photo. :30. Theme pp.
25—T. The truth of Jimmie's flight. 2:45. Scotch Lullaby (Andantino-Triste), Von Kunitz.
26—D. Spies at window. 1:15. Sinister Theme, Vely.
27—D. After fadeout—hotel lobby. 2:15. Crafty Spy, Borch.
28—D. Bassett and Mary. :30. Waltz (short).
29—D. Hayakawa and spy. 1:45. Intermezzo "Jorsalfar" (Andante Misterioso Dramatico), Grieg.
30—D. Struggle of spies. 1:15. Same—Allegro Agitato Movement.
31—T. The law will say it was murder. 1:00. Prelude "Carmen."
32—D. After fadeout—exterior scene. 2:00. Theme (to end).

"The Uplifters."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Birds and Butterflies (Capricioso Allegretto), Vely.
1—D. At screening. 1:45. Theme.
2—T. The stenographer who harkened. 2:00. In the Glade, Gruenwald.
3—T. The button moulders. 2:00. A La Mode (one-step), Rosey.
4—T. Bull-shevism prompted. 2:15. Gruesome Misterioso No. 31, Borch.
5—T. Oh, we had the loveliest. 3:00. Theme.
6—T. Kidding, maybe you'd. 4:00. Vivien, Ramsdell.
7—T. And yet comrade Harriett. 3:15. Bees (Allegretto), Jones.
8—T. Across the border of lofty ideas. (Watch for parrot.) Theme.
9—T. At the end of her first day. 4:00. Norma (waltz), Luz.
10—T. The next morning the 50-50. 2:30. Theme.
11—T. Comrade Larry had been applying. 2:15. Tete-a-Tete, DeKoven.
12—T. I wouldn't wait that long. 1:30. Theme.
13—T. She was gradually learning. 3:45. (Watch for parrot.) Cupid and Butterfly (Intermezzo Grazioso), D'Albret.
14—T. How much money have you got (telephone bell). 3:30. Dream Faces (Moderato Reverie), Hollowell.
15—T. Waiting the civilization of her (electric bell). 2:30. Dramatic Tension, Levy.
16—D. When Larry leaves (telephone bell). 1:45. Adagio Cantabile (Excerpts from Beethoven's Sonata Pathetique), Berge.
17—T. Initiating the new convert. 2:30. Hunkatin (one-step), Levy.
18—T. That red ink makes me. 1:00. Flirtation (Allegretto), Cross.
19—T. What are you doing here? 2:15. Rondo (Excerpts from Beethoven's Sonata Pathetique), Berge.
20—T. Oh, Sauljie, how did you. Theme (to end).

"The Spark Divine."

Released by Vitagraph Company.
Prepared by S. M. Berg.

Theme—May Dreams (Moderato Romance), Borch.
1—D. At screening. 2:15. Theme.
2—T. The new rich friends of. 2:00. Frills and Furbelows, Crespi.
3—T. With the change in the society. 1:45. Theme.
4—T. Then the changing seasons. 2:45. The Blushing Rose, Johnson.
5—T. And the child Marcia has become. 1:30. Theme.
6—T. Home, home is where the heart. (Piano, according to action.) To a Star (Moderato Romance), Leonard.
7—T. Way in the west lives. 2:45. Young April (Moderato), Cobb.
8—T. The Ardale ornament. 3:45. Valse Moderne (Valse Lento), Rosey.
9—T. You're an iron man. 3:45. Serenade Romantique, Borch.
10—T. The circus is in full. 2:00. In a Shady Nook, Hildreth.
11—D. When Robert meets Marcia. 2:00. Theme.
12—T. I have decided to stay and. 4:30. Piano only, according to action.) Barcarolle, Buse.
13—T. You spoke to me of love. 2:45. Theme.
14—T. And before the next darkness of. 4:00. Rose Leaves Ashleigh.
15—T. Later Marcia has fulfilled. 3:00. Theme.
16—T. Busy with each growing. 4:15. Bleeding Hearts, Lefy.
17—D. When scene fades to nurse girl. 1:15. Misterioso Dramatico No. 22, Borch.
18—D. When maid raises window shade. :45. Vivo Finale (from Symphonette Suite), Berge.
19—T. And now to Marcia. 1:45. Andante Pathetique, Berge.
20—T. No attempt is too (automobile effects). 1:00. Mysterious Nights, Berg.
21—D. When Marcia enters auto (auto effects). 3:30. Rondo (Excerpts from Beethoven's Sonata Pathetique), Berge.
22—T. Wherever children are. :45. Birds and Butterflies, Vely.
23—D. When Roberts enters. 1:15. Direct cue; church bells chiming peace on earth, good will toward men (Christmas Hymn).
24—T. Hail Santa Claus. Theme (to end).

"The Painted World."

Released by Vitagraph Company.
Prepared by S. M. Berg.

Theme—Camelia (from Boutonniere Suite) (Moderato Andante), Tonning.
1—At screening. 2:30. Theme.
2—T. Dante Murree. 1:30. Flirty Flirts (Intermezzo Rubato), Levy.
3—D. When curtain rises. 1:00. Popular One-Step.
4—D. When girls leave stage. 1:30. Popular Fox-Trot.
5—D. When curtain falls. 1:30. Theme.
6—T. Time merilly dances the seasons. 1:15. Mysterious Nights, Berg.
7—T. The mother conscience is. 3:15. Dramatic Reproach, Berge.
8—D. As auto scene fades. :30. Tympany roll segue to "Mysterious Nights."
9—T. The daughter of a wealthy widow. 3:30. Theme.
10—T. An unexpected guest. 2:30. Heavy Mysterioso, Levy.
11—T. And what's more. 2:00. Gruesome Misterioso No. 31, Borch.
12—T. When Yvette next sees. 1:30. Mysterious Nights, Berg.
13—D. When dancing girl fades. 1:30. Theme.
14—T. And Yvette I hope. 3:00. Birds and Butterflies, Vely.
15—T. It always takes two. 2:30. Theme.
16—D. When Yvette reads book. 2:45. Grave—Allegro Molto (Excerpts, Beethoven Sonata Pathetique), Berge.
17—D. When scene fades to Father Time. :15. Mysterious Nights, Berg.
18—T. Across the threshold. 3:00. Serenade Romantique, Borch.
19—D. When Murree enters house. 2:30. Dramatic Tension No. 9, Andino.
20—T. The gate of the painted world. :30. Popular One-Step.
21—D. When curtain rises on artist. 2:00. Lento Allegro (from Symphonette Suite), Berge.
22—T. The gate of the painted world. Dramatic Tension, Levy.
23—D. When scene fades to Rex. 1:15. Theme.
24—T. After the show. 2:30. Agitato No. 37, Andino.
25—T. I dare not ask forgiveness. 4:00. Dramatic Tension No. 36, Andino.
26—T. Thus Yvette was saved. :30. Popular One-Step.
27—T. And then. Theme (to end).

"A Girl at Bay."

Released by Vitagraph Company.
Prepared by S. M. Berg.

Theme—Dramatic Reproach (Andante Expressivo), Berge.
1—At screening. 1:45. Sinister Theme, Vely.
2—T. Bruce Craigin, the younger. 2:45. Serenade Romantique (Andantino Con Moto), Borch.
3—T. Professor Frank Galt. 2:15. Dramatic Tension, Levy.
4—T. Your secretary was ill. 2:30. Theme.
5—T. Call Professor Galt. 3:00. Memories (Andante Cantabile), Crespi.
6—T. Don't insinuate that this. 4:00. Andante Cantabile, Schumann.
7—D. When stenographer leaves. 2:45. Theme.
8—T. Through patient days professor (telephone bell). 4:00. Silent Sorrows (Andante Pathetique), Borch.
9—T. Mary, Mary, you are. 2:15. Theme.
10—T. Terror gives the lie to every. 3:45. Dramatic Narrative, Pement.
11—T. Panic has at last broken (train and automobile effects). 3:00. Intermezzo (Subdued Agitato), Arensky.
12—T. While Bruce Craigin. 2:45. Half-Reel Hurry, Levy.
13—T. I am a doctor. 1:15. Dramatic Suspense, Winkler.
14—T. Mary Allen awakes. 3:00. Sorrow Theme, Roberts.
15—T. Miss Allen, Bruce loves you. 3:45. Theme.
16—T. Maybe Mrs. Craigin (water fall effects). 4.15. Love Sone (Andantino Affectuoso), Langgaard.
17—T. Bruce Craigin's memory. 4:00. Tendresse, Pente.
18—T. He came, but he. 2:30. Gruesome Misterioso, Borch.
19—T. My wife died by her own. 2:15. Tragic Theme, Vely.
20—T. I told you this young. 1:15. Theme (to end).

"Mary Moves In."

Released by Christie Film Company.
Prepared by Filmusic Studios.

1—At screening. 2:31. Iris (Allegretto), Reynard.
2—T. And now— 1:03. Kisses (waltz), Zamecnik.
3—D. When they stop dancing. 2:28. Babillage (Allegretto), Castillo.
4—T. Judge Craceson. :30. Cavatine (Moderato), Bohm.
5—T. Quick, Watson. 1:01. Wedding March in rag-time or, "You're Still an Old Sweetheart of Mine" (one-step).
6—D. Flash to judge in chair. 1:22. Dramatic Andante No. 32 (Berg Series).
7—T. So, Mary rented. 1:34. I'm Forever Blowing Bubbles (Moderato) (chorus only), Kellette and Kenbrovin.
8—T. But father went. 3:13. Perpetual Motion (Allegretto), Borch (start p and increase to action).
9—D. Moving men find door locked. 1:34. Misterioso No. 3 (Berg Series) (watch falls).
10—T. I'll run down. 1:18. A Dutch Windmill, Zamecnik.
11—T. Can you tell. 3:22. Perpetual Motion, Borch.
12—D. Judge coming to call. 3:19. Dramatic Tension No. 44, Berg Series.
13—T. Our neighbor. 1:14. Allegro Agitato No. 8 (Berg Series) (follow action—watch falls).
14—D. Judge begins to laugh. :54. I'm Forever Blowing Bubbles (Moderato) (chorus only), Kellette and Kenbrovin.
15—T. When the orchestra. :33. Turkey in the Straw, or "Howdy," by "Ted" and "Josh" (one-step).

Live News from Everywhere

LAURIE STARTS CHILDREN'S SATURDAYS

The Manager of Ottawa's Strand Takes Advantage of Law Admitting Unescorted Minors on That Day

IN SPITE of a local street car strike, Manager Archie Laurie, of the Strand Theatre, Ottawa, Ontario, opened a series of Saturday morning performances for children on July, with the presentation of "The Babes in the Woods," a Fox release. Laurie used special advertising space in the two local dailies, distributed 5,000 invitation cards throughout the residential districts, used 300 window cards in store windows, and had two small children in costume parade the main streets on ponies for two days previous to the date of the special show. Rain fell on the morning of the performance, but the attendance was quite heavy. Laurie charged a general admission of 10c., which included the war tax of one cent. In holding this series of children's entertainments, Laurie is taking advantage of the new Ontario law, which permits the admission of children without adult guardians at Saturday or holiday matinees.

Kaufman Is General Manager.

Important changes are being made in the personnel of the Exhibitors' Distributing Corporation of Toronto, following the acquisition by this company of the Canadian rights to releases controlled by the Robertson-Cole interests and the taking over of the Exhibitors Mutual exchanges at Toronto, Montreal and St. John.

Announcement is made that Harry Kaufman, formerly manager of the Regal exchange at Calgary, Alberta, has been appointed general manager of the Exhibitors' Distributing Corporation for all Canada and his headquarters will be at Toronto.

Charlie Stephenson, of Toronto, formerly general manager of the Exhibitors' Distributing Corporation, has moved to Winnipeg to become general manager for western Canada. Considerable development along organization lines will be necessary in western Canada as the Mutual company had closed its western Canadian exchanges some time ago. These were in operation at Winnipeg, Calgary and Vancouver.

Mr. Stephenson established Superfeatures, Limited, which was later acquired by the Exhibitors' Distributing Corporation.

Will Not Take Operators Back.

Following a brief strike of the moving picture projection machine operators at Winnipeg, Manitoba, the local exhibitors secured the services of a number of returned soldiers to replace the former operators. When the old operators returned to the theatres to resume operations, many of them were told that they were no longer required. Four of the principal theatres, the Province, Lyceum, Dominion and National, did not take back a single man. At the Bijou, Strand and Colonial theatres, one former operator was taken back into the employ of the theatre, while the strikers returned to work at the Starland, Rex, Monarch, Majestic and Gaiety theatres.

Will Abolish Tax Tickets.

A new system of collecting the theatre "charity tax," formerly known as the war tax, is planned for Montreal, Quebec. The plan of having separate tickets for the municipal tax is to be abolished and the tax price is to be stamped or printed on regular admission tickets. The latter will be sold to the theatres by the city, according to an announcement by E. R. Decary, the local assessor. The new plan will be put into effect September 1.

Local exhibitors will be glad to see the extra tax ticket abolished, as the use of two tickets has always been a matter of inconvenience and delay.

Two Managers Resign.

George Case, who has been manager of the Bijou Theatre, Winnipeg, Manitoba, for a number of years, has resigned to engage in business in Fort William, Ontario. Another change in Winnipeg theatre circles has been the resignation of Al. Schuberg from the management of the Gaiety Theatre. Schuberg has returned to Vancouver. The Gaiety was one of the three Winnipeg theatres formerly owned by J. A. Schuberg, brother of Al Schuberg, and which have passed to Jule and J. J. Allen.

Will Rush Winnipeg Theatre.

The first building permit taken out in Winnipeg, Manitoba, after the termination of the general strike, which lasted for more than six weeks, was that for the new Allen Theatre, on Donald street. The permit was issued to Herbert Gage, of Regina, who will supervise the construction of the new house. Immediately after securing the permit, fifty men were put to work and the building operations will be rushed. It is hoped to have the structure completed before winter sets in.

Theatres Lose Through Strike.

A trolley strike which started in Ottawa on July 1 has affected the attendance at a number of Ottawa, Ontario, theatres. It was estimated by The Ottawa Journal that the dozen local theatres were losing $1,000 per day, on the whole, because of the transportation tie-up.

St. Denis Closes for Summer.

The St. Denis Theatre, one of the largest moving picture theatres of Montreal, has been closed for the season. This house, which is controlled by Regal film interests, will re-open September 1 with a new policy.

Wallace Reid Very Often Wishes He Were a Hardware Burglar or a Second-Story Man in "The Love Burglar."
The chaps who write to Beatrice Fairfax would get some excellent pointers in this coming Paramount.

Bebe Daniels.
Who has signed to appear in Cecil B. DeMille Productions for Artcraft.

Pittsburgh News Letter

World Film Is Building.

THE World Film Corporation is erecting a five-story building at 1014-1016 Forbes street, Pittsburgh.

The World is now located temporarily on the third floor of the Seltzer Building, 1201 Liberty avenue.

The World Building will be five stories high, and the company may likely have some space to rent. The first floor of the building will be occupied by the Pittsburgh United Theatre Equipment Corporation, which firm is now occupying temporary quarters at 1003 Forbes street, in the new film section.

Two Film Outings.

There were two outings of those identified with the film business in Pittsburgh, Sunday, June 29. The Operators' Union held an outing at Coal Grove, out on the Harmony line, which was attended by over one hundred operators and their friends. Dancing, a ball game, and other diversions were enjoyed during the day, and good eats and drinks added to the enjoyment.

The other outing was managed by some employes of the Standard Film Exchange. There were also about a hundred at this affair. It was held at Rustic Park, on the Harmony line, and was featured by a ball game between a nine picked among the film folks, and a nine from Beaver Falls. The film boys won by a score of 24 to 1, they say. Furrer started to pitch, but lasted only two innings. In that time he sustained two stoved fingers and a badly bruised ankle—the boys said that he thought he was playing football.

Universal Will Have Great Projection Room.

When the smoke of the (moving) battle is cleared away, exhibitors will see some projection room at the Pittsburgh Universal exchange. Two Power's 6B machines, comfortable chairs, and even a piano to preserve the atmosphere of the picture while being projected will put the Universal's projection room in a class by itself.

Paramount Men Visit Stuve.

Five of the Pittsburgh Paramount boys spent an enjoyable afternoon at the home of Salesman E. M. Stuve, Sunday, June 22. Those present were: T. P. McLaughlin, salesman; F. C. Bonistall, Manager; H. H. Buxbaum, district manager; R. Patterson, auditor; and Paul L. Morgan, publicity manager.

D. F. O'Connor, formerly of the Fox office at Boston, is now assistant manager of the Pittsburgh Fox office.

Robert Spang and John Rainey, both Pittsburgh operators, are back from service in France.

Ferris, operator at the Idle Hour theatre, Pittsburgh, is back on the job again, having recovered from injuries sustained in an auto accident.

Harry Grelle, manager of the Supreme exchange, Pittsburgh, who has been confined to the West Penn Hospital the past two weeks, is improving nicely.

Tom Hollis, of the Hollis, Smith, Morton Company, is as proud as a peacock these days. He is now a granddaddy, a daughter having arrived at the home of his daughter and son-in-law, Mrs. and Mr. Newton Williams.

THE WICHITA FORUM GOES TO PICTURES

Big House Was Formally Re-opened July Third and Former Name Changed to the Palace Garden

THE Forum, Wichita, Kansas, has been transformed into a moving picture theatre. It is now known as the Palace Garden. While it is called a moving picture theatre, and moving pictures are the chief attraction, there are subsidiary features. One of these is the fact that visitors may occupy seats at tables, and buy food or soft drinks. The large area of the building has given opportunity for unusually attractive decorative features, included in which are a fountain, and many palms. There are 2,000 seats in the theatre part of the Forum, and several hundred seats at tables from which the picture is visible. The theatre was formally opened as a moving picture theatre July 3, with Lusius Aides as manager. Admission charges are 5 and 10 cents, tax included.

Changes in Memphis.

A deal for the sale of the Majestic Amusement Company's holdings at Memphis, Tennessee, including five movie houses and a lease on the Lyric Theatre, to the Memphis Enterprise Company has been completed. The Majestic and Empire theatres will be operated as motion picture houses.

Royal Open.

W. E. McNeeley, of the Electric Theatre at De Soto, Kansas, has built and equipped a new theatre at Bonner Springs, Kansas. It was opened on June 27 and is known as the Royal Theatre.

Storey Has Moved.

J. E. Storey, branch manager for the Pathe at Kansas City, has installed this exchange in its new quarters in the Ozark building.

Short News Items.

The opera house at Wilson, Kansas, will be operated by Sherman Wiggins as a moving picture show.

The new Broadway Theatre at Cisco, Texas, is assuming shape. It is being built especially for pictures and will be tenanted by W. W. Williams, the proprietors of the City Hall Theatre.

J. W. Ross, of Burkburnett has become owner of the Queen Theatre at Frederick, Oklahoma. The former owner was J. E. Thrust.

The Air Dome Theatre opened for the summer at Clay Center, Kansas.

The Grand Central Theatre, at Austin, Texas, has been improved and is now fireproof and up-to-date.

Mr. Currier, manager of the Lyric Theatre, at Bartlesville, Oklahoma, is planning to install a new $6,000 pipe organ in the near future.

The new Murray Theatre at Ponca City, Oklahoma, is soon to be opened for business, under the management of J. C. Murray.

The Lincoln Theatre, Houston, Texas, operated exclusively by negro help and the leading negro theatre of that city, has been leased for a period of five years by O. P. DeWalt, a negro theatre manager.

Warren Welsh, of Bethany, Missouri, has leased the Alpha Air Dome and opened for business July 1.

W. A. Gibson has bought the furniture, fixtures and contracts of the Ideal Theatre, at Conway, Arkansas, and assumed the management. Howard Terry was the former proprietor.

Work has been started on a store building and motion picture theatre for Mann and Mison, at Marianna, Ark.

July 1 Means Nothing in the Young Life of Margarita Fisher.
This is "The Tiger Lily," her next American, and Margarita believes flowers should be given all the refreshment possible.

MINNEAPOLIS IS TO HAVE A BIG HOUSE

Four Hundred Thousand Will Be Expended Upon the Combined Picture Theatre and Roof Garden

MINNEAPOLIS is to have a $400,000 building which will combine a motion picture theatre with a roof garden. Ground for the building will be broken this week at Nicollet avenue and Fourteenth street.

The structure, which will be known as the Winter Garden, will be designed for use twelve months in the year, the sky serving as a canopy for the roof garden in the summer, and a glass enclosure protecting it in winter. It will be devoted to cabaret performances and dancing, with tables for refreshments, and a dance floor 65 by 130 feet.

Plans have been made by Kees & Colburn, architects, and I. H. Ruben, of the Twin City Amusement Trust Estate, Finkelstein and Ruben, managers, have announced acceptance of the plans.

The building is to be 100 by 170 feet and will be about four stories high. It is planned to have it ready for business about Dec. 15.

The motion picture theatre is to have a seating capacity of 1,800. It will have an immense pipe organ as well as an orchestra, and special attention is being given to ventilation and acoustics.

It will mark extension of the amusement district far out beyond Grant street, into the residence section of the city.

Pictures Used to Settle Farm Lands.

Motion pictures of farming operations in northern Minnesota are being taken by the Soo railroad for the purpose of interesting in the cheaper undeveloped lands of the North Star state farmers of the Middle West who are selling their farms at high prices.

The idea of presenting the possibilities of northern Minnesota to prospective settlers from other districts by means of moving pictures was evolved several months ago by Joseph Chapman, vice-president of the Northwestern National Bank of Minneapolis.

A large number of actual farm operations have been filmed, including land clearing by latest modern machinery methods, and some of these films are now being shown.

Million Dollar Theatre Chain.

The United Theatres Company, a Minneapolis concern, capitalized at $1,000,000, has begun work preliminary to the organization of a circuit of theatres that will control at least fifteen houses by January 1, 1919, according to announcement by Frank Nemec, president of the company.

H. O. Johnson, secretary of the United Theatres Company, has gone to New York to complete negotiations with eastern interests for the opening of the circuit. Some new houses will be built and other good theatres already operating will be purchased.

Perkins Joins Supreme.

Earl Perkins, who returned to Minneapolis recently from service overseas, has joined the sales force of the Supreme system, Inc., of Minneapolis. He is touring North Dakota.

Baltimore News Letter

Outing Was a Success.

THE get-together outing which was held by the exhibitors of Baltimore under the auspices of the Exhibitors' League of Maryland, at Miller's Shore near Riverview on Tuesday, June 24, was a success. State's Attorney Harry W. Nice was an honored guest, but declined to talk politics on the occasion. The affair was in charge of a committee including Frank A. Hornig, chairman; Louis A. DeHoff and Frank H. Durkee. There was a short business meeting before the gaieties began, which was presided over by Louis Schlichter, president of the League.

Theatres Aid Rebuilding Fund.

Nearly $5,000 was added toward the $500,000 needed to rebuild the St. Mary's Industrial School, recently destroyed by fire, as the results of benefits held in sixteen moving picture theatres on Sunday night, June 22. The committee of exhibitors in charge were: Walter D. Pacey, chairman; Bernard Depkin, Jr., and Louis Schlichter. This committee worked in cooperation with John H. Mooney, chairman of the advisory committee of the campaign. The benefits were held at the following theatres: New, Parkway, Walbrook, Eureka, Hampden, Wilson, Crystal, Broadway, Community, in Hamilton; Red Wing, Cluster, McHenry, Lord Baltimore, Schanzes, Lord Calvert and Goodtime. Special programs of pictures and music were furnished at all of the playhouses.

Another benefit performance for the same cause was held at the New Pickwick Theatre, 115 North Howard street, on Sunday night, June 29, through the courtesy of G. Horton Gaffney, the manager, and close to $600 was raised toward the fund.

On Sunday night, July 13, two more benefit shows will be held. One at Loew's Hippodrome Theatre, through the courtesy of George A. McDermitt, manager, and the other at the Grand Theatre, Highland town, through the courtesy of C. B. Councilman, the manager. The Hippodrome benefit was planned for July 6, but on account of the intense heat it was postponed.

Will Improve Bunny Theatre.

While the Bunny Theatre, 1225 Columbia avenue, which is under the management of H. J. Klein, is closed for the summer months, improvements will be made. The interior and exterior will be repainted and redecorated and the lighting arrangement is to be changed and the indirect system used.

Entertain Prisoners.

Besides other features on the entertainment program, which was given on July 4, to entertain the women prisoners at the City Jail of Baltimore, Pearce and Scheck, operating the Grand, Leader and Lord Baltimore theatres, furnished several reels of moving pictures which were shown.

"Miles of Smiles" Will Be Preserved.

The moving pictures which were taken under the auspices of the Baltimore Sun of the relatives and friends of the men in the 313th and 115th Regiments, and which was entitled "Miles of Smiles," and taken to France to be shown to the men then fighting in the trenches, has been presented to the Maryland Historical Society by the Sun.

Centreville Entertains Returned Soldiers

One of the big features of the welcome home celebration which was given to the 500 soldiers, sailors and marines that have returned to their native heath around Centreville, Maryland, was the banquet which was served to the men in the assembly hall of the Opera House at Centreville, which is under the management of J. E. Cahill.

Permit for New Theatre Granted.

A permit for the erection of a new moving picture theatre has been granted Benjamin Sachs, by the Building Inspector's office of Baltimore. The theatre is to be one story, of brick and will measure 32 by 154 feet. It will cost in the neighborhood of $12,000 and will be called the Photo-Play Theatre, and will be located at 2115-2117 Pennsylvania avenue. The architect is George S. Childs.

Moving Pictures at Celebration.

Moving pictures were a feature of the program of the celebration held at the base of Washington Monument, Baltimore, on the night of July 4.

Several Maryland Tax Rates.

The county commissioners have fixed the tax rate for Frederick County for 1919 at $1.26, which is an advance of 1 cent over the 1918 rate.

The tax rate for Queen Anne's County has been fixed by the county commissioners at $1.23 for 1919, which is an increase of 5 cents on the 1918 rate.

The tax rate for Somerset County has been fixed for 1919 by the county commis-

"Trying to Get Along" Looks as If It Might House a Few Difficulties.
Charlie Murray, Harriet Hammond and Kolla Pasha do their best to surmount the piratical barriers in this Paramount-Mack Sennett.

sioners at $1.30, which is an increase over the 1918 rate by 20 cents.

Out-of-Town Notes.

Plans have been drawn up by Architect Frederick Elliott, of Columbus, Ohio, for a moving picture theatre, which will be erected by the Smoot Advertising Agency at Parkersburg, West Virginia. The approximate cost will be $100,000 and R. L. Brown has been given the contract for the construction, which is to be on a percentage basis.

A large theatre which will cost in the neighborhood of $100,000 will be built by the Twin City Amusement Corporation in Norfolk, Va., in the near future.

The Liberty Theatre, Cumberland, Md., which has been managed by Charles Fisher for some time, has now been sold to Tony Corossiter, who runs the Washington Hotel in that city. The purchase price is said to have been $100,000. Mr. Corossiter will improve the house and operate it as a moving picture theatre.

Thomas Burke, manager of the Empire Theatre, Cumberland, says that he will change his booking policy in the fall and run large pictures.

Personals of Baltimore.

W. F. Ballinger, who before being discharged from the army, was in the Sanitary Department stationed at Camp Meade, has returned to Baltimore as the representative for the Independent Sales Corporation in the Monumental City, Maryland and Virginia.

Julius Goodman, manager of the Ideal Theatre and Airdome in Hampden, says that since he opened his airdome about three weeks ago, business has been very poor, due to the daylight saving which is now in effect.

Guy L. Wonders, manager of the Wilson Theatre, and Past Exalted Ruler of the Baltimore Lodge of Elks, left Baltimore on Monday, July 7, to attend the fifty-fourth Grand Lodge Convention of the Benevolent Protective Order of Elks, which was held in Atlantic City from Monday to Friday.

Detroit News Letter

Kingsley Will Manage Real Art.

J. S. WOODY, general exchange manager for the Realart Film Company, was a recent Detroit visitor and announced the appointment of C. G. Kingsley as local branch manager. Mr. Kingsley comes from the Select office in Cincinnati, where he has been connected for over a year. He has leased quarters in the new film building.

Quimby Will Build in Detroit.

Clyde Quimby, who operates the Strand and Jefferson theatres in Fort Wayne, Indiana, has leased property at 2053-5-7 Grand River avenue, and will erect thereon a motion picture house to seat 2,500 people. Work will start about the middle of July and the house, which will be named the Riviera, should be completed sometime in November.

New Policy for Deluxe.

A. J. Moeller, manager of the Deluxe Theatre, Detroit, says that house will have a new policy Sept. 1st. It will go to two changes weekly and the big specials will be shown a full week. Prices will be increased to 25 cents, and the orchestra will be enlarged to 20 pieces. Furthermore, he will have a special stage setting for each production, special lobby display and special advertising and publicity.

Personal Notes.

Charles Seaman, general manager of the Consolidated Theatres, Grand Rapids, is still confined to his bed.

L. E. Davis, who recently returned from France, has resigned with Pathe to take a much needed rest.

TWO TERRE HAUTE HOUSES CONSOLIDATE

American and Orpheum Theatres Will Hereafter Be Operated by the American Theatre Company

THE American and Orphcum Theatres, at Terre Haute, the formed owned by Shannon Katzenbach, and the Orpheum by Messrs. Fox and Keating, were consolidated July, and hereafter will be operated by the American Theatre Company. The offices of the new concern are to be located on the second floor of the American.

The first move to be made by the new corporation will be to tear down and rebuild the Orpheum Theatre, enlarging the seating capacity to 800.

Messrs. Fox and Keating recently acquired a renewal of their lease upon the site of the Orpheum for a period of thirty years and they are now free to go ahead with improvements long contemplated.

The theatre will be closed about the middle of July for the reconstruction process, and it is the hope of the management to have the work completed early in September.

Mayor Opens New Theatre.

Charles W. Burkart, mayor of Seymour, formally opened the new Princess Theatre, recently constructed there for the Columbian Amusement Company, of Frankfort, Indiana, on Friday afternoon, June 27.

The theatre is one of the most attractive and up-to-date motion picture theatres in southern Indiana.

Kokomo's Victory Under Way.

Ground has been broken for a new Victory motion picture theatre at the southeast corner of Main and Taylor streets, Kokomo, for A. V. Conradt, of that place. The new house will be ready for occupancy by October 1. The theatre has been leased by the Meridian Amusement Company, of Ft. Wayne, which operates a string of moving picture theatres in the northern section of the state.

Waiting for University to Open.

The Hornbeck Amusement Company, owners of the Lyric, Orpheum and Strand, at Lafayette, has closed the latter until Purdue University re-opens in the fall. The present equipment of the Strand, including the big pipe organ, projecting machines and scenery are being packed for shipment to Kendallville, where the Hornbeck company is to open a new house. During the time the Strand is closed, the interior will be remodeled.

Vought Buys Another House.

Benjamin J. Vought, owner of the Lyceum Theatre, at Columbia City, Indiana, has returned home from a two-week's trip throughout Ohio and Michigan. While away he bought a motion picture theatre at Rockford, Ohio, and will operate it in connection with the Lyceum. Several improvements will be made in the theatre.

Cincinnati News Letter

Business Was Fair.

BUSINESS in the local moving picture houses during the past week has been fair, but a little below the average of the previous weeks, mainly owing to the extremely hot weather prevailing, but partly to the strong counter attractions, such as races, baseball, and parks, which permit the patrons to stay out of doors and get the benefit of any chance breeze that is going. However, the attractions at most of the houses were such as to demand a fair amount of patronage, and business at the evening performances was very good.

Permit Was Denied.

The application of John J. and Frank Huss for permission to erect a moving picture house on property at 306-308 West Fifth street, having a frontage of only twenty-two feet, was denied by the building commissioner, as there is a provision in existing laws against such buildings on less than thirty feet frontage. Council then passed an ordinance granting permission for the proposed theatre, but Mayor Galvin has vetoed the ordinance, because, he said, it made a special exception of existing laws in favor of one particular interest, and he was opposed to changing the provision that fixes a minimum width of thirty feet for moving picture houses.

Womanly Beauty in Contrast with Bleak Desolation in "Human Desire."
Anita Stewart pauses on her weary road in this Louis B. Mayer production, the next for First National.

DALLAS KIDDIES SEE FREE PICTURES

E. H. Hulsey and the Mothers' Council Combine Their Efforts to Entertain the Little Ones

THAT the little tots in the cotton mills district and in the poorer parts of Dallas shall have their treat at the movies, not for just one performance, but for a whole season—is the determination of E. H. Hulsey, who is co-operating with the Dallas Mothers Council in this respect.

Commencing the last Friday in June, a special free matinee for children was given each Friday morning at the Old Mill Theatre. The Mothers Council see that the play house is packed with youngsters who, except for the innovation, would never see a moving picture show.

The Mothers Council, on Thursdays, arranges that at every play park and social center in Dallas that a "story hour" is held for the children. In this story hour details of the moving picture treat which the kiddies are to enjoy on the next afternoon is outlined.

The first free children's matinee was "The Old Maid's Baby," featuring Baby Marie Osborne.

Hulsey Houses Entertain Sailors.

Dallas is the demobilization point for hundreds of United States sailors who come from the Great Lakes, South Atlantic ports, or the Pacific Coast. Herschel Stuart realizing that the boys who have just quit dropping depth bombs on Hun subs ought to be taken care of, during the first week in July threw open all the Hulsey theatres to the sailors, free of charge. Other theatres followed, and now the blue jackets are enjoying their visit to Dallas generally.

Hull and Son Go to Texas.

T. S. Hull and son have sold out their theatre holdings in California and Arizona and have purchased the Majestic Theatre at Austin, the price being reported as being around $100,000. They opened July 1 with "The Unpardonable Sin." T. E. Hull, junior member of the concern, realized the opportunities in Texas while in the aviation service at Austin.

Lone Star Gets a Charter.

The Lone Star Pictures Corporation, a new film house, has been granted a charter by the state department and will open for business in Fort Worth. The capital stock is $150,000. Incorporators are J. M. Simms, John Stein and F. J. Carroll, of New York.

San Francisco News Letter

Hippodrome Circuit to Be Enlarged.

THE Hippodrome Circuit of more than twenty theatres on the Pacific Coast is to be enlarged by the addition of a house at Eureka, Cal. Arrangements have been made by Ackerman and Harris for the erection of a combination vaudeville and moving picture house at Fourth and G streets, the theatre to represent an investment of about $100,000, including the furnishings. Construction work is to be commenced in July and the theatre will be occupied within six months. Sam Harris and Irving C. Ackerman, of the Hippodrome Circuit, are making a business trip to New York.

Preddey Buys Business.

Walter A. Preddey, 187 Golden Gate Avenue, San Francisco, has purchased the repair shop and business of Walter White and has transferred the equipment and stock to his own establishment. The White speed controller, manufactured by the inventor, is quite widely used in this territory. Mr. Preddey has made a number of sales of late, including Power's equipment to John J. Moore, of the Don Theatre, Sonoma, who also presents shows in surrounding towns; a machine and no-carbon lamp outfit to L. E. Shippy, of Laws, and motor-generator sets to the Majestic Theatre, at Concord, and the Orpheum Theatre, at Crockett.

Goldwyn Manager Makes Valley Trip.

G. C. Parsons, manager of the San Francisco branch of Goldwyn, returned recently from a trip through the San Joaquin Valley, which included a visit of one day to the Yosemite Valley. He found business to be exceptionally brisk with exhibitors for this season of the year, the only complaints being in regard to daylight saving. The erection of several new houses in this territory is contemplated, including one at Merced by C. H. Douglas, and one at Selma by C. F. Unger. Plans for both of these have been prepared. Mr. Parsons will shortly cover the Sacramento Valley to meet exhibitors and investigate conditions.

Studios Planned.

A moving picture studio, in which the stars will be germs, worms, fossils and plants, will be established at Berkeley, by Lieutenant George E. Stone upon his return from Europe. With J. A. Long, professor at the University of California, Lieut. Stone produced "How Life Begins," several years ago.

The Fresno Feature Film Company, of Fresno, is having plans prepared for studio buildings to be erected in that city.

Film News in Brief.

Mrs. R. L. Baker, wife of "Snowy" Baker, arrived at San Francisco recently from Australia to secure a director for a producing enterprise launched there by her husband.

Robert McNeill and Associates have purchased the New Piedmont Theatre, at Oakland, Cal.

The James Post Company, of Vallejo, has purchased moving picture equipment and will show pictures in conjunction with its musical comedy show.

James Beatty, of the Liberty Theatres, San Jose and Fresno, is making a business trip to New York.

The Liberty Theatre, at Healdsburg, is being torn down to make way for a modern house. Frank Meisner, Harry Tucker and Mrs. John Hartman are interested in the enterprise.

Frank Powell has purchased the interests of W. B. Stewart in the Gaiety Theatre, Santa Maria, and will be associated with James Edrington in its management.

Morris Fennbock, of the Star Theatre, Fellows, has purchased the Haggerty Theatre, at Maricopa.

G. E. Metcalfe, of San Francisco, has furnished the Post Exchange at the Marine Barracks, Island of Guam, with a Powers' 6B equipment and a Universal gasoline generating set.

Holmes Johnson has opened an airdome at Parlier, and has installed Powers' equipment.

The Southern Pacific Company has installed Powers' cameragraphs in its laboratory maintained at San Francisco.

Charles Bryant, Leading Man, Lends "Support" to Nazimova in "The Brat."
Being the Brat is a strenuous task, the Metro star finds. But her director, Herbert Blache, is taking things easy by lighting a perfecto. Her cameraman, Tony Gaudio, is seen trying to put his hand through the megaphone.

Oregon News Letter

Oregon Men in Northwest Circuit.

AMONG those who journeyed to Seattle on June 25 to become affiliated with the Northwest Exhibitors Circuit were: Bob Marsden, Marshfield; Denny Hull, North Bend; C. F. Hill, Albany; Percy and Moran, Medford; Don Meyers, La Grande; Guy Matlock, Pendleton; J. C. Stille, Portland; Charley Schram, Oregon City; Sam Whitesides, Corvallis; Al Bettingen, The Dalles; Art Kolstad, Hood River; O. Phelps, Hillsboro; Jaquish, Ontario; Ward Coble, Bend; McGill, Vancouver; George Bligh, Salem; and J. D. Straus, Astoria.

Seaside Business Opens.

Beginning what promises to be the biggest season in four years the Seaside business opened in full swing on July 1. B. J. Callahan has the edge on the situation somewhat, because he has the theatre which runs all the year 'round. He recently remodeled it so that it now has a large seating capacity, a fine appearance and an independent lighting system.

The old Orpheum is the Beaver this year, and was opened on June 27 by Strong and Seggel. These men have purchased the building. J. B. Caldwell, formerly of Grants Pass, and more recently returned from overseas, is the operator at the Beaver.

Al Krause, at one time publicity man

for Universal, is arranging to open a theatre at Seaview, Washington, across the river from Seaside, Oregon. E. R. Saunders, Bell Theatre, Ilwaco, Washington, was a recent visitor on Film Row arranging his summer bookings and reports everything set for a big summer's business.

No Slump, Says Baum.

The motion picture business, from an exhibitor's standpoint, will not suffer in the Pacific Northwest because of reconstruction uncertainties after the war, says Sol Baum, of the Universal exchange, after a trip through the territory. He calls attention to the fact that Oregon is primarily an agricultural state, and that instead of there being a surplus of labor, there is a shortage of help on the farms, and that there are no idle returned soldiers. The young men have come home from the Army to take their women folk to the picture theatres again, and good business is the result.

Glanfield Finds Business Good.

H. M. Glanfield, salesman for Pathe, just back from eastern Oregon, reports exhibitors booking heavily for the late summer season, and that while the farmers in the wheat section are now busy with their harvest, they find time to drive twenty or thirty miles in their motor cars bought with war wheat sales, and the picture shows in the towns are not suffering in the least.

Oregon Briefs.

E. E. Ely and R. T. Galyean have opened the old Milwaukee Theatre, calling it the Mirror. It has been closed since H. C. Wirple ran it a year or so ago.

Martin B. Donovan, Portsmouth Theatre, Portland, is being congratulated these days upon the arrival of an eight pound girl as heir to the Donovan fortune.

Hobart Brownell, cameraman, has returned to Portland from bucking snow in the Deschutes country, where he has been filming scenics.

Philadelphia News Letter

Mrs. McMann Will Improve Walton.

MRS. J. J. McMANN, one of the pioneer exhibitrix of Philadelphia, will close the Walton Theatre for extensive alterations. Improvements to the extent of $7,000 will be made. The theatre will practically be rebuilt throughout.

New Equipment for Miller.

M. Miller, manager of the Amusement Hall at Germantown and Lehigh avenues, is planning to beautify his theatre during the summer months. Many improvements will be made and the majority of the equipment will be replaced with new.

Schwalbe Returns.

William Schwalbe is back from France, where he spent ten months in the front line trenches. Although he was gassed twice he is now in perfect health and has been appointed manager of the Electric Theatre Supply Company.

Mrs. Hayden Celebrates.

Mrs. Hayden, who directs the management of the Cayuga Theatre on Germantown avenue, held a special Fourth of July matinee for the children in the neighborhood and celebrated the occasion with a band concert.

Washington News Letter

Press Club Shows Films.

MORE than 1,500 persons, including Government officials, Army and Navy officers, and members of Congress, were guests of the National Press Club, on July 1, at the first showing of "The Lost Battalion." The exhibition was held in the large ball room on the tenth floor of the New Willard Hotel.

Secretary of War Baker, Major General Alexander, who commanded the Seventy-seventh Division, and Edward A. McManus, producer of the film, were among the audience.

Through the courtesy of the W. W. Hodkinson Corporation and Tom Moore, the National Press Club, on July 4, held for its members and their guests a private showing of "The Volcano" at Moore's Rialto Theatre. The exhibition was held at midnight, but despite the lateness of the hour the theatre was well filled.

Flax Ties Up Exchange.

Business at the local Liberty Film exchange practically came to a standstill just before the whole U. S. went dry. But not for the same reason. No. You see——

"It's a boy!" said Sam Flax, head of the exchange, "the first."

Quite different, you see.

Yep; Friend Flax is wearing the smile that won't come off, handing out smokes and dr——; handing out cigars, that is, and receiving the congratulations of his many friends.

Washington's little film world is giving Mr. Flax its sincere felicitations. "Ain't it a grand and glorious feeling?"

FAMOUS PLAYERS TO BUILD IN BUFFALO

Will Have Its Own Exchange Edifice and Plans to Occupy It Some Time Around October First

THE Buffalo Famous Players-Lasky exchange will be the first in western New York to have its own new branch building. The announcement was made by Richard C. Fox, manager, this week that plans are complete for the new modern brick building to be built at the corner of Chippewa and Franklin streets. The lot alone cost $20,000, and the structure will total $60,000. Work started on the new exchange, Monday, July 7, and it is expected that the force of forty-two employes will be able to occupy it about the first of October. The exchange will include a miniature theatre for screening features, an exhibitors' reception room, a fully equipped rest room for employes, fire proof vaults and an elaborately stocked exploitation department. The exchange takes in a territory extending beyond Syracuse and Utica.

Brady Visits Buffalo.

William A. Brady has been in Buffalo conferring with Marion deForest, dramatic critic of the Buffalo, regarding the film production of "Little Women," which Miss deForest claimed infringed on her copyright dramatization of Louisa M. Olcott's novel. The result of the conference is the amicable adjustment of their difference and an enlargement of Mr. Brady's contract with Miss deForest, whereby he will use her dramatization of the play in the United States, Canada, Australia, England and elsewhere. Mr. Brady has just returned from London, where he arranged for a production of "Little Women," during the coming season. Recently Miss deForest, brought suit in the local U. S. district court against Mr. Brady, Sam and Lee Shubert, Jesse Bonstelle Stuart, Victoria, Elmwood and Sheas' Hippodrome, claiming that the above named defendants infringed on her rights in the picture.

So good has been the work of organizations like the Buffalo National Exchange Association Motion Picture Exchange Managers' association which is affiliated with the Chamber of Commerce that according to one of the leading local managers there will be soon formed a national organization backed by the producers themselves who will get together and agree upon rules which all exchanges will abide by and settle for all time disputes which now continually arise.

Five trade rules have been adopted by the local organization. For the purpose of handling complaints, a Grievance committee has been appointed before which exhibitors take complaints. The trade rules adopted are:

(1) TRANSPORTATION CHARGES: All transportation charges to and from the Exchanges must be paid by the Exhibitor. All Film shipments from the Exhibitor to the Exchange must be prepaid.

(2) PAYMENTS: Remittance covering film and advertising charges must positively be in the Office of the Exchange prior to the time the film is to be shipped, otherwise film will not be shipped.

(3) CONTRACTS: Exhibitors and Exchanges must carry out all terms as specified in contracts made with Exchanges. No verbal agreements will be recognized. Exhibitors are cautioned to read carefully all terms of all contracts signed as they will be expected to live up to the letter of their contract.

(4) CHANGES IN BOOKINGS: No change in booking of any service will be granted, unless the request is made in writing fourteen days prior to original play date. If such request for change of date is granted, a later definite play date must then be arranged and picture must be paid for at time of such change and the protection clause may be forfeited in this case. The Exchange will not undertake to make changes in play dates, unless such change can be made without prejudice to other accounts.

(5) HOLDING FILM: No film shall be held by the Exhibitor beyond playing date as per contract. Any and all damages accruing to an Exchange or brother Exhibitor through disregard of this rule, shall be borne by the Exhibitor responsible.

The members of the Buffalo organizations include:

Goldwyn distributing corporation, Famous Players-Lasky, Fox, Universal, Select, Pathe, Metro, Gardiner Film Syndicate, First National, Hodkinson, American Film, Vitagraph, Doo-Lee Film Company, Film Clearing House, Modern Feature Photoplays and Pathe Exchange of Albany.

New Company Incorporates.

The South Park Amusement Company, Inc., has filed a certificate of incorporation with County Clerk John Meahl. The directors are William H. Fitzpatrick, Jr., George C. Hall and George F. Hanny, Jr. The company will operate motion picture theatres and other forms of amusement. The first project will be a large house in Triangle street, South Buffalo, to cost $85,000 and to seat 1,200. Members of the corporation are interested in the Maxine Theatre, Seneca street, one of the most successful of neighborhood houses.

Bengough Back from Front.

Walter Bengough, former assistant manager of the Strand Theatre, has returned from France. Walter expects to join one of the film companies in the capacity of exploitation man.

Crabb "Shoots" Roycrofters.

Earl L. Crabb, of the Strand Theatre, drove his big camera car to East Aurora, the town discovered by the late Elbert Hubbard, and there shot several hundred feet of the annual convention of Roycrofters and Philistines. National celebrities attended the meeting, and on the day that Crabb visited the convention of literati, the Buffalo Ad Club and Buffalo League of Advertising Women were also in attendance. The films were shown on the Strand screen the week of July 20.

Among Independent Producers

Conducted by C. S. SEWELL

Arrow Film Will Handle "Young America" Series

THE Arrow Film Corporation has acquired the distributing rights to the new series of novelty two-reelers known as the Young America series. These pictures do not depend upon any one theme, but each has a different angle. They were produced by the Bloxbe Film Corporation under the direction of Phillip Van Loan.

There will be twelve, each dealing with a single episode of the great war and a heroic deed performed by some hero who has been decorated for bravery. The stories are announced as being true.

The Bloxbe Film Corporation, in conjunction with the Arrow Film Corporation, has arranged for an extensive exploitation campaign, and the heroes playing the leading parts have had numerous columns of newspaper publicity.

The first three pictures are completed, and work on the remainder is being hurried so that the entire series will be ready for release on September 1. Many endorsements from prominent men have already been secured. The pictures, aside from their dramatic qualities, will have value from an educational standpoint.

"Not in years," says Dr. Shallenberger, president of Arrow, "has there been made a series of pictures that will create such interest. I believe they lend themselves to successful showmanship better than any pictures I have witnessed in some time. They should prove highly profitable to the exhibitor who bills them as features."

The leading player in the first picture in this series is Charles Scala, the first American prisoner to escape from a German prison. The second story is that of two Bronx clothing partners. One performed a dangerous and highly meritorious service for his country, being wounded, and was rescued by his partner, who took him to a hospital in the face of a dangerous fire not knowing that it was his partner. The third picture features the McIntyre Sisters, the Salvation Army girls who saved an ammunition train from destruction and who rendered valuable service to the Yanks in the trenches.

Nearly All Rights Sold on Guinan and Swain Pictures

WITH such rapidity has the series of two-reel Texas Guinan Western productions and one-reel Mack Swain comedies been disposed of, says the Frohman Amusement Corporation, that only one territory on the comedies and two on the Guinan Westerns remain open.

The latest contracts reported on both series are with the First National, of Minneapolis, for Minnesota and North and South Dakota; Strand Features, Detroit, for Michigan; Eltabran Film Corporation, for North Carolina, and Bee Hive Exchange, Chicago, for Illinois and Indiana. These contracts are announced as having been made without screening the productions, based upon reports received from exchanges already handling the pictures.

The Bee Hive Exchange will use six prints, four for the Chicago exchange and two for Indianapolis; Eltabran will use two, which is said to be unusual.

Gene Marcus, of the Twentieth Century Film Company, has booked these productions for the Stanley Circuit in eastern Pennsylvania, while I. E. Chadwick, of the Merit Film Corporation, has booked the Fox, Moss and Loew circuits in New York. Harry Leonhardt has booked "Daddy Ambrose" for a second week, which is said to establish a record for single-reelers.

The titles of the fifth and sixth Guinans are "Little Miss Deputy" and "The Dangerous Little Devil." The fourth and fifth Swain comedies are "Foxy Ambrose" and "Diplomatic Ambrose."

Bertram Bracken Directing "Confession" for National

BERTRAM BRACKEN, who is directing "Confession" for the National Film Corporation, returned to his studio in Hollywood after a two weeks' stay at Lake Tahoe.

After the usual studio preliminaries work was immediately resumed. Mr. Bracken announces that in this production it is not the intention to hurry matters, for both he and Henry B. Walthall, the star, consider "Confession" to be one of the biggest and most important productions that either have been identified with, and, so not to sacrifice quality to haste, the element of time has been forgotten and all efforts are being concentrated on quality.

Bertram Bracken
Directing Henry Walthall in "Confession," a Pioneer feature.

Mr. Bracken, who directed "The Boomerang" for the National, also has to his credit productions such as "The Eternal Sappho," "Conscience," "Comrade John" and "Sporting Blood." Since his coming to the National Film Corporation of America he has been one of the most active directors on the Coast.

Arrow Announces "Rawhide Productions."

Arrow Film Corporation announces the consummation of a deal with John L. Russell to produce a series of twelve two-reel dramas to be known as "Rawhide Productions." The stories will be written by L. Case Russell and directed by Joseph L. Barry, with Joe Suttle as cameraman. The cast includes John Lowell, Charles Robins and George Crossman. This series, which will be released on state rights basis, will be ready about September 1.

H. & H. Offers "Love Wins" Starring Violet Mersereau

ANNOUNCEMENT is made by the H. & H. Productions, Inc., that "Love Wins," a five-reel picture, with Violet Mersereau as the star, is rapidly nearing completion at their studio under the direction of Herbert E. Hancock.

This production is described as a drama of love, intrigue and a bride's battle for her hero husband. It is taken from a story by Edna and Herbert Hancock, the theme being suggested by R. J. Huntington. Miss Mersereau is cast as an office worker whose sweetheart goes to war and returns disabled. He offers to free her from her troth, but she insists that they be married. New complications arise, which are brought about by the misunderstandings of the young husband who, just back from the fields of war, has not adjusted himself to conditions out of the army. This situation confronting returning soldiers is said to have been brought out with great power.

Miss Mersereau's role is said to display her talents to unusual advantage.

The suporting cast is a strong one. Julia Hamilton, who takes the part of a daring and unscrupulous girl, is looked upon by Director Hancock as a "find." She appeared in a prominent role in "The Century Girl" and on the Century Roof, and was also with Ziegfeld's Follies. As a result of the ability she showed in an initial tryout, Mr. Hancock rewrote the scenario to incorporate a part to which she is especially adapted. Others in the cast are May McAvoy, Pierre J. LeMay, John Harrison Edwards, Cora Williams and Bernard Randall.

Miss Mersereau has a part that calls for emotional acting and interpreting the character of a modern girl of the independent type. In one scene she sails into the man who has insulted her, and gives him a beating which, it is said, will prove one of the season's big thrills.

Pioneer Announces Release of Jennings' Film in August

THE Pioneer Film Corporation, handling "The Lady of the Dugout" for New York and New Jersey, announces it will be released in this territory on August 4, and that many bookings have already been received at the New York and Buffalo exchanges without solicitation.

It is hoped to have Al Jennings, the author, producer and star, in New York on the day of the first showing, and to have him address the audiences at the first-run houses.

"The Lady of the Dugout" is based upon a thrilling episode in the career of Al and Frank Jennings, when they were bandits operating in the Southwest a few years ago. Both were caught and were sentenced to a long prison term. Through the good offices of former President Roosevelt they were pardoned, and began their life over again.

"Topics" Film in Foreign Lands.

All English speaking countries of the world will soon have the opportunity to enjoy the timely and witty paragraphs selected for screen presentation in "Topics of the Day" by The Literary Digest. The success of this screen subject in the British Isles has attracted the attention of Australian, South African and other buyers from British domains.

Sells "Virtuous Men" for Four More States

THE record being made by S-L Pictures in disposing of "Virtuous Men" has been given further impetus through the closing of four more states—Colorado, New Mexico, Wyoming and Utah—by Bert Lubin, traveling representative for the S-L, to the Supreme Photoplays Corporation, of Denver.

This organization is an important factor in state rights distribution in the Far West, and it is their intention to accord "Virtuous Men" a special sales campaign of several weeks prior to release. In order to carry out this exploitation campaign, Supreme Photoplays have placed the largest order for supplies and advertising material yet recorded for the S-L attraction starring E. K. Lincoln.

Bert Lubin, of S-L Pictures, reports conditions throughout the Far West as excellent, with many new theatres in course of erection and business for the exhibitor holding up despite unusual weather conditions for this section of the country. According to Lubin, the demand for productions of road show calibre and long runs is greater than ever before in the history of the industry.

Jack Richardson Re-Engaged

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation, wired his New York office that he has renewed the contract with Jack Richardson, the popular Western heavy, to appear in support of Texas Guinan in the two-reel Western productions being made at Los Angeles. Mr. Sherrill also announced he has acquired a story written by Julian Johnson, editor of Photoplay Magazine, and which embraces one of the most sensational themes ever adapted to a Western production.

In addition to making a new series of two-reel comedies, it is also reported that the Frohman Amusement Corporation will shortly commence the production of a fifteen episode Western serial.

Moreno Completing Vitagraph Serial.

Antonio Moreno and scores of his fellow Vitagraph players are now back in the mountains of upper California, putting the final touches on his fifteen-episode serial, "Perils of Thunder Mountain." Although the sixth episode is the most advanced chapter shown by any of the exhibitors, the work has been carried forward with the regularity of clockwork, and the serial is practically completed.

Through a happy inspiration of the authors, Albert E. Smith and Cyrus Townsend Brady, nearly all of the early scenes in the serial were set in the snow-capped mountains of northern California. Then will follow scenes in San Francisco and other localities far removed from the mountains and nearer modern civilization. Quite fittingly, the closing scenes return to the original locale.

Montagu Love in Role of Prize Fighter.

Montagu Love has commenced work on a new five-reel feature for World Pictures. It has the working title of "The Mark of the Beast." In this photoplay Mr. Love takes the part of a prize fighter. He has engaged Frank Haganey, formerly heavyweight champion of Australia and South America, to train him and act as technical director for the fight scenes. Frank Reicher is directing the picture.

Plenty of Thrills and Action in "Mystery of 13"

THE latent entry in the serial field is the multi-reel feature in fifteen episodes produced by Burston Films, Inc., and bearing the title "The Mystery of 13." It is announced as a serial with reason, logic and action, as well as mystery, as indicated by the title.

Louis Burston, president of the company, states that the above will be proven when this newcomer is shown for review, which will be within the next few days, and in the meantime he promises it will be even bigger and better than his former offering, "The Silent Mystery."

The story opens on a South American ranch, where Jim Kelley, a brother to the famous characterization of Francis Ford, Phil Kelley, is living. Hidden treasure has been buried on his property, and Madiz is representative of a mysterious band whose inner circle is known as the "13." Jim is tricked into marrying a girl he has never seen. He accuses the girl of treachery, and makes his escape. On shipboard, he finds his wife and Madiz. The vessel sinks, and with it a map showing the location of the treasure. Rescued, Jim finds Phil, and they hasten to beat rival divers to it. They learn the secrets of the "13" crew and adopt their hooded garments. At a meeting three bear the numeral "6" and the mystery increases.

Scenes Filmed Off Catalina Island.

The diving and burning scenes were filmed off Catalina Island, where Francis Ford has a summer home. Both Francis Ford and Rosemary Theby, who plays opposite him, don diving suits. There is a thrilling fight for the air pipe which leads to one of Ford's henchmen below. Other under water scenes were taken in Francis Ford's studios at Hollywood in what is said to be the largest tank ever built for motion pictures.

There are thirteen principals in the cast, which includes in addition to the leads Marc Fenton, Doris Dare, Phil Ford, Elsie Van Name, Nigel DeBrullier and Pete Gerald, several of whom also appeared in "The Silent Mystery." Francis Ford is the director and star, and collaborated with Elsie Van Name in the preparation of the script.

Producer Louis Burston, who has been in Hollywood with the company since April, is supervising the production, and John Clymer is supplying the continuity, titles, etc. This serial is announced for release in August.

Steiner's Lone Star Films Will Be Handled by Arrow

WILLIAM STEINER has finished the first of his new series of two-reel Westerns to be known as the Lone Star dramas. These will be released through the Arrow Film Corporation, and will star Harry Myers, who also was the star of "The Masked Rider," made by Mr. Steiner and released by Arrow. These two-reel pictures are being made in San Antonio, and the release date for the first will be August 1. This picture will be ready for screening at the Arrow offices next week.

Charles Graham, who appeared in the Craig Kennedy serial, will be seen with Harry Myers in this series. There will be twelve all told. Arrow announces that it has already sold one-third of the United States territory before the first picture was finished, and applications are being received from nearly every territory, proving the big demand for two-reel Westerns.

To supply the big demand for short reel subjects the Arrow has recently contracted for a number of different series. Several new series of comedies have been added, also has a series of two-reel kid pictures.

To Present "The Boomerang" for Run at Brighton Beach

PIONEER FILM CORPORATION announces that "The Boomerang" will be shown as the second of their special attractions at the Brighton Beach Music Hall. This picture, which is being sold to state rights buyers, has been selected as a successor to "The Unpardonable Sin," which opened up at the Music Hall a week ago.

Advertising announcing that it has been slated for a run has already been posted. After "The Boomerang" has had a showing other of the Pioneer Specials such as "The Sins of the Children," "The Long Arm of Mannister" will follow.

Henry Walthall Thinks of "The Man He Has Behind Him."
Of course, the photograph is one of the girl he left behind him in "The Boomerang, a Pioneer production.

James K. Hackett Star of "The Greater Sinner"

JAMES K. HACKETT, star of a score of Broadway stage successes, makes a welcome return to the screen in the modern photoplay feature drama, "The Greater Sinner." Mr. Hackett's latest screen vehicle deals, it is said, in intensely vivid fashion with a gripping story based on heredity, and portraying a beautiful young Southern girl's thrilling and eventually successful battle against traits and physical tendencies inherited from her forebears.

"The Greater Sinner" was screened shortly before Mr. Hackett suffered a painful accident at his country home on an island in the St. Lawrence, near Clayton, N. Y. Just after the final scenes in the picture were taken, Mr. Hackett went to his island home and there fell and broke his leg just above the ankle.

In this picture, Mr. Hackett is said to have done the best screen work of his career. In the character role of an aggressive, unscrupulous promoter and Wall street speculator, he wins the love of a Southern beauty, and takes her from the simple environment of her country home into the gay life of New York.

As the hero's wife, Ormi Hawley in the leading female role and Irving Cummings as the "other man" are prominent in the support. The development of the story, almost to the very end, conveys this question to the mind of the audience—was it the woman or the man upon whom the burden of guilt must rest?

In addiiton to Miss Hawley and Mr. Cummings the support of Mr. Hackett includes John Shine and Eric Mayne. The picture is a five-reel production, which will be released in the near future on a state rights basis.

"The Greater Sinner" is presented by Lloyd Willis, 1600 Broadway. David P. Howells, 729 Seventh avenue, is handling the foreign rights on "The Greater Sinner." He is now in Europe with several prints of the picture for foreign buyers.

Brockliss Gets Foreign Rights to Guinan Films

SIDNEY GARRETT, acting for J. Frank Brockliss, Inc., closed a contract with the Frohman Amusement Corporation acquiring the thirteen Texas Guinan two-reel productions for the foreign market, and a few hours later disposed of the entire series for South America and part of Europe. Mr. Garrett stated that while it is a common belief that Western productions are not received with any great favor in Europe, particularly in Great Britian, and it is true they are not ordinarily of the same drawing power as dramatic productions, this is occasioned by the fact that Westerns were usually of the same type with a similarity of theme, and little variation in the plot or the leading character; but that in the Texas Guinan productions he immediately recognized a digression from the regular Western productions, with a female in place of the usual male hero.

"Naturally," said Mr. Garrett, "anything new is welcome, and I expect that the release of the Texas Guinan Westerns in foreign countries will prove as popular as any other productions handled by us."

Mr. Garrett's concern has also acquired for the foreign market the special feature production, "Once to Every Man," and the twenty-six Mack Swain single-reel comedies, also released by the Frohman Amusement Corporation.

Helen Holmes
Well-known serial star who will be featured in S-L-K's chapter play.

S-L Picture Pleases at Detroit Majestic

ARTHUR S. HYMAN, who controls rights to "Virtuous Men" for Indiana, Illinois and Michigan, released this attraction last week in his territory. Following a special engagement of a week at the Majestic Theatre, Detroit, he wired S-L Pictures his appreciation of the box office value of their production. Despite the continued hot weather and strong opposition from other leading theatres, "Virtuous Men" is said to have played to record-breaking business.

Following the presentation, Mr. Hyman received a letter from George E. Guise, manager of the Majestic, reading in part as follows:

"No picture recently released has greater advertising possibilities than has 'Virtuous Men.' An interesting title which arouses the curiosity of the picture fan is half the battle, and certainly no more attractive title could be conceived. It has that magnetic something which attracts people and arouses their curiosity to such an extent that they cannot resist coming to the theatre to learn what it's all about.

"From the standpoint of the exhibitor, 'Virtuous Men' has many things which go to make it a good picture, has plenty of action, good photography, details carefully handled, the cast is good and, as a whole, the story is interesting and entertaining. The big scenes show unusually fine directing.

"'Virtuous Men' should prove a money-getter for any exhibitor if properly exploited."

Pioneer Will Enlarge Its Field Sales Force

THE success which the sales force of the Pioneer Film Corporation have enjoyed during the last few weeks has been so gratifying to the Pioneer executives that they have determined to increase the number of representatives in the field so that the entire country can be reached.

The list of pictures now being disposed of by the Pioneer are "The Boomerang," with Henry B. Walthall; "Sins of the Children," with Alma Hanlon and Stuart Holmes; "The Girl from Nowhere," with Glee Madison and Wilfred Lucas; "Virtuous Sinners," with Wanda Hawley, and "Suspicion," with Grace Davidson.

If the present ratio of sales continue it is expected that the long list of pictures which the Pioneer recently placed upon the state rights market will be completely sold. This will leave the field open to the exclusive promotion of the many forthcoming Pioneer attractions.

Among the productions slated for exploitation during the early fall are Henry B. Walthall in "Confession," "The Long Arm of Mannister," "Parted Curtains" and "The Hidden Code."

Jack Levering
Hero returned from the war to take up hero work with Helen Holmes in S-L-K serial.

Runs Extra Performances to Accommodate Fight Fans

ACCOUNT of the anticipated difficulty facing the crowds who visited Toledo to see the Willard-Dempsey fistic encounter in the matter of securing sleeping accommodations the management of the Alhambra Theatre in that city arranged a novel stunt.

Advertisements were posted that on July 2, 3 and 4 the theatre would remain open all night, and that the attraction, "Yankee Doodle in Berlin," as well as the Sennett bathing beauties, would appear in person at additional performances at 12:45 and 2:00 a. m. The ads further stated that patrons might remain in the theatres overnight at the same price.

H. C. Witner Wrote Story of "Everybody's Business"

THE story of the W. H. Productions' special feature, "Everybody's Business," is by H. C. Witner, who is a contributor to a number of prominent magazines and author of two novels, "From Baseball to Boches" and "A Smile a Minute."

Arrangements are being made to syndicate this story in several prominent newspapers throughout the country, and because of the subject matter being of such unusual interest, together with Mr. Witner's prominence, several are arranging to give it unusual exploitation.

W. H. Productions Company state that in preparing the exploitation campaign a number of elements have been taken into consideration to secure maximum results for the exhibitor at minimum cost, such as the co-operation of the returning soldiers, the endorsement of leading factors in the recently formed American Legion, as well as employers of labor and laboring men, account of its one hundred per cent. Americanism.

It is further announced that when this six-reel picture is shown the exhibitor will have at his service a simple, complete and practical campaign, so that he will not be obliged to spend any more than his normal appropriation for exploitation and will be able to secure unusually extensive co-operation.

Producers' and Distributors' News

Week Including July 4 Brings Bigger Business to W. W. Hodkinson's "Sahara"

J. PARKER READ, JR.'S, production, "Sahara," starring Louise Glaum in a C. Gardner Sullivan drama supervised by Allan Dwan, had another big week over the Fourth of July, contracts being signed during the past seven days by Marcus Loew's Stillman Theatre for first run in Cleveland, by the Parkway Theatre, Baltimore, through the managing director, Bernard Depkin; with the Jefferson Theatre, Galveston, the Liberty, Houston, at Jake Wells' Atlanta Strand Theatre, and many other important houses in the larger cities. Bookings for the smaller communities of the country are not yet accepted on "Sahara" except for later play dates.

A significant evidence of the picture's drawing power is found in the booking of this by exhibitors who already have tested its power at one or more points.

For example, following the engagement of "Sahara" at the New York Strand, the management of that organization, through its treasurer, Walter Hays, booked "Sahara" for full week engagements at the Strand, Buffalo, and the Strand, Syracuse, as well as for subsequent neighborhood runs at the four Strand company outlying houses in Buffalo.

Week's Run at Atlanta Strand.

Jake Wells' Atlanta Strand full week booking follows the playing of "Sahara" at the Wells Theatre, Norfolk, Va., and the Colonial Theatre, Richmond, for a full week.

A first run contract on the film has also been closed in Montgomery, Alabama. Texas bookings include the Orpheum, Waco, the Alhambra, Eastland and the Crescent at Temple.

Further proof of this colorful production's popularity was found during the week in the decision of the Stanley Company, of Philadelphia, to increase its number of playing days above the hundred days recently contracted for. Through the Hodkinson Philadelphia offices announcement was made that "Sahara" would play an additional fifty days in the Stanley houses these days being added after "Sahara" had begun playing the Stanley circuit.

"Midnight Man," Corbett Serial, Is Well Staged

THE highlights of the current week's activities at Universal city were the completion of the James J. Corbett serial, "The Midnight Man," and the launching of the new six-reel feature production, "Common Property," which will star Robert Anderson.

"The Midnight Man" was produced by James W. Horne from a story upon which he collaborated with Frank Howard Clark. Under the supervision of Joe Brandt the serial was given a de luxe staging throughout the entire eighteen reels.

"Common Property" is a story written by Elliott W. Clawson, author of "The Man in the Moonlight," in which Monroe Salisbury is the star. The action of the play deals with the nationalization of women in Russia, and the all-star cast is being directed by Paul Powell.

Visiting journalists who have been at Universal recently have marveled at the accuracy with which George Seigmann, director, has created a set showing the editorial rooms of a metropolitan daily which will be used in connection with the production of the newspaper story, "The Woman Under Cover."

"The Right to Happiness," the latest Dorothy Phillips vehicle, has received the final cutting at the hands of Allen Holubar, and is ready for shipment to New York.

Marie Walcamp is now resting after the completion of the first four of the Tempest Cody Western two-reelers. The productions are of such merit that Universal officials are considering the extension of the series into eight separate pictures. A new two-reel Western company, including Laure Trainor, Josephine Hill and Jack Perrin, are producing "Fighting Blood" under the direction of Reeves Eason. "The Desert Trail" is the title of the Western picture on which Pete Morrison will soon start work.

The Universal battery of expert cutters and comedy title writers have been turned loose on the new William S. Campbell animal comedy, which stars Joe Martin and his jungle associates.

"Non-Skid Love" is the newest Lyons-Moran comedy in the process of production. These two fun-makers have been doing some excellent work at Universal City recently, having completed only last week "Lost, Strayed or Stolen," with Mildred Moore and Charlotte Merriam in the leading feminine roles.

Nazimova Made Film Adaptation of "The Brat"

WHILE in New York last season in search of suitable material for her screen appearances, Nazimova came upon "The Brat," Maude Fulton's stage success which Oliver Morosco produced for long runs in New York and on the road, and which will be released soon by Screen Classics.

"With a copy of the manuscript," said Maxwell Karger, director general, "Nazimova left New York for her country home. With her leading man, Charles Bryant, she read and reread it, and each time with added enthusiasm.

"Being of an impulsive nature she decided then and there to adapt it, and the manner in which she has acquitted herself from a technical viewpoint is a permanent proof of a skill in this direction that fully equals her marvelous histrionic and emotional ability."

Exultant over her success with this play, Nazimova has decided to interest herself further in selecting and adapting plays and novels for her own use following her production of "The Native Born," a novel by Miss I. A. R. Wylie, on which she is starting work at her Hollywood studios.

The production of "The Brat," so far as the filming of the story is concerned, has been complete now for some time. The only essentials that still stand between its release, which, as announced, is scheduled for September 1, are the art titles and inserts upon which Maxwell Karger is now busying himself personally.

Charles Bryant, playing opposite Nazimova, heads a supporting cast which includes Frank Currier, Amy Veness, Darrell Foss, Henry Kolker, Bonnie Hill, Millie Davenport and Ethelbert Knott.

The artistic settings and back grounds of the play, which was directed by Herbert Blache, with Eugene Gaudio at the camera, were all designed by M. P. Staulcup, of Nazimova's art staff, and the entire production, which promises to be a worthy reproduction of the initial stage success, was personally supervised by Maxwell Karger.

Helen Chadwick—Summer Fantasy.
Who will play the lead opposite Tom Moore in his Goldwyn "Heartsease."

Another Western Comedy Drama for Desmond

THE success attending William Desmond's dip into Western comedy dramas under the management of Jesse D. Hampton, has led the latter to star him in another attraction along the lines of "The Prodigal Liar" and "Bare-Fisted Gallagher," each of which is a Robertson-Cole feature distributed by Exhibitors Mutual. "A Sage Brush Hamlet" is the title of the Desmond picture, which will follow "Bare-Fisted Gallagher."

George Elwood Jenks, well known author and scenario writer, wrote "A Sage Brush Hamlet." Joseph J. Franz directed it under the supervision of J. D. Hampton.

A number of popular Hampton players will be seen in support of Desmond.

Marguerite De La Mott will make her debut as leading woman in this production, and Hampton has every confidence that she will soon take the front rank.

Ill, She Comes from the "Outside" to the Cabin of Three Crooks in Nome.
A powerful heroine is drawn by Rex Beach in his Eminent Authors' picture for Goldwyn, "The Girl from Outside," an Alaskan story.

"Fair and Warmer," Screen Classic Film, Seen by Millions When on Speaking Stage

A PREDICTION that "Fair and Warmer," Avery Hopwood's successful farce, should be as great if not a greater success on the screen than it was in the theatre, where it was viewed by millions, is made in a letter from Selwyn & Company, stage producers of the comedy, to Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc.

Selwyn & Company originally put on the play, and reaped a harvest of dollars. The farce was universally acclaimed the funniest play ever written, and set a new record in continuous runs for other stage comedies to shoot at.

It is one of thirty-six celebrated stage plays and novels recently purchased by Screen Classics, Inc., for its series of "fewer, bigger and better" pictures to be made starting with the early fall and distributed exclusively by Metro. May Allison has been selected as the star, and work on the elaborate production is about to start at the Hollywood studios of Screen Classics, Inc., under the personal supervision of Maxwell Karger.

An extract from Selwyn & Company's letter to Mr. Rowland follows:

"Following the completion of the New York run, 'Fair and Warmer' was presented by us in Chicago, Boston and Philadelphia, establishing records in these three cities for the length of its engagements. It was then sent on tour of the United States, and in innumerable theatres the house records for big business is held to this day by 'Fair and Warmer.'

"It would be only the wildest kind of a guess to attempt to tell just how many persons saw the play—certainly they numbered millions."

Jose Starts Work on First Production.

Edward Jose, the Belgian director, who recently formed his own company, to be known as the Edward Jose Productions, recently began work on the first of his own pictures, "Mothers of Men." "Mothers of Men" is a screen adaptation by Charles Whittaker, from the popular novel of the same name, by Henry William Warner and De Witte Kaplan.

Mr. Jose has engaged Lumsden Hare as leading man to play the role of Captain Von Plauffen. The name of the leading woman will be announced next week. Marguerite Courtot has an important role as "Paulette." Cesare Gravina will have the character part of "Old Schultz." Pierre Collosse, Julia Hurley and William Gaxton have also been engaged for prominent roles.

Mr. Jose's first production is being made at the Norma Talmadge Studio on East Forty-eighth street, New York. Edward Brophy will act as assistant director, and also as casting director. Willard M. Reineck has been chosen as technical director. Earnest Hallor is the cameraman.

"Common Clay" Acclaimed by Hazleton Exhibitor

"COMMON CLAY," A. H. Woods' screen production of the Harvard prize play by Cleaves Kinkead, is being pushed beyond all previous records by the supplementary campaign inaugurated by Pathe Exchanges, Inc. The intention to have it shown in all of the film houses of the United States seems to be within realization. In some instances return dates have been played, and the reception in large cities have been more than equaled by its appreciation in smaller centres. How Hazleton, Pa., regards it is typical of the majority of cities of like size. Manager M. V. Coll, of the Campbell theatres, writes:

"Without any solicitation on your part whatsoever, I wish to congratulate you on the Pathe superproduction, 'Common Clay,' starring Fannie Ward and an all-star cast, which we closed a highly successful run with this evening."

C. A. Taylor, Pathe branch manager at Buffalo, makes this report to the home office: "It is with pleasure that we notify you that the Palace Theatre, Olean, N. Y., a town of 16,624 inhabitants, used 'Common Clay' three days, and has signed a contract for repeat booking of two days, making a five days' showing in this town."

"Thunder Mountain" Snow Scenes Attract Summer Fan

TELEGRAMS and letters continue to pour into Vitagraph offices regarding "Perils of Thunder Mountain," Vitagraph's snow-laden serial. Not only are the exhibitors agreed that the new Antonio Moreno chapter play is one of the most interesting and thrilling ever offered, attracting unusual patronage to theatres which had never before presented this particular form of entertainment, but the consensus is that its presentation during the heated term is particularly opportune.

J. G. Eyerly, of the Lyric Theatre, Newton, Iowa, writing to congratulate Vitagraph on "Perils of Thunder Mountain," lays particular stress on the picture's timeliness and voices the sentiments of hundreds of other exhibitors. He says:

"With four episodes finished and the crowds carefully tabulated at each episode we have no fears of what our business will be with the worst of hot weather still to come. 'Perils of Thunder Mountain' is the first serial we have run in this house in over two years and we have people coming through the rain to see it who have never attended a serial before in their lives. The story is well told, well acted, and so full of snow that, in my estimation, it is the exhibitors' one best bet for hot weather, particularly in the smaller towns where cooling facilities are not to be had in the average store show. Any exhibitor who can't put this picture over and hold the first night crowd has no business in running a show."

A few telegrams, taken at haphazard from various sections of the country, shows the interest in the latest Vitagraph serial. Wadlow Brothers, of the Virginia Theatre, Detroit, said: "We consider your serial, 'Perils of Thunder Mountain,' absolutely the best hot weather money getter ever produced. Opened doors on one of the hottest nights Detroit has had in years and turned hundreds away. The winter settings are wonderful and really seem to cool the house by many degrees."

"The Volcano" Is Melodrama Without Sensational Props

THERE are some plays that exert extraordinary fascination over the human senses without revealing to the unskilled analyst how their results are attained. August Thomas in his Four-Star drama, "The Volcano," the W. W. Hodkinson release starring Leah Baird, has succeeded in conveying the impression that a hideous menace to human society exists in the hydra-headed monster, Radicalism, and there is no doubt that he carries conviction to the minds of all Americans with regard to the dangers of permitting sinister forces acting under definite orders from Lenine and Trotsky, et al., to swarm into cities of the United States and from every human refuse dump on the European continent.

Mr. Thomas forces his story home without too much reliance on knives, pistols, bludgeons or any of the usual melodramatic claptrap, but he makes one shudder when he displays the calm ease with which these foreign bomb tossers saunter about carrying enough explosive material in their coat pockets to blow up a city street—yet choosing crowded subway trains, street cars, elevated trains and commuter routes as their favorite media of transportation.

"The Volcano" is a story of American life under the menace of the red flags. It reveals how a horde of rabid propagandists from the darkened byways of Moscow and Petrograd weave their spells in the humble homes of New York's poorer folk, while sons of the men and women they seek to corrupt are pouring back from the fighting fields of France on every incoming transport.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

ONE of these days we may hear the words, "As honest as a closeup." The moving picture star was invented only a few years ago and already the names of those who have stepped down from their once high estate or passed into oblivion form a lengthy list. Among the women of the screen this condition takes on something of the tragic. Youthful heroines are the only ones the public has shown any interest in up to the present. The time may come when we shall have great screen dramas with parts on the Lady Macbeth order and actresses of sufficient years and experience to play such parts. Right now youth is in demand and the names, with but a few exceptions, that are flashed in electric lights above the doors of the moving picture theatres belong to actresses still on the right side of thirty.

The array of names in the cast of a picture recently released was a significant indication that art may be long, but a star's career is often quite the reverse: two ex-stars, in comparatively small parts, appear in the picture. The camera has a trick of hiding a woman's age for her for a time and then in the most unexpected and ungallant fashion giving away the exact truth. Five years from now will show many new faces on the screen.

The screen version of "Secret Service" did excellent business during its engagement at the Rivoli Theatre on Broadway. William Gillette's fine play of the civil war with enough real drama in it to supply half a dozen moving pictures of the ordinary type with situations is a forceful argument in favor of adapting stage plays to the screen—whenever the play warrants the operation. A story so strong in motives, character drawing and skilled workmanship as "Secret Service" is bound to give the spectator the thrill for which he is looking when he enters the theatre.

Only recently a scenario editor, during an address on the making of moving pictures, informed his hearers that the story of action was giving way to the story of character. If he had stated that the best moving pictures consist of character shown in action, he would have come nearer the truth.

And this thing called action is the vital spark of drama and is not to be confounded with the thing called movement. In one of the biggest scenes in "Secret Service" the leading character is alone on the stage and the action of the story is never more intense than when he stands motionless.

Nothing is so important to a photoplay or so little understood by the average writer as drama.

WEITZEL.

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Dust of Desire (World).
Man's Desire (Robertson-Cole).
The Wilderness Trail (Fox).
The Better Wife (Select).
Our Better Selves (Pathe).
Ace of the Saddle (Universal).
The Fear Woman (Goldwyn).
Two Capital Comedies (Goldwyn).
The Hornet's Nest (Vitagraph).
God's Outlaw (Metro).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"The Firing Line"

Paramount-Artcraft Special Feature Presenting Irene Castle in the Leading Role of a Robert W. Chambers Story.

Reviewed by Louis Reeves Harrison.

IRENE CASTLE seems well-suited to the interpretation of the leading character in "The Firing Line," and her charms of movement are well depicted in this Paramount Artcraft Special. She adds more than one personal attraction to the careful illustration of the Chambers novel, but the role she is obliged to assume is hardly one to enlist either sympathy or admiration. It is that of a flighty young female, at one moment concerned about the feelings of the wealthy people who adopted her, lest they know of her legitimate marriage, at another indifferent to their feelings when she decides to give herself to a lover. Lauded to the skies in subtitles, she displays the characteristics of a very thoughtless, if not a thoroughly selfish woman, accepting favors on every hand and giving little in return, until summoned to nurse the loyal man whose happiness she has nearly destroyed, to whom she is released by the suicide of her husband.

This suicide forms one of the few really dramatic incidents of the story, very delicately and effectively handled. In fact, the role of the husband in name only, as impersonated by David Powell, constitutes the nearest approach to genuine human character. R. V. Steele is convincing in the difficult role of a man who overcomes his own infatuation and that of the girl in time to save her from herself. The rest of the cast is admirable, and the direction carefully preserves the Chambers atmosphere, but it is not drama, and it loses to just that extent. The leading values of "The Firing Line" are those of publicity, the fame of Irene Castle, and that of Chambers among those who like his stories. The screen product comes close to being an exact reproduction of his novel in pictures, and it was so accepted by a Rivoli attendance at the presentation.

Cast.

Sheila Cardross.....Irene Castle
Mrs. Cardross.....Irene West
Constance Paliser.....May Kitson
Virginia Suydam.....Jane Warrington
Cecile Cardross.....Anne Cornwall
Jessie (Bradley).....Gladys Coburn
John Garret Hamil, 3rd.....R. V. Steele
Louis Malcourt.....David Powell
Neville Cardross.....J. H. Gilmore
James Wayward.....Frank Losee
Faithful Three.....Rudolph de Cordova, Charles Craig, Phillip S. Rice
William Portlaw.....Robert Schable
Gray Cardross.....Shaw Lovett

Story by Robert W. Chambers.
Scenario by Clara Beranger.
Directed by Charles Maigne.

The Story.

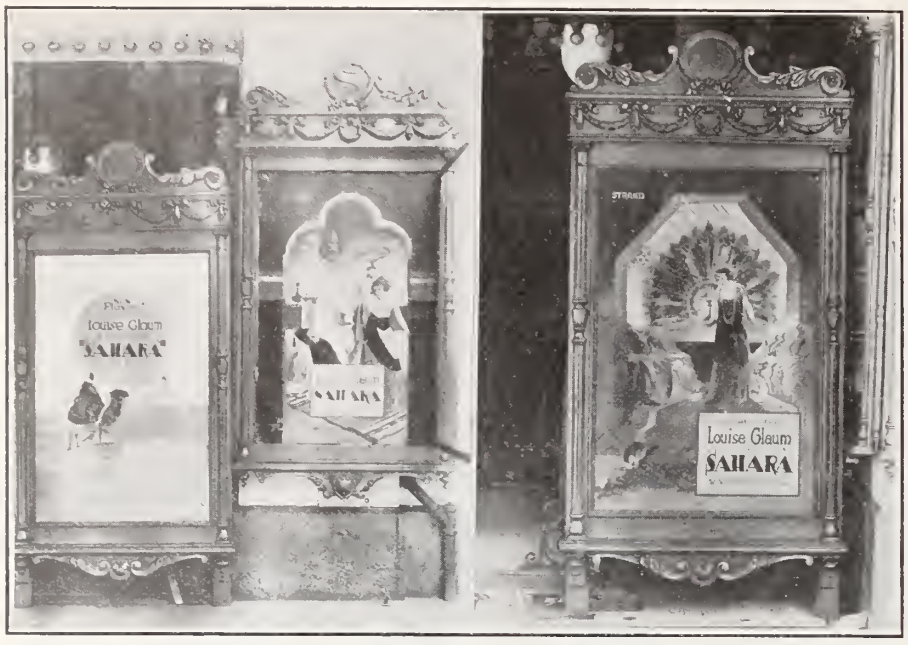
Sheila Cardross gets to "The Firing Line" of emotional control through first having yielded to an impulse in marrying Louis Malcourt, when she found she was only the adopted child of a wealthy couple. She immediately regrets the impulse and refuses to live with her husband, preserving the secret of her marriage so as not to wound the feelings of those who befriended and adopted her. Thus secretly a "wife in name only," refusing even divorce, she is plunged into a veritable romance with Garry Hamil. She comes upon him rowing in a fog while she is swimming about aimlessly, with no sense of direction.

They meet socially, and the romance takes on the warmth of true love. Sheila is willing now to give up all she holds dear for his sake, but he will not permit such a sacrifice. He leaves her to struggle with himself, and is only weakened by the struggle. When he receives an announcement that she is now openly the wife of Malcourt, he falls ill from the effects of exposure, and his life is despaired of, when she is called to save it.

Sheila's devotion brings her husband to a realization that his wife's love for Garry Hamil is bound to prevail over the bond of marriage. He reminds her that she should be one thing or the other, a wife or a divorced woman, but fate comes to rescue. Malcourt's mind has become unbalanced through belief he is in communication with spiritual beings, particularly his father. On the latter's advice he shoots himself, and Sheila is at last enabled to release the natural love she has felt for the choice of her heart.

Program and Advertising Phrases: Beautiful and Graceful Irene Castle in Fascinating Story by Robert W. Chambers.

(*Continued on page* 411.)



The Strand's One-Sheets Made "Sahara" Attractive During Prohibition Week.
Showing part of Manager Plunkett's lobby for this Hodkinson feature for the week of June 29 at the New York Strand.

Robertson-Cole to Release Pictures With Snow Scenes for Summer Consumption

THE psychology of "snow stuff" in motion pictures during the summer months has been taken advantage of by Robertson-Cole in arranging its schedule of releases for distribution by Exhibitors Mutual during the hot months.

Following the issuance of "The Mints of Hell," starring William Desmond, a production marked by beautiful snow scenes, Robertson-Cole has listed "Man's Desire," a special attraction for early release. "Man's Desire" was purchased two weeks ago by Robertson-Cole, and is a pulsating human interest story of life in a lumber camp of the Northwest. Lewis Stone has the featured role and is surrounded by an all-star cast which includes Jane Novak.

Like "Mints of Hell," the Stone feature was filmed in the Sierra Mountains near Truckee, Cal., where it is possible to obtain the best "snow stuff" for film purposes.

Aside from the well known players in the cast, "Man's Desire" offers exhibitors many exploitation possibilities. The lumber camp scenes and the general atmosphere surrounding the photodrama have an appeal that is irrisistible.

Exhibitors Mutual has received many inquiries regarding the picture, although first announcement of the production was made less than two weeks ago. Exhibitors are keen to obtain picture of the nature of the Robertson-Cole attractions as evidenced by these inquiries.

Special Flashbacks and Tints in "The Westerners"

IN Stewart Edward White's, "The Westerners," the W. W. Hodkinson release, Benjamin B. Hampton introduces a new flash back.

Early in the story, the old scientist, Professor Welch (Graham Pettie), loses his mind owing to a great shock. The action works up to a scene in which Robert McKim as Michael Lafond attempts to choke the weak old man. As the professor looks into the face of his adversary there flashes through his suddenly-cleared mind an occasion when that same wicked face leered in his and those same long fingers clutched his throat.

Instead of conveying the idea of the return of memory by flashing many unnecessary feet of film showing the entire action, the scenes, in close-up, flash in quick succession, fading one into the other double-exposed against a background of the professor's head.

Another interesting mechanical feature is the tinting. The daylight scenes are so delicately tinted that no effect of color is given. This is accomplished with Mr. Hampton's new sunlight tint, which adds wonderful highlights to the picture, and livens it with a vividness that makes every figure stand out with a marvelous stereoscopic effect.

Completion of Two Metro Comedies Is Announced

EMMY WEHLEN and Hale Hamilton have completed their respective latest productions at the new Metro studios in Hollywood. Miss Wehlen's new vehicle is an original comedy from the pen of Luther A. Reed, entitled "A Favor to a Friend," while Hamilton rounded out his work before the camera in "In His Brother's Place," a comedy drama which the star wrote himself and in which he assumes a dual role.

Miss Wehlen was directed by John Ince. Arthur Martinelli did the photographing. Jack Mulhall is again her leading man and the cast includes Joseph Kilgour, Hugh Faye, Effie Conely and Harry Todd.

Hale Hamilton's comedy written by himself has a unique twist in that a successful business man exchanges places with his twin brother, a minister, to demonstrate that the same methods that make a business prosperous will make a church prosperous.

The two leading feminine roles are filled by Marguerite Snow, who comes back to the screen after an absence of some time, and by Mary McIvor. Others in the cast are Emmett C. King, Ruby La Fayette, Jessie De Jarnette, Howard Crampton and Ward King.

Harry L. Franklin directed the picture and introduced a number of extremely well-handled double exposure scenes. Rudolph Bergquist shared the labors of this part of the work at the camera. A. S. Le Vino supplied the continulty for Hamilton's story.

Attractive Program Issued by Kansas City Theatre

AS an up-to-date, informative and paying theatre program, the thirty-four page magazine issued by the Newman Theatre, Kansas City, Mo., serves as an excellent example. It is called the Newman Theatre Magazine and is issued every week. The first issue made its appearance only three weeks ago.

The third number of the first volume contains a fund of information for the photoplay patrons and twenty-two full pages of advertising from the leading merchants of that city. A fine stock of glazed paper is employed and this reproduces the pictures in good fashion. In this number portraits of Elsie Ferguson, Robert Warwick and Lillian Gish, stars in Paramount-Artcraft pictures, comprise the gallery.

The magazine is made up after the fashion of the usual theatre program with the exception that it is more handsome. The back pages include gossip regarding the leading players of the screen, many of the "shorts" from the Famous Players-Lasky Corporation supplied in the various press books, issued by the company and in its house organ, Progress-Advance, being utilized here.

In other words the Newman Theatre Magazine is not a mere program, but a miniature photoplay weekly, carrying along with its full page portraits of the stars, news of coming productions, sidelights and human interest stories on the personalities and lives of the picture favorites. The Newman Theatre's mailing list totals some 5,000 names. The program is edited and managed by Milton H. Feld.

Films of Animal Capture Will Have Pre-Release

THREE special pictures produced at Universal City, and unlike any other pictures in existence, are to be given pre-release showings at the Rialto Theatre on Broadway, New York, within the next two months. The pictures are of the educational type, but they are also entertaining. They are the animal pictures known as the Major Allen productions.

Major Allen directed the productions, as well as taking the leading role in them. They show how wild animals in their native haunts are captured without the use of a gun. No doubt many have wondered how many of the animals in the zoos throughout the country have been caught without harming them. This series shows in detail just how this is accomplished, and each of the pictures are true illustrations. Many exciting chases are pictured.

The titles of the three pictures and the weeks in which they will be shown at the Rialto are "The Leopard Hunt," week of July 6; "Bear Hunt," week July 20, and "The Lion Hunt," during the week of August 3.

"On With the Dance" is Mae Murray's Next.

George Fitzmaurice, who has directed all of Elsie Ferguson's recent Artcraft pictures, will have charge of the Paramount-Artcraft production, "On with the Dance," which will mark the return of Mae Murray to the Famous Players'Lasky Corporation as a star. The production will be started some time in August at one of the corporation's Eastern studios.

"On with the Dance" is a play by Michael Morton which was originally produced at the Republic Theatre, New York, and enjoyed a successful run during the season of 1917-18.

The story deals with the marital difficulties of Edward Lawrence and his gay young wife, Nina, who thinks of little except dancing and the accompanying thrills of fast society life.

REVIEWS AND ADVERTISING AIDS (Continued)

All the Charm and Pleasing Atmosphere Characteristic of Robert W. Chambers' Work Deftly Transferred to the Silver Sheet.

Interesting Story of a Girl Who Married in Pique, Only to Find Later That She Loved Another.

Thoroughly Delightful Screen Version of One of the Most Popular Stories by One of America's Most Popular Novelists.

Advertising Angles: Run on the Castle name as strongly as you can, but also use the fact that this story is a film realization of the Chambers novel. Appeal to the following of the novelist as well as to the admirers of the star through the use of large type for names. You can probably get some extra drag by using "The return of Irene Castle."

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"Dust of Desire"

Five-Reel World-Picture Presents Rubye de Remer in Fervid Love Story.

Reviewed by Robert C. McElravy.

THIS five-reel World Picture, entitled "Dust of Desire," is a production of uncertain continuity and in general presentation does not come up to first rank. It tells a love story of exaggerated emotional appeal and abounds in melodramatic society scenes. It will not be convincing to people who know something of real society, but at the same time there is a great mass of uncritical observers who will enjoy this type of story. It has a real story value, despite its numerous faults of presentation, and it should go well with many audiences.

Rubye de Remer is cast as the heroine, Beth Vinton, a girl with a past, but who aspires to the love of a real man, named Dick Thornton. She tells Dick her story of how she was tricked by a man who was already married, and Dick forgives her early mistakes and marries her. But the other man, Ridgley Torrence, appears on the scene and many complications follow. Stuart Holmes plays the part of Torrence, portraying him as a cad of the worst description, who has yet one redeeming spark of manhood.

The South American scenes have a good melodramatic grip. The events which follow are interesting, but come in the nature of a series of anti-climaxes. The story wanders about too much to hold suspense, but it is at any rate free from obvious situations.

Cast.

Beth Vinton.....Rubye de Remer
Dick Thornton .....Thomas J. Carrigan
Ridgley Torrence.....Stuart Holmes
Corrine Torrence.....Betty Blythe
Mrs. Jack Stevens.....Marion Barney
Hostess.....Betty Hutchinson

Story by Clara Beranger and Forrest Halsey.
Directed by Perry Vekroff.
Photographed by Edward Horn.

The Story.

Beth Vinton, in "Dust of Desire," conducts an inn near New York, to which crowds of a sporty character repair. She herself has participated freely in this sort of life, but when she falls in love with Dick Thornton, she determines to tell him the truth. Beth confesses that she has been quite wild and that at one time she was unwittingly drawn into intimate relations with a man named Ridgley Torrence, not knowing him to be married.

Dick Thornton hears her story and forgives her. He is an explorer for a rubber company, and after they have been married, they start at once for South America. Beth has given Dick to understand that Torrence, whom she did not mention by name, was dead, and she is one day greatly shocked when Torrence appears at their bungalow in South America. Torrence tells Beth he has been unable to forget her, and that she must come with him. Beth, unable to tell her husband the truth, as she fears one of the two men will be killed, decides to make away with Torrence herself. She arranges a trap door in the floor of the bungalow, which empties into an underground stream, and permits Torrence to fall through this. Torrence plunges to his seeming death, but Dick follows and saves his life.

Torrence then develops an unlooked for spark of manhood, and leaves the place. Later complications occur in New York City, when Torrence is accidentally shot and killed by a girl he married after being divorced from his first wife. Beth and Dick are drawn into the tragic affair, but emerge happy in the confidence of each other's love.

Advertising Angles: Play up the star and connect her with "The Auction Mart," in which she is best known. Direct your chief appeal to those who hanker for society stuff, and pull hard on this and the "rottenness of society" angle. This appeal will land a majority of your patrons, and you can sell them easily. For your lobby display play up the photographic work. That will help sell. For a teaser run some scatter advertisements, "Why did he order ham and eggs?" Use those for a couple of days, then make your advertisement run with a big first line: "He ordered ham and eggs," and follow with "Because Beth Vinton's French chef would not touch anything so plebian and Beth had to cook them herself. That was why. You see he loved this brave little woman who was supporting herself by running a road house—and his love stood the highest test."

Program and Advertising Phrases: The Story of a Woman with a Past Which Nearly Wrecks Her Future.

Interesting Dramatic Story Based on the Theme of the Eternal Triangle—Two Men and a Woman.

Clever Photoplay Showing How the Ghost of Indiscretion Came Back to Haunt the Girl After She Was Happily Married.

Pretty and Talented Rubye de Remer as Star of Clever Photoplay with a Society Background.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts.

Blinded by the Dust.
Is Tom Carrigan, seen with Rubye de Remer in "Dust of Desire."

"Man's Desire"

Robertson-Cole Five-Reel Laid in Western Lumber Woods Features Lewis S. Stone.

Reviewed by Margaret I. MacDonald.

REGARDLESS of the fact that Lewis S. Stone is the featured member of the cast in the Robertson-Cole production, "Man's Desire," which will be released through the Exhibitors-Mutual, and regardless also of the fact that he acquits himself well, the production gains its distinction as an entertaining, red-blooded picture of life in the Western lumber woods, by dint of able direction and a thoroughly capable cast. From the flower-like personality of Jane Novak, to the unshaven realism supplied by Bill Dyer as "Slim" Dorgan, and Jack Curtiss as "Bull" Larkin, th re is conviction in almost every scene of the picture.

The story on which the production is founded is in a sense unusual. It has been produced in a manner to lure the interest of the spectator from scene to scene. Its dramatic moments have been carefully guarded, and one is not jarred by the inconsistencies that frequently creep into productions purported to be of the acme of quality. A pleasing contrast in scenic effects is obtained when the action leaps from the summer season in the forest, to the dead of winter.

The production is one that is bound to please the average audience. Its characterization rings true, and its theme is of that thrilling quality which mingles brutality with romance.

Cast.

Tom Denton.....Lewis S. Stone
Mary Larkin.....Jane Novak
Bull Larkin.....Jack Curtiss
Slim Dorgan.....Bill Dyer
Vera Patton.....Charlotte Burton

Story by Lewis S. Stone.
Scenario by L. V. Jefferson.
Directed by Lloyd Ingraham.

The Story.

The setting of "Man's Desire" is a Western lumber camp, in which is seen the actual work of cutting down the trees and hauling them to the saw-mill.

To the splendid forest of big trees comes Tom Denton, a man from the East, entering into partnership with the owner of a lumber section. In his rounds he discovers "Slim" Dorgan, a lazy good-for-nothing, handing out liquor to the men, and discharges him. "Bull" Larkin, also not of much account, and brutal in nature, who has forcibly married the pretty daughter of a dying friend, takes a hand in helping Slim to get revenge. The fact that Larkin is an illicit dealer in liquor, and that he fears that Denton, who has bought out his partner, owing to a misunderstanding with regard to the rela-

(*Continued on page* 413.)

"The Perils of Popularity" Illustrated by Harold Lloyd in "At the Old Stage Door."
The stage door may be old, but that's about the only ancient piece of furniture in this Pathe comedy.

Mystic Atmosphere of "Red Lantern" Offers Chance to Exploit Picture in Novel Way

EXHIBITORS throughout the country showing the spectacle-drama, "The Red Lantern," with Nazimova as the star are finding that the Nazimova production is one which lends itself naturally to novel and effective advertising and publicity devices. The production, besides the prestige of its star, is unusual in theme and setting and no exploitation can be too daring, it has been found. This was found to be true by the bigger exhibitors who secured the picture for its first run.

At the New Grand Central Theatre, in St. Louis, the lobby display was strikingly beautiful, presenting an Oriental grove festooned with red lanterns and wistaria.

W. V. Lamoreaux, manager of the Chateau Theatre, in Chicago, put over a smashing display on "The Red Lantern." Several weeks before the first showing. Mr. Lamoreaux began to make use of the lobby for advance exploitation. It was transformed into a Chinese street. Quaint houses with thatched and green tiled roofs gave a distinctly Oriental atmosphere.

In the center of the street stood the house of a Mandarin, and in the background a reproduction of a Chinese temple. Patrons were called into the theatre proper with the sound of Chinese gongs; the theatre having been transformed inside to represent the interior of the temple. A huge figure of Buddha, in jade, was a feature of the stage decorations.

Sam Harding, manager of the Liberty Theatre, in Kansas City, also cashed in on "The Red Lantern." A feature of his lobby and house display was in dressing the ten girl ushers, besides the doormen, ticket sellers and others in silken Chinese garments.

John Kunsky, owner of a large theatre in City Hall Square, Detroit, purchased several small signal balloons and sent them up from the roof of his theatre, which faces the square. At intervals on the tieropes, Mr. Kunsky fastened great red Chinese lanterns, lighted by electricity from cables hooked to his house wires.

June a Simplex Record Month.

When April and May figures were computed and the remarkable number of Simplex orders were made known it was discovered that both months were record-breaking. Now on top of these figures comes the compilation of June Simplex orders, with the result that figures which a year ago would have been considered impossible are apparent, making the month of June a record.

Additional workmen have been put to work at the Simplex plant, the shipping crew re-enforced and two more lofts engaged on Thirty-Fourth street in order to keep up with this incessant stream of orders. Night work, which has been effective since March, will be in force for the rest of the summer before all back orders are finally disposed of.

Pathe Review Films the South African Bushman

INTIMATE views of the South African bushman in the privacy of his jungle mansion is the feature of Novagraph slow-motion picture in Pathe Review No. 14 released July 20. As good as a lecture on ethnology by any professor are the scenes showing the low-browed savage in his grotesque capering.

The Pathe Review also offers "Feathered Celebrities," which shows "Nature's Animated Fan," the Indian peacock.

"Art in Silk," exposing in detail the Japanese artisan in weaving pictures out of gossamer strands of silk as fine as cobweb, is still another admirable review offering shown in Pathecolor.

How a phonograph is made—everything, from the tuning up of the orchestra to the last high notes of the prima donna, or the fading sound of the speaker's voice—constitutes a feature of the Review which will prove attractive to thousands of devotees of the speaking disc.

America is not overlooked. Yosemite Park is shown in Pathecolor. This natural garden spot of the world is revealed in full glory of its unbounded charms.

Grauman Praises DeHaven Comedies.

Sid Grauman, of Grauman's Million Dollar Theatre, Los Angeles, one of the best known showmen on the West Coast, expressed the approval of the audiences in his big theatre of the new Carter De Haven Capitol Comedies in a letter to William Parsons, president of the National Film Corporation of America.

"Smiling Bill" Talks on the Triangle in Comedies

SMILING BILL" PARSONS, the star, whose pictures are released through Goldwyn, expressed himself of the opinion that the eternal triangle motive in comedy maintained its hold on motion picture patrons because of the fidelity of theme to life.

"Both 'high-brows' and 'low-brows' are folk with the same fundamental instincts, and, when the honor of their families is at stake, act in pretty much the same way," said "Smiling Bill." "But in using the theme for Capitol Comedies, I try to exaggerate the possibilities of the triangular misunderstanding, so that the preposterousness of the situations present the laughable side of this serious subject. In other words, the people who are directly interested in a domestic tangle of this sort fail to see themselves as other do, and this other side is just what I strive to present in lively pictures that really make fun of a very serious subject."

Lytell Prepared to Start Work on "Lombardi, Ltd."

BERT LYTELL is prepared to start work on "Lombardi, Ltd.," a screen version of Frederic and Fanny Hatton's Broadway comedy success. "Lombardi, Ltd." is one of the thirty-six big stage plays acquired by Screen Classics, Inc., for its stars.

"Lombardi, Ltd.," to be made by Screen Classics and distributed by Metro Pictures Corporation under its new policy of "fewer and better" pictures, is to bring Bert Lytell into the field of special superproductions. This will mean that more distinguished casts and a greater lavishment of production accessories are to be employed as settings for the young star's talents.

The cast which is to surround Lytell will be announced as soon as it is completed.

Bill Bessie Barriscale's Latest Is a Fashion Show

EXHIBITORS booking the Robertson-Cole feature, "The Woman Michael Married," starring Bessie Barriscale, which is being distributed by Exhibitors Mutual, are advised to exploit it as one of the biggest fashion shows of the year, in a statement issued this week. Miss Barriscale, who has always been noted for the exceptional gowns she wears before the camera outdoes herself in "The Woman Michael Married." Beginning in an Annette Kellerman bathing costume, Miss Barriscale runs the gamut of fashions, in a most remarkable displays of clothes.

Henry Kolker directed the production. Jack Holt plays opposite Miss Barriscale. Marcia Manon, Tom Guise, Charles H. West, Cameron Coffee, Bonnie Hill and Mary Jane Irving have prominent places in the support of Miss Barriscale.

Lucy Cotton Engaged for "Miracle of Love."

Lucy Cotton has been engaged to appear in "The Miracle of Love," which Robert Z. Leonard will begin filming at Biograph this week. It is understood that Conway Tearle, who supported Marion Davies in "April Folly," just completed, under Mr. Leonard, will play opposite Miss Cotton. Marion Davies didn't have much of a rest, for she has started "The Cinema Murder," with Director Baker, at Biograph. Nigel Barrie will support her. Both pictures will probably be Cosmopolitan Productions to be released by the Famous Players-Lasky Corporatoin. "The Cinema Murder" is by E. Phillips Oppenheim. Francis Marion wrote the scenario and Robert D. Baker is the director.

REVIEWS AND ADVERTISING AIDS (Continued)

tionship of Denton and the latter's wife, will discover his ill-doing, gives a keener edge to his desire to help Slim.

Slim chooses as his instrument of revenge a charge of dynamite, with which he intends to blow up Denton's sawmill, and which explodes ahead of time and kills him. After changing clothes with the dead man, Bull disappears, and Slim's disfigurement causes him to be mistaken for Bull. Denton, who has secretly loved Mary, the persecuted wife of Bull Larkin, now marries her. More than a year afterward, Bull appears on the scene, when he drags himself through the snow to Denton's cabin, suffering from a bullet wound. Denton, who has never seen Larkin before, and further deceived by Mary's fearful keeping of the secret, gives him every attention, and for his pains, is shot in the back as he is going over the hills for food. Mary Larkin unwillingly accompanies her former husband, believing Denton to be dead. The close of the story shows Denton shooting Larkin and reclaiming his wife.

Program and Advertising Phrases: Lewis S. Stone Star of Entertaining Red-Blooded Picture of Life in Western Lumber Woods.

Excellently Directed and Capably Acted Story of Unusual Type Told in an Absorbing Manner.

A Story of the Western Woods That Will Lure Your Interest From Scene to Scene, from the First Reel to the Finale.

Highly Entertaining Melodrama of an Easterner's Fight with Illicit Liquor Dealers in a Western Lumber Camp.

Advertising Angles: Play up the production as well as the star, telling that it is a faithful story of the lumber camps with real action instead of the usual melodramatic clap-trap. You can get one good talking point from the fact that the story is by the star himself, working on the lines of "Stone should be good in this because he wrote it to suit himself." Also advertise it as an ensemble story in which the star does not spoil the story by taking all the credit to himself. You can make much out of this last point.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet. One, two and three-column mats, thumbnail and program cover cuts. Announcement slide. Eight 11x14, eight 8x10, and two 22x28 photogelatines.

"The Wilderness Trail"

Five-Reel Fox Production Mingles Cool Snow Scenes with Summer Heat.

Reviewed by Robert C. McElravy.

WINTER lingers in the lap of midsummer in this five-reel Fox subject, entitled "The Wilderness Trail." Tom Mix forsakes the region of sagebrush and cowboys and moves into the Canadian Northwest, where he finds plenty of melodramatic incident to keep him busy. The action of this number is fairly suspenseful, and the plot sufficient to keep the interest going. It is a production that averages well and has perhaps a special appeal, owing to its wintry atmosphere.

The story is typical of the region. The hero is the son of Robert MacTavish, who has just been appointed head commissioner of the Hudson Bay Company. Young MacTavish finds that his father's appointment has won him the enmity of Angus Fitzpatrick, factor of the chief trading post. This is particularly embarrassing as he loves Fitzpatrick's daughter. The factor suspects MacTavish of having stolen some valuable furs, and it is not until the hero has rescued his daughter from the real thieves, a band of free traders, that the young couple find happiness together.

The scenes are taken in a real snow country, and much of the action occurs in blinding blizzards. The story leads up to an interesting climax, wherein the hero and his friends fight in the open with the fur thieves.

Cast.

Donald MacTavish.....Tom Mix
Jeanne Fitzpatrick.....Colleen Moore
Sergius.....Sid Jordan
Angus Fitzpatrick.....Frank Clark
Old Mary.....Mrs. Warrenton
Indian.....Pat Chrisman
Half-Breed.....Jack Nelson

Story from book by Frank Williams.
Scenario by Charles Kenyon.
Photographed by Friend F. Baker.
Directed by Edward J. Le Saint.

The Story.

Donald MacTavish, the hero of "The Wilderness Trail," is the son of Robert MacTavish, who has just been appointed head commissioner of the Hudson Bay Company. Angus Fitzpatrick, the factor, has a bitter hatred against the elder MacTavish, because of the appointment, and is disposed to take this out on the son. He openly accuses Donald of having stolen a large consignment of furs, which have really fallen into the hands of some dishonest traders, led by a half-breed, named Sergius.

Donald and Sergius both love Jeanne Fitzpatrick, the factor's daughter, and the latter contrives with his Indian mother to kidnap the girl. Jeanne is taken across the snow fields to a cabin inhabited by the free traders. Donald learns of this and follows on horseback. He is captured by the traders and placed in handcuffs, but manages to escape by taking desperate chances. He rides away on his horse, still handcuffed, but the animal is shot from a distance by Sergius, and the hero is forced to abandon it. He finds Jeanne and takes her back to her father, who has been injured in a brush with the traders.

Fitzpatrick has been threatening to hang Donald for stealing the furs, but when the facts come out, they become friends. Donald then leads a party of men against Sergius and the traders, who are captured or dispersed. Donald kills Sergius in a terrific knife duel in the snow.

Dazzled by His Mackinaw.
Tom Mix tries to get his bearings on "The Wilderness Trail."

Advertising Angles: Play up Tom Mix. Use the book hook-up if you can. Get some of the pictorial sheets and hammer on the snow stuff. Tell that it is full of the usual Mix stunts. If you can letter well, get out lobby cards with snow effects. The locale should be your chief appeal, next the star.

Program and Advertising Phrases: Excellent Hot Weather Snow Story, Where Winter Lingers in the Lap of Mid-Summer.

Tom Mix in Highly Melodramatic Story of the Canadian Northwest, Filled with Action and Suspense.

See the Thrilling Fight in a Wilderness of Snow Between Tom Mix and the Villain in "The Wilderness Trail.

Wonderful Photoplay of the Frozen North, in Which Tom Mix Performs Some of the Most Thrilling Stunts of His Screen Career.

Advertising Aids: One, three and six-sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets.

"The Better Wife"

Clara Kimball Young Has Strong Support in Select Picture of Fair Quality.

Reviewed by Edward Weitzel.

TAKEN from a novel of English life written by Lenora Coffe, and entitled "The Love Quest," this five-part Select picture has been produced under the title of "The Better Wife," with Clara Kimball Young in the leading role. The cast calls for a well-balanced group of actors, which has been supplied in the persons of Nigel Barrie, Lillian Walker, Kathlyn Williams, Irving Cummings, Barbara Tennant, Edward M. Kimball, and little Ben Alexander.

The story is typical of the English society novel, the heroine in this case being an American girl visiting in England, who marries a man of title, after his wife has been killed in an automobile accident, and lives apart from him until he discovers his first wife was false. There is very little action in the story, and the Sir Richard Beverly has been given so few brains by the author that his failure to see through the character of his first wife and to appreciate the worth of his second, robs him of the sympathy of the spectator. The plot has hardly any suspense, and the repetition of the scenes at the bedside of the sick child is another weak point. On the production side, it is excellent. It is well acted, and William P. S. Earle has directed it skilfully. Clara Kimball Young makes all that is possible of Charmain Page, the American girl.

Cast.

Chairman Page.....Clara Kimball Young
Mr. Page.....Edward M. Kimball
Sir Richard Beverly.....Nigel Barrie
Lady Beverly.....Kathlyn Williams
Little Dick.....Ben Alexander
Helen Kingdon.....Lillian Walker
Mrs. Kingdon.....Barbara Tennant
Comte de Cheveral.....Irving Cummings

The Story.

"The Better Wife" opens at the English estate of the Kingdons, where Charmain Page, an American girl, is visiting. While strolling through the grounds, she sees a man and a woman meet and embrace. Thinking them a pair of innocent lovers,

(*Continued on page* 415.)

Moonlight Instead of the Light of Star Shells in "The Firing Line."
Irene Castle is seen here in a beautiful moment from Paramount-Artcraft's picturization of the Robert W. Chambers' story.

Considerable Monkey Business Apparent in New Larry Semon Vitagraph Comedy

"HIS HOME, SWEET HOME," the Larry Semon Vitagraph comedy, has again demonstrated that the actor-director is wonderful in his particular line of endeavor, and his comedies among the cleverest shown. A two weeks' booking at the Broadway Theatre, New York, previous to the formal release, together with the more than favorable reviews of the critics, spread the fame of "His Home, Sweet Home," throughout the country, and bookings are coming into Vitagraph in flattering numbers, among the first to arrive coming from Pantages Theatre in far-away Salt Lake City, and the Broadway Strand, Detroit. The growing popularity of the Semon comedies is shown in the new bookings each new release brings forth, many of the recent orders coming from theatres which have not heretofore offered Mr. Semon and his inimitable fun to their patrons.

While the mother-in-law problem, dressed up in new clothes, plays an important part in this picture, it is not the leading theme of the comedy. Rather it is the clever work of a simian that gives the comedian the base to work on and get in some of his famous acrobatic stunts. The plot of a comedy should not be disclosed in advance—it would allow the spectator to anticipate the situations and bring on an anti-climax. Suffice it to say that Larry Semon is at odds with his mother-in-law and has been relegated in her home to the position of assistant to the kitchen maid.

As in Larry's previous comedies, "His Home, Sweet Home," has a well-defined plot, in which the situations are worked out in logical manner. Neither comedy nor story is subordinated to the other, and the result is clean, wholesome fun of the Semon kind.

Dorothy Gish in "Nugget Nell."

"Nugget Nell" is the title of the next Paramount picture in which Dorothy Gish is presented by the New Art Film Company and which is scheduled for release July 13. The production was directed by Elmer Clifton and is from an original story by John E. Cornish, being described as "a burlesque travesty on the wild and movie West."

Nugget Nell, the character which Miss Gish essays, is the proprietress of an eating-house in the mining country.

The travesty is said to abound in ludicrous situations. Miss Gish is surrounded in her fun-making by a cast which includes David Butler, Raymond Cannon, Regina Sarlo, James Farley, Bob Fleming, Wilbur Higby and Emily Chichester.

Reid Has Clever Starring Role in "Love Burglar"

WALLACE REID'S new Paramount picture, "The Love Burglar," will be released July 13, and in it Mr. Reid is said to have one of the best roles of his career.

The picture is a screen version of the recent play by Jack Lait, "One of Us," which had its premiere at the Morosco Theatre in Los Angeles, later to find favor with Broadway audiences.

The story concerns the adventures of a young society idler named David Strong, who went to a tough slum saloon in search of his erring brother, and, after taking his money and valuables away from him, sends him home.

James Cruze directed, and the camera work was by Frank Urson. Walter Woods wrote the scenario, and Cullen Tate was assistant to Mr. Cruze. Supporting the star are Anna Q. Nilsson, Raymond Hatton, Noah Beery, Wilton Taylor, Edward Burns, Alice Taafe, Henry Woodward and other notable players.

First Henley Picture Nearing Completion.

Hobart Henley, Hobart Henley Productions, Inc., is now on the fourth week of Production with the first of the series of four specials to be made for release by Frank G. Hall, president of Independent Sales Corporation and vice-president of the Henley company. Mr. Henley's first production is a screen version of Edna Ferber's story, "The Gay Old Dog." Mrs. Sidney Drew made the screen adaptation. John Cumberland has the leading role. Mr. Henley expects to complete production in two weeks.

"The Cup of Fury" Song Will Help Popularize Film

ONE of the most intensive and far-reaching exploitation campaigns ever devised for a motion picture is now under way for the nationwide promotion of Rupert Hughes' "The Cup of Fury," the first production made by the Eminent Authors' Pictures, Inc., and released through Goldwyn.

By special arrangement with McCarthy and Fisher, Inc., music publishers, Goldwyn's Service Department will exploit a popular ballad, entitled "The Cup of Fury," and will circulate copies and orchestrations gratis among all exhibitors who book the picture. The theme deals with a woman's "fury of love," and the music embodies the "light" ballroom melody well calculated to win popular public favor. The song will be featured wherever there is life and music and will also be recorded by the Columbia phonograph.

Local dealers representing the music company have agreed to devote entire window displays to the song. Special mail campaigns, the engagement of professional singers, and the newspaper exploitation of the ballad will form an important part of the national co-operative campaign.

Slides in attractive colors and beautifully designed heralds and window cards will be supplied free to exhibitors. Goldwyn's Service Department will forward the material several weeks in advance of playing dates in order to insure an advance campaign that will arouse interest to high pitch. The cover of the song, "The Cup of Fury," will bear a cut of Rupert Hughes and a layout of a leading scene in the picture. It will be designed in the most elaborate colors.

"A White Man's Chance" Is Familiar Kerrigan Theme

J. WARREN KERRIGAN'S admirers have a treat in store for them in "A White Man's Chance," which W. W. Hodkinson has announced for release this month, according to Robert Brunton, the producer.

The picture, made from Johnson McCulley's novel of the same name, published by Frank A. Munsey Company, has all of the thrills, suspense and love interest that the early Kerrigan pictures had—with the added virtue of the most modern methods of production.

It is the first of a series of ten productions by Mr. Kerrigan and his own company to be produced by Robert Brunton. The action takes place in that land where all things are possible—Mexico. Mr. Kerrigan takes the role of a young American who disguises himself as a Spanish noble for purposes of legal investigation into a matter of romance.

His leading woman is Lillian Walker. It is something unusual to see Jack Warren Kerrigan making love to a blonde, but the contrast between his dark Spanish disguise and her blue-eyed, golden-haired blondness is delightful.

Lincoln Enjoys Fist Battles.

E. K. Lincoln thinks any role that does not contain at least one good fight has something important lacking. In Zane Grey's "Desert Gold," recently completed by Benjamin B. Hampton and Eltinge F. Warner for W. W. Hodkinson distribution, he indulges in several smash-up fist battles that were his particular delight and this fact, along with the rough riding he is given an opportunity to do, makes the role of Dick Gale, the hero of Zane Grey's popular novel of the modern West, his favorite.

The quickest route to a market for used films is via The World's Classified advertising. A trial will prove this assertion.

REVIEWS AND ADVERTISING AIDS (Continued)

Charmain is surprised to meet the woman and be introduced to her as Lady Beverly. She also learns that her lover is the Comte de Cheveral. Sir Richard Beverly is greatly in love with his wife, and is hurt at her indifference toward their little son. While returning from a clandestine meeting with the Frenchman, the automobile is wrecked and Lady Beverly killed. Little Dick is also injured, and Charmain herself becomes his nurse.

The American girl has a wealthy father, and when she learns that the boy requires a costly operation, and that Sir Richard is without the necessary funds, she gets her parent to furnish the money. The nobleman offers her his name, and, being in love with him, she accepts. Still cherishing the memory of his first wife, he continues to live apart from the charming woman who is now his wife. The new Lady Beverly will not tell him the truth about the first wife, but devotes herself to the care of little Dick. One day the truth comes out, Sir Richard comes to his senses, and accepts the happiness that is so near him.

Program and Advertising Phrases: The Newest Clara Kimball Young Feature Employs Her Greatest Talents.

Gripping Drama of English Society Life Shows Miss Young at Her Best.

Famous English Novel, "The Love Quest," Translated Into Gripping Photodrama.

Clara Kimball Young Has Strong Role in Pulsing Drama of Society.

Advertising Angles: This is the first picture for Miss Young in months. There should be added desire among fans to see her on this account. Call attention to her long vacation and say she is back better and more beautiful than ever. Center your efforts on Miss Young and the fact that she's "here again," and you'll be doing the best you can with your opportunity. Say more about these facts and the star than you do about the play.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x11, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

"Our Better Selves"

Pathe Extra Selected Star Photoplay Features Fannie Ward in War Tragedy.

Reviewed by Robert C. McElravy.

THIS beautifully made five-reel Pathe subject, entitled "Our Better Selves," has its scenes laid in Europe during the war. It is peculiarly a war story, of a rather different type than usual. It follows the course of two social butterflies, a man and a woman, who are eventually roused to the great crisis confronting the world and give their lives in their noble effort to help humanity. It reflects the real heroism shown almost universally during the war, and will be appreciated and understood by all who see it.

The opening scenes are at a fashionable resort in southern Europe, where Loyette Merval, a member of the French noblesse, and Willard Standish, an American society idler, meet and fall in love. These roles are portrayed by Fannie Ward and Lewis J. Cody, both of whom make the most of their opportunities. Charles Hill Mailes appears as Henry Laurens, a German spy. The later developments occur in a French town occupied by the enemy.

This subject excels in the matter of beautiful sets and lighting effects. The society scenes in the beginning convey attractively the smart atmosphere required. Some excellent special effects have also been achieved in the devastated French town and the convent. While the principals both die, the tragic end is softened by symbolical scenes that follow.

Cast.

Loyette Merval.....Fannie Ward
Willard Standish.....Lewis J. Cody
Henry Laurens.....Chas. Hills Mailes

Story and scenario by Ouida Bergere.
Directed by George Fitzmaurice.

The Story.

Loyette Merval, a member of the French noblesse, and the heroine of "Our Better Selves," meets an American society idler, Willard Standish, at a resort in southern Europe. They fall in love, in an atmosphere of luxury and romance, but when they have been married a year, Loyette is disappointed because her husband does not do something worth while in the world. She chides him, and Willard temporarily becomes a chauffeur, much to her disgust.

Her Whole "Aim" in Life.
Is a big one with Fannie Ward, despite the tiny pistol in "Our Better Selves."

The war breaks out and Loyette is slow to realize what it means. She continues her butterfly career, undisturbed, and even protests when Willard wants to enlist. But Willard does enlist, and is soon at the front.

Willard is wounded during an enemy advance, and secrets himself in a convent, just deserted by the fleeing nuns. Loyette, who has finally awakened, drives to the convent in an automobile, thinking she may save Willard. The automobile is impressed into service, and she and Willard find themselves alone in the place. Loyette assumes the attire of a nun and hides Willard away. The Germans come and occupy the convent. Loyette is in danger of execution, but considered harmless and allowed to live. She and Willard later check a German coup, and blow up the men who planned it, both giving their lives in this act. Loyette and Willard are pictured as lovers crossing the River Styx together.

Program and Advertising Phrases: Beautifully Made War Picture of a "Different" Type, with Excellent Story, Gorgeous Sets and Wonderful Lighting Effects.

The Story of Two Social Butterflies, a Man and a Woman, Redeemed Through the Agency of The Great War.

Fannie Ward in Remarkable Story of Sacrifice on the Part of a Man and Woman for the Great Cause of Humanity.

Advertising Angles: Make your chief appeal with the star. Use plenty of personal as well as scene lithographs and get them widely hung. Then back this up by advertising in your newspaper, work the excellence of the production, telling your readers that this is a play that for color and atmosphere is above the average. Keep away from the war angle and hang on the title, making your story appeal that of two society idlers who found their better selves in time of stress.

Advertising Aids: One-sheet, two three-sheets, one six-sheet, one twenty-four-sheet. Colored lobby displays, one, two and three-column line cut ads and mats, two 22x28 photos, slides, press book, music cues, press photos, one and two-column newspaper cuts.

"Ace of the Saddle"

Six-Reel Universal Production Features Harry Carey in Novel Adventure Story.

Reviewed by Robert C. McElravy.

A FRESH bag of tricks is exposed to view in this six-reel Universal subject, entitled "Ace of the Saddle." It pictures a new series of adventures in the life of Cheyenne Harry, the role in which Harry Carey has attained popularity. The number starts off slowly, with the usual ranch humor, and except for the striking scenic effects, it impresses the spectator as a conventional type of yarn. But this idea is dispelled in the light of further happenings of a distinctly unusual character. The moving of the cabin from one county to another, by the use of six horses, is one astonishing incident, and there are many others.

The scenes are laid along the basin

(Continued on page 417.)

THE EUREKA SCREEN
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Now in use at—Loew's Circle, Loew's 86th St., Loew's Orpheum and The Plaza theatres
FOR INFORMATION APPLY
WM. H. CURRIE, Suite 207, 17 West 42nd Street, NEW YORK CITY

These Icicles for "The Mints of Hell" Thawed Out the Pocketbooks.
Clune's Broadway, Los Angeles, used cotton, tinsel and a few branches of fir to clean up on this William Desmond-Robertson-Cole feature distributed through Exhibitors Mutual.

Vivian Martin Essays Title Role in Paramount Screen Version of "Louisiana"

THE title role in the Paramount version of Frances Hodgson Burnett's novel, "Louisiana," which is released July 20, is essayed by Vivian Martin. So perfectly does the part fit Miss Martin's talents, it is said, that if the story had been written within the last two years, an assumption that the little star herself had inspired the type in the mind of the author would find a general belief.

Miss Martin's type is and has always been that of the sweet, little unsophisticated girl whose every action and expression denotes childish innocence and purity, and is the direct counterpart of the little child of the mountains who has been raised in seclusion and whose companions had been the birds and the flowers and the stately trees which grew upon the mountain tops.

Robert Ellis, one of the screen's most capable leading men, enacts the role of the young playwright who meets Louisiana at Oakvale Springs and falls in love with her. It is said that he has performed his role with a delicacy and expertness that adds much beauty and realism to the romance of the story.

Noah Beery was selected to play the part of Lem Rogers, the crude mountaineer, father of the girl. Mr. Beery is one of the screen's best character men and has appeared in numerous Paramount and Artcraft pictures.

Arthur Allardt, experienced in both leading and character roles, and, although young in years, a veteran of the "legitimate" and vaudeville stages, as well as of screen work, was cast to play the heavy role—Cass Floyd, the jealous young mountaineer who loved the girl and even attempted twice to kill his rival, the playwright.

The part of Olivia Ferol, the sister of the young playwright, is ably interpreted by Lillian West, a leading woman of considerable experience and reputation, both on stage and screen.

The comedy element is furnished by Lillian Leighton, one of the best known of character women, who portrays the role of Aunt Cassandry, the old negro mammy nurse who goes down to the Springs with Louisiana. Her adventures with the facetious colored porters at the resort are said to be amusing.

The picture was directed by Robert Vignola and photographed by Frank E. Garbutt. Alice Eyton adapted the story, and Philip Carlbert assisted Mr. Vignola. tional scenes.

Titling and Assembling of "The Blue Bonnet" Started

AFTER two months and a half of work, Billie Rhodes and her director, Louis William Chaudet, attained the photographic completion of her National Film Corporation production, "The Blue Bonnet," which marks her first appearance nationally through the W. W. Hodkinson Corporation.

The making of this production involved bringing Miss Rhodes and a company of fifty players with her director and a complete technical staff from Los Angeles to New York for the making of certain Salvation Army scenes and their return to the Coast to complete the picture in Los Angeles.

The month of July and most of August will be devoted to the task of assembling and editing the film, which will be released during the latter part of August.

Prominent in the supporting cast are Ben Wilson, Stanhope Wheatcroft, Allen Hale and Irene Rich.

The story, which is the work of E. Magnus Ingleton, is laid entirely in the United States and it shows a phase of the Salvation Army which reveals the reason why that organization won such a place in the affections of the world during the recent war. "The Blue Bonnet" has no war phases at all, being announced as a "story of over here."

Five-Reel Prices for Two-Reel Stories.

In order to secure the very best stories for production as two-reel comedies, Amedee J. Van Beuren, of 220 West Forty-second street, New York, announces that he will pay five-reel prices for superior stories accepted for either of his stars, Mrs. Sidney Drew or Ernest Truex.

Writers should bear in mind that the Drew and Truex comedies are of the polite type and questionable situations and slapstick action are tabooed.

"The Girl from Outside" Shows Spectacular Storm

WHAT are perhaps the most remarkable night scenes in motion pictures have been taken by Director Reginald Barker in Rex Beach's production of "The Girl from Outside," at the Goldwyn Studios. During the making of the production 400 extras were at work to people the town of Nome, Alaska, as it was populated in 1900. Every detail is historically correct. The main thoroughfare of Nome has been reproduced accurately, embodying such places of historical interest as Denton's saloon, the North Star Hotel and the Nome warehouses.

As the action takes place during the so-called Alaskan "rainy season," the mud scenes of the production are of paramount interest. The camera has caught the vast flood and the fierce beating of the waters against the buildings; the flashing lightning and the terrible wind storm—a reproduction of the catastrophic storm that in 1902 wrecked a part of Nome.

Rex Beach incorporates a fight into the action with the same skill with which he developed climactic struggles in "The Brand," "The Crimson Gardenia" and "The Auction Block."

Clara Horton appears as June, a child who is surrounded by the ruffians of the North. She was particularly selected by Mr. Beach; and her physical frailty is in perfect keeping with her part of the little reformer in the play. Miss Horton appears throughout the picture. No double was used for her scenes in the mud and rain —only another evidence of Director Barker's fidelity to detail.

Warner's Latest Proves To Be Good Hot Weather Film

H. B. WARNER is running the hot weather a great race with his Robertson-Cole Superior Picture, "The Man Who Turned White," which is being distributed by Exhibitors Mutual.

Walter F. Griffith, the result-producing manager of Poli's Bijou Theatre, New Haven, recently played the picture and was so gratified with results that he forwarded the following dispatch to the New York exchange of Exhibitors Mutual:

"Warner wonderful in 'The Man Who Turned White.' Business great three hot days. Congratulations."

Following this wire there were received at Exhibitors Mutual the home office a wire from Akron, Ohio, telling of the success of the Robertson-Cole feature at the Waldorf Theatre, a first run house, while the thermometer was flirting with 90 degrees in the shade.

The picture gets its first run in Boston in the Park Theatre. It goes from the Park to the Franklin Park Theatre, Dorchester, thence to the Strand Theatre, Lowell. All these theatres are under the same management.

On the strength of these bookings, the Warner picture was carded by the Strand Theatre in Providence.

Exhibitors Like "Beauty Proof."

An interesting story, a popular star, a capable director, a notable cast and fitting scenery, all of which were combined by Vitagraph in "Beauty Proof," the recently released Harry T. Morey feature, has brought about the result expected by the producers. With one accord exhibitors have agreed that the new Morey picture is one of the best yet made by that actor. Mr. Morey's splendid physique fitted peculiarly into the part of Corporal Steele, of the Northwest Mounted Police, and the outdoor scenes in the snowy wastes of the Dominion of Canada lent additional enchantment. Betty Blythe also looks exceedingly well in the picturesque garments of the snow country, and was of great assistance in making the picture an undoubted success.

REVIEWS AND ADVERTISING AIDS (Continued)

of the Rio Grande river, with a background of high, jagged mountains, which in places resemble the sides of the Grand Canyon. Cattle rustling is the motive of the plot action, and the sheriffs of two counties appear in the cast of characters. The rustlers appear as night riders, attired in white caps, and some furious riding takes place.

Considerable imagination has been turned loose in this subject and the situations on the whole are very entertaining. One of the best incidents is the final one, in which Cheyenne Harry dopes the rustlers with their own poisoned water, and puts them temporarily out of business.

Cast.

Cheyenne Harry Henderson..Harry Carey
Sheriff of Yucca County.....Joel Harris
Sheriff of Pinkerton County..Duke R. Lee
Madeline.....Peggy Pearce
Inky.....Jack Walters
Gamblers.....Vesta Pegg
Storekeeper.....Wm. Cartright
Two Children..Zoe Rae & Howard Enstedt

Story by F. J. Jackson.
Scenario by George Hively.
Directed by Jack Ford.

The Story.

Cheyenne Harry, of "Ace of the Saddle," finds a large amount of cattle stealing going on at his ranch. Yucca county, where the ranch is located, keeps a clear court record, and events soon make it evident that the rustlers are working hand in glove with the sheriff and other county officers.

Harry makes an appeal to the sheriff of Pinkerton county, adjoining, but the latter is powerless to interfere. Harry falls in love with Madeline Faulkner, daughter of the Pinkerton county sheriff, and at her request, gives up wearing a gun. Under the code of that region, it is bad form to shoot at an unarmed man, but Harry has many enemies in Yucca county, and by a trick, he is drawn into a shooting affair, but comes out unharmed.

The cattle rustlers poison the waterhole on Harry's ranch, and he moves his cabin, one night, across the line, into Pinkerton county, placing himself under the jurisdiction of Sheriff Faulkner. The rustlers retaliate by abducting Madeline, but Harry pursues and rescues the girl single-handed. There are many exchanges of shots between the rustlers and the sheriff's posse, but the leaders of the outlaws are captured. They are brought to trial, but saved in a sensational raid of their rustler friends. Harry then lures the entire band to his cabin and tricks them into consuming some of the water they had poisoned, which knocks them out temporarily and renders them easy of capture.

Program and Advertising Phrases: Harry Carey Star of Another Cheyenne Harry Story with Many New and Novel Stunts.

Swift Moving and Unusual Western Story with Lot of Fast and Furios Riding and Many Thrills.

Highly Entertaining Cheyenne Harry Story Set Among the Cattle Rustlers with Harry Carey in Leading Role.

See How Harry Carey Cleverly Turned the Tables on the Rustlers and Gave Them a Taste of Their Own Medicine.

Advertising Angles: Play up Harry Carey in a Harry Carey story—plus. Tell them that this has all of the vivid action and daring deeds of the usual story, and in addition some novelty twists which should not be missed by lovers of the Carey style of play. Direct your appeal to the general reader with the "something different" angle, with such lines as "Not the same old thing——." "This story breaks new paths to adventure," and the like. Also play up the high spots, such as the moved cabin and the poisoned well. That will get attention, but in your text, make it clear that it is a Western story.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"The Fear Woman"

A Timely Goldwyn Production Presenting Pauline Frederick in the Title Role.

Reviewed by Louis Reeves Harrison.

THE FEAR in this case is that of a nervous young woman, admirably portrayed by Pauline Frederick, who is engaged to marry a devoted suitor, but who is reluctant to perpetuate the habit of alcoholic indulgence for which her father's family has been notorious during several generations, which she is convinced will afflict his descendants, though she has no appetite of that kind. "The Fear Woman" may be called timely. It admits of powerful treatment. The story starts out with that in view. Miss Frederick capably depicts a young woman horrified by the death of her father from an accident brought about by drunkeness, and she is effective when she dismisses the guests just before her wedding ceremony, because she has seen a pitiful drunken woman from her window. Thereafter the actress has limited opportunity. The mood of the story changes about, interest flagging when the heroine rescues a young wife from a compromising situation, and falling rapidly off when some comedy characters, a vulgar rich woman and her fat son, are introduced, along with a tennis tournament, neither having anything of direct importance to do with solving the heroine's problem, not only a complete change of mood, dangerous enough in itself, but sidetracking the theme itself.

Cast.

Helen Winthrop.....Pauline Frederick
Robert Craig.....Milton Sills
Percy Farwell.....Walter Hiers
Harrison Winthrop.....Emmett King
Sidney Scarr.....Harry S. Northrup
Bruce Terhune.....Ernest Pasque
Stella Scarr.....Beverly Travers
Mrs. Honorah Farwell,
Lydia Yeamans Titus

Story by Izola Forrester.
Directed by John A. Barry.
Photographed by Edward Gheller.

The Story.

The Fear Woman is Helen Winthrop, and the cause is her father's habit of getting drunk. He is intoxicated on the occasion of announcing his daughter's engagement to Robert Craig. He ascends to his room for a couple of extra hookers,

(*Continued on page* 419)

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First Henley Production Soon Ready for Release

"THE GAY OLD DOG," the first of a series of four special features to be produced under the personal direction of Hobart Henley, Hobart Henley Productions, Inc., will leave the Hobart Henley Studio, Fifty-fourth street, New York, early next week for cutting and titling, after which it will be given a private review showing.

Frank G. Hall, president of the Independent Sales, through whom Mr. Henley's special production will be released, anticipates a keen interest among exhibitors when the scenarized version of Edna Ferber's "The Gay Old Dog," is first flashed upon the screen. The Ferber story, adapted for the screen by Mrs. Sidney Drew, is said to be an intensely human picture of ingratitude, love and constancy.

There is nothing extraordinarly original about the plot or motif; it is an old story told in a different way, and so well acted before the camera that the most common and prosaic "life scenes" are given a poignancy, vividness and reality which, when coupled with lavish scenic efforts and good photography, make a photodrama of compelling force and interest. The drama will be picturized in six reels.

John Cumberland, at present starring in "Up in Mable's Room," a current Broadway success, has the part of the gay old dog.

Alice Joyce Working on New Picture.

The extremely hot weather of the past two weeks has held no terrors for Alice Joyce, even if she has been busy on her new Vitagraph feature. Fortunately for the star, her new play, "The Winchester Woman," calls for many outside locations, and Wesley Ruggles, who has returned from overseas and is directing the picture, found an ideally rural town in New Jersey, not more than an hour's ride by motor car from New York City. There Miss Joyce and her company has been at work, keeping comparatively cool under the spreading shade trees.

"The Winchester Woman" was written by Charles Stokes Wayne and picturized by Edwin Arthur Krows. It affords Miss Joyce an opportunity to get away from the "daughter of luxury" type with which she has so closely been identified and to portray an entirely different character. In addition to Miss Joyce, who will be seen as Anne Wharton, the cast includes Percy Marmont, Robert Middlemass, Jean Armour, Helen Dixon and Joe Burke.

Earle Williams' Company Returns from Lake Tahoe

JANE NOVAK, who has the leading feminine role in support of Earle Williams in "The Wolf," the picture version of Eugene Walter's drama, has greatly pleased James Young, who is directing the picture, by her clever work. Mr. Williams' company has just returned from Lake Tahoe, where nearly all the outside scenes were made, and has returned to Vitagraph's Western studio. Miss Novak visualizes a beautiful mountain girl .

Jane Miller Is Star of "The Unbroken Promise"

WITH an unbroken record of successes behind her, and possessing youth, beauty and talent, the career of Jane Miller, featured player in Triangle's "The Unbroken Promise," scheduled for July 27 release, seems destined to be led by the star of good fortune to the highest realms of stardom.

"The Unbroken Promise," Miss Miller's latest vehicle, offers the star, who is an ideal type of the outdoor girl, unusual opportunities for the display of her ability and charming personality. The story, which is adapted from Henry Herbert Knibb's novel, "Sundown Slim," is laid in Texas, amid the scenes chosen by the author for his book. A bitter feud exists between Loring, sheep raiser, and John Corliss, cattle owner. Corliss loves Nell, Loring's only daughter, but he keeps silent that his brother may strive to win the girl both love. This tale of the West is said to have been treated in an entirely new manner by Director Frank Powell, resulting in a picture drama of sustained force and appeal. The photography, which is by Percy Higginson and Arthur Boeger, is thoroughly in keeping with the excellence of the production, showing many unusual shots of Western scenes.

Miss Miller's last appearance on the Triangle program was her leading feminine role supporting J. Barney Sherry in "High Stakes."

"The Golden Song" Shows Result of Merit Policy

GOLDWYN'S recently announced policy of booking every picture individually and on merit alone has already resulted in the production of pictures of a magnitude impossible under the old star series system. The Goldwyn organization has now set a new standard for itself, the immediate result of which is the production of Geraldine Farrar's screen play, "The Golden Song." Lou Tellegen, the star's husband, plays the leading male role opposite her.

The story is laid in Petrograd and the surrounding country, with the seething political and social unrest of the day forming a dark and ominous atmospheric background for the development of an exquisite love story. Geraldine Farrar portrays the development of a young American girl, the protege of a Russian prince, through whose generosity and kindness her voice is cultivated and she is trained for a career in the opera.

To Release "Career of Katherine Bush" July 20

PROBABLY no other photodramatic production in many months, it is claimed, aroused more curiosity than the Paramount-Artcraft Special, "The Career of Katherine Bush," which is announced for release July 20. This is a picturization of the popular novel of the same name by Elinor Glyn.

Catherine Calvert has the stellar role.

In the story Mrs. Glyn paints the portrait of a young woman who carves out her own career successfully, but before she reaches her goal—marriage to a celebrated nobleman—she suffers many a bitter pang, occasioned by her recollection of imprudences of her early life.

The production was directed by R. William Neill. The scenario was the work of Kathryn Stuart. John Goldsworthy, a young English actor, is Miss Calvert's leading man. The supporting cast includes Craufurd Kent, Mathilda Brundage, Helen Montrose, Ann Dearing, Augusta Anderson, Norah Reed, Claire Whitney, Albert Hackett, Earl Lockwood, Walter Smith, Robert Minot, Edith Pierce, Allen Simpson and Fred Burton.

First "Screen Letter Box" To Be Released Next Week

THE first Screen Letter Box, a novelty short subject, conceived by Morris Kashin, produced by Jack Cohn and released by Frank G. Hall through his program of Independent Sales and Film Clearing House releases, will be given to the public, for the first time, next week. The initial release of these subjects is scheduled for July, 15.

The Screen Letter Box is shown in approximately 500 feet and consists of a series of questions and answers on the screen. The secrets of the studio—the art of makeup, how the heroine cries, the tricks of photography and all the inner workings of the art of producing pictures—are all explained in the subjects comprising the Screen Letter Box.

Since his plan of answering all questions submitted by motion picture fans was announced, Mr. Kashin has received thousands of questions from fans throughout the country and these, he says, will be answered in due time through the medium of his novelty productions.

Bookings on The Screen Letter Box can be had at the Film Clearing House exchanges on and after July 15.

For the "Balance" of the Season—
The prize goes to Marion Davies, who adorns this page and Cosmopolitan productions for Paramount-Artcraft.

"Peace of Roaring River" Is Pauline Frederick's Latest

JEALOUSY, working madly to its own destruction and the happiness of others concerned, is grippingly revealed in "The Peace of Roaring River," a new Goldwyn picture, soon to be released, with Pauline Frederick as the star. The story develops dramatically from a tenement to the open Western plains, and each step in the progression of the tale is an interesting, inevitable one.

Miss Frederick plays the part of a girl weakened by illness and poverty. Out of work and desperate, she permits her friendly, romantic landlady, played effectively by Lydia Yeamans Titus, to answer an advertisement for her in "The Matrimonial News." What neither the motherly boarding-house keeper nor her unfortunate guest suspect is that the advertisement is a hoax placed in the paper by a viciously jealous woman in the Western town where a young man, played by Thomas Holding, had proven invulnerable to her charms.

Begin Work on "Over the Garden Wall."

Now that she has completed "Cupid Forecloses," Bessie Love has begun work on "Over the Garden Wall," her next Vitagraph feature, which was written by Millicent Evison and is being directed by David Smith. "Cupid Forecloses" was made at Vitagraph's Western studio and will have an early release, the completed film having already reached here.

REVIEWS AND ADVERTISING AIDS (Continued)

loses his balance coming down and falls to his death. Helen is impressed that she should not marry for fear of handing down this tendency, but her nervous fears are quieted later on.

On the eve of marrying Craig, when the guests are all assembled, she sees a drunken woman from her window and is so horrified that she bids her guests leave, offering no explanation of her sudden change of mind. She then dismisses Craig. He protests he will always love her, even though she "acted like a fool," and she goes to visit a young married woman, Mrs. Scarr. Helen saves Mrs. Scarr from the disgrace of being found in the rooms of Bruce Terhune by getting there before the husband arrives.

Helen, now under a cloud herself, goes to a hotel, plays tennis and flirts with the fat son of wealthy parvenu, who disapproves of her son marrying a woman under a cloud and sends for her lawyer, none other than Craig. Helen induces the fat suitor to announce his engagement to her to torment the faithful Craig, and even pretends to get drunk before his eyes, only to tell him in the end that "love" has cured her of all fear, and he is restored to her arms.

Program and Advertising Phrases: Exquisite Pauline Frederick in Highly Emotional Role of a Woman Who Feared the Result of Alcoholic Craving.

What Was the All-Absorbing Soul-Blanching Fear That Caused Her to Dismiss the Man She Loved? "The Fear Woman" Will Tell You.

Wonderful Story of Modern Society Life Based on the Fear of An Inherited Craving for Alcohol.

How a Woman Through the Influence of Love Finally Overcame a Fear That Had Gripped Her Soul and Almost Wrecked Her Life.

Advertising Angles: Play on the star rather than on the story and for the latter angle take the theme rather than the story itself. Work with such lines as "Can the women of America make prohibition unnecessary?" "Can the drink demon be crushed through birth control?" Add to the question enough hint of the story to show the connection, but do not offer the plot.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts.

Two Capitol Comedies

"Chasing Rain-Beaux" and "After the Bawl" Feature Bill Parsons and the Carter de Havens.

Reviewed by Margaret I. MacDonald.

THE humor in the two-reel Capitol comedies which are being released through the Goldwyn Distributing Corporation is clean, and usually exhilarant. And those shown at a recent press showing are no exception.

"Chasing Rain-Beaux" features Smiling Bill Parsons in an amusing complication of twin sisters, one of which is the wife of the hero. The other, whom he has never seen, is the wife of another man who finds himself in an equally uneasy situation. An exciting game of cross purposes ends in the divorce court. The chagrin of the disillusioned parties is amusing illustrated by trick photography.

"After the Bawl," featuring Mr. and Mrs. Carter de Haven, is founded on an old theme attacked from a slightly new angle. The young wife in the case is too fond of the frivolities of life to care about raising babies. But one day she finds herself called upon to help a woman in the street, who is taken suddenly ill and is obliged to hand over her baby to strangers. The young woman takes the baby home and cares for it. The old trick of the husband misunderstanding a telephone message, and rushing home with an armful of toys for an anticipated heir, is worked in.

The arrival of a nurse on the scene to claim the child leaves a vacuum in the home of the young couple, and the wife's hysteria causes the husband to hunt another baby. He arrives at home with it at the same time that the other child, whose mother is unable to care for it, is returned, causing amusing complications.

"The Hornet's Nest"

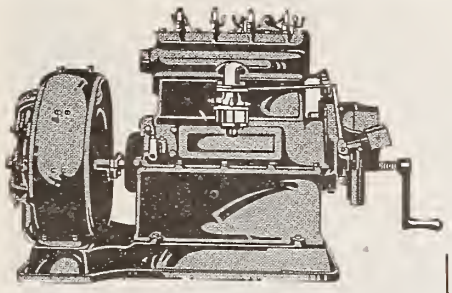
Earle Williams Stars in Vitagraph Crook Story by Mrs. Wilson Woodrow.

Reviewed by William J. Reilly.

EARLE WILLIAM'S latest feature, "The Hornet's Nest," adapted from Mrs. Wilson Woodrow's novel of the same name, has the crook element, which appears popular with the Vitagraph scenario chiefs at present. The story takes its name from a character, "The Hornet," a notorious burglar. The star, however, does not take the part of "The Hornet," but assumes the role of Ashe Colvin, a young man with greyed temples, unjustly cast out by society.

To complement the downtrodden hero there is a heroine with an unsympathetic guardian, who holds "the papers" to her estate, and altogether the elements going into the make-up of the photoplay are of average power. The part portrayed by Earle Williams gives him one more opportunity for his "man-

(*Continued on page* 421.)



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Q. Why This Vast Assemblage at the Broadway? A. Mack Sennett's Bathing Girls.

New York showed its hospitality by the above turnout for the Los Angeles diving nymphs at the premiere of Sol Lesser's "Yankee Doodle in Berlin" on June 29.

Current Issue of Kinograms Full of Timely Topics

THE current release of Kinograms offers the most diversified views shown since the inception of this news weekly service.

President Wilson pays a visit to Belgium and is greeted by Cardinal Mercier amidst the ruined cities of this martyred nation.

The bar of the Victoria Hotel in New York City, after many years given over to hard liquor, surrenders to the Salvation Army and the ice cream soda.

To the millions of readers of Longfellow's famous poem, "Evangeline," a treat is in store through a Tracy Mathewson camera which made an excursion among the apple orchards in the Basin of Minas and pictured the many scenes connected with the story of Evangeline's fidelity to her sweetheart.

Kinograms also records for the first time in the history of the Methodist Church that it has in many ways recognized the theatre.

The great Centennial Exposition at Columbus, O., showing the fruits of years of labor by the missionaries in distant lands, was told in a pageant which was picturized for Kinograms.

To those who are still interested in Samuel J. Doughboy, Kinograms discloses another big victory for this warrior who is decorated with a bride for his extreme bravery at the altar.

Everybody is interested in chickens. That is why Kinograms has taken the trouble of giving us a scene showing 8,000 chickens, sixteen hours out of their shells, at the world's biggest hatchery, in Cleveland, Ohio.

There's a queer place over in Hoboken, N. J., that takes care of Orphan Baggage. In other words it is the lost baggage department for the A. E. F.

And last, but not least, all sorts of views of the R-34, the big blimp that crossed the pond in 106 hours.

Metro Schedules "In His Brother's Place."

Scheduled for release on July 14 Metro announces Hale Hamilton in the double role of star and author of a comedy-romance entitled "In His Brother's Place."

It is a typical Hale Hamilton story, beginning with the fact that he conceived and wrote the original story which provides the star with a dual role, the contrasting characters of which are admirably adapted to his talents as a light comedian.

From Hamilton's original, the story was converted into scenario form by A. S. Le Vino of the Metro scenario department, and the production was directed by Harry L. Franklin.

Mabel Normand Appears in Hotel Basement Setting

LIFE as it is lived by the toilers below the street level in a modern palatial hotel is presented from the comedy angle through five reels of roaring laughter in Mabel Normand's latest Goldwyn production, "Upstairs."

As the little slavey in the sub-kitchen of a hotel, toiling in overalls and cap, yet always hoping to share in the luxurious life in the hotel parlors "Upstairs," Mabel Normand runs the gamut of emotions from pathos to tears, and when she finally finds a way to play the "lady" for only an hour her antics disclose hitherto unrevealed comic possibilities.

The picture was directed by Victor L. Scherfzinger. Foremost among the players who support Miss Normand is her leading man, Cullen Landis. Hallam Cooley and Colin Kenny, associated with Cullen Landis in a Rex Beach photodrama, appear with Mabel Normand in important roles.

Elwin Stevens steps from the shoes of another villain in Rex Beach's "The Crimson Gardenia" into the patent leathers of Murphy, the hotel detective in "Upstairs." It is a comedy role. Buddy Post, conspicuous for his Gargantuan stature, plays the chef, while Kate Lester, Frederick Vroom and Hazel Brennon complete the cast.

Completing Plans for Second Rothapfel Unit

SAMUEL L. ROTHAPFEL, Rothapfel Pictures Corporation, is putting the final touches to his plans for production of the second Rothapfel Unit Program. Tom Cushing, scenario editor for Mr. Rothapfel, announces the completion of the working script for the feature which is said to be an adaptation from a popular novel.

Mr. Cushing returned only a few weeks ago from France, where he was putting on shows for the American soldiers. Mr. Rothapfel's second program is scheduled for release about the first week in September.

J. Stuart Blackton Begins Production of "Dawn"

J. STUART BLACKTON has completed the cutting and titling of "Moonshine and Shadow," the initial release of his new company, The J. Stuart Blackton Feature Pictures, Inc., and has begun work on the first scenes of "Dawn," the second of the series, at his studios in Brooklyn.

Under the working plans of his new organization, production will be carried on continuously, and since "Moonshine and Shadow" will probably not be released until the beginning of the fall season, Mr. Blackton expects to have "Dawn" ready for showing shortly after, with the third of the list also well under way.

Stanley Olmsted, chief of the Blackton script department, has written the scenario of "Dawn," Eleanor H. Porter's latest best seller, for which Mr. Blackton purchased at a big price exclusive picture rights soon after the novel was first put on the market.

The complete cast for "Dawn" has not yet been announced, but it is known that the roster will list six of the principals who will be seen in "Moonshine and Shadow." Sylvia Breamer and Robert Gordon, the Blackton stellar team, will play the leading roles, with Eddie Dunn and Lefty Alexander, both of whom Mr. Blackton has under contract for a year, playing important roles, while the other two of the sextette are Fanny Rice, character comedienne, and Margaret Barry, a Russian actress whom Mr. Blackton has just re-engaged.

Mr. Blackton's lawyers are now negotiating distribution arrangements for the entire product of the new Blackton company.

Apfel Announces Cast of "The Oakdale Affair"

OSCAR APFEL'S announcement of the cast to support Evelyn Greeley in "The Oakdale Affair" reads like "Who's Who on the Stage." Mr. Apfel, pursuing the policy of engaging the best talent obtainable for the productions that he is making for World Pictures, has secured the services of Eric Mayne, Maude Turner Gordon, Charles Mackay, Eric Dalton, Mona Kingsley, Reginald Denny, Frank Joyner, Albert Hart, Eddie Sturgess, Frank Nelson, Jack Drumier, Edward Elkas, Nick Long, Jr., Jules Cowles, Ben Johnson, Corrine Uzell, Charles Dewey and Dick Collins.

The engagement of Eric Dalton marks his debut in pictures. He is the son of Charles Dalton, the famous actor, who, it will be remembered, created the part of Marcus Superbus in "The Sign of the Cross" when it was produced for the first time on any stage in London and crossed to America to play the same part at the Knickerbocker Theatre on November 9, 1896, and continued in it for five years.

If there is anything in names or in past performances as authority to base prediction of a first class picture, Mr. Apfel gives the public assurance that "The Oakdale Affair" will be a feature well worth seeing.

REVIEWS AND ADVERTISING AIDS (Continued)

without-a-heart" roles. Vola Vale, as the heroine, has a sunny part, and fills it well. James Young directed.

Cast.

Ashe Colvin.....Earle Williams
"The Hornet".....Brinsley Shaw
Muriel Fletcher.....Vola Vale
Mr. Whitefield.....Ogden Crane
Mrs. Whitefield.....Kathleen Kirkman

Story by Mrs. Wilson Woodrow.
Scenario by James Dayton.
Directed by James Young.

The Story.

Ashe Colvin, in Vitagraph's feature, "The Hornet's Nest," is a man cold to the world and ambition because of the fact that society, several years before, had unjustly made him an outcast. He befriends "The Hornet," a burglar sought by the police, and wins his friendship.

Muriel Fletcher, nineteen, has a severe guardian in William Whitefield, who guards, besides, the papers which will make Muriel an heiress, and make reparation to her cousin, Fletcher Hempstead, who is none other than "The Hornet," driven to crime by the harsh treatment of Whitefield.

Hungry for a bit of romance, Muriel intends to drop a purse in the street inclosing a request that the finder call upon her at her home, but seeing Ashe Colvin gallantly escort an old lady across a busy street, she is moved to thrust the purse into his hand. Followed up the request in the purse, Colvin meets Muriel in the Whitefield home and is inspired to new ambition.

Mrs. Whitefield, a society vampire, gets into complications with her husband over some sapphires she had loaned to Ollie Barnton, the latest moth in the flame. "The Hornet" steals the jewels, and more complications arise. Colvin, to throw the police off "The Hornet's" track, paints on his face a scar peculiar to the burglar, while "The Hornet" paints his own scar out.

In the end Whitefield is cornered, killed for good measure, and Colvin wins Muriel and her fortune.

Program and Advertising Phrases: Earle Williams in Crook Story from Popular Novel by Mrs. Wilson Woodrow.

"The Hornet's Nest," Always Filled with Stinging Situations, Is More Troublesome Than Ever to Earle Williams.

Earle Williams Had Felt the Unjust Sting of Society. But He Struck Back the Wrongdoers in "The Hornet's Nest."

The Man Without a Heart Given a New Ambition by Girl Whose Love Stung His Spirit in "The Hornet's Nest."

Earle Williams Proves Busy Bee When Fates Works Against His Heroine in "The Hornet's Nest."

Advertising Angles: This picture will draw the regular Earle Williams following where the Vitagraph program is regularly shown. This element should be appealed to by liberal use of the star's lithos and playing up his name in all newspaper advertising and lobby signs. "Crook plays" seem to be popular just now, and bringing out this element in the story should add materially to the box office results. There seems to be little opportunity for special "stunts" that would get anything for this attraction. Special attention of lobby frames and lithographing will prove the more desirable in most places.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds.

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"God's Outlaw"

Five-Reel Metro Picture Burlesques Old-Fashioned Type of Melodrama.

Reviewed by Robert C. McElravy.

ONE indication of the general advancement of the moving picture is found in an occasional tendency to deal humorously with some of the ancient and threadbare plots that have been heretofore taken more or less seriously. This five-reel Metro production, entitled "God's Outlaw," sounds, from the title, as though it might be a profound study of life, but the spectator is not long deceived, for one of the opening sub-titles says plainly: "This is a Drammer."

The number is in fact a burlesque on the old style melodrama. Francis X. Bushman and Beverly Bayne play the leads. Mr. Bushman plays the part of a young sheriff, rival of the village blacksmith for the hand of the heroine. The latter's mother prefers a youth named Percy Smallwood, who has financial prospects. Percy is presumed to have betrayed a poor working girl, and much of the story is given over to a general pursuit of this miscreant. The sheriff locates him, but refuses to give him up to the law, because the heroine pleads for Percy. It then develops that Percy is not guilty, and the youth, in gratitude to the sheriff, gives the heroine to him.

The subject is amusing throughout,

(*Continued on page* 423.)

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THE ONLY DISTRIBUTOR OF SIMPLEX FOR NEW YORK AND NEW JERSEY

Annette Kellerman Grasps the Mysteries of the Deep for Little Mary.
Mary Pickford and the queen of the sea exchanged queenly confidences when Miss Kellerman dropped in to see Mary making "The Hoodlum" for First National.

"Rose o' the River" with Lila Lee in Stellar Role is Paramount for July 13

KATE DOUGLAS WIGGIN, author of "Rebecca of Sunnybrook Farm," considered by many to be the best picture in which Mary Pickford was ever seen, wrote "Rose o' the River," the Paramount version of which, with Lila Lee in the stellar role, will be released July 13.

The adaptation was entrusted to Will M. Ritchey, who is said to have succeeded in preserving the atmosphere and character drawings of the original story to a marked degree.

Miss Lee is again cast in a role which gives her splendid opportunities. She plays the part of a little country lass who, after becoming engaged to a young lumberman on the night of her seventeenth birthday, is deluded by a young man from Boston, with slick city ways and manners, into believing that his hopeless love for her is killing him.

Miss Lee's leading man is Darrell Foss. Mr. Foss is said to do some of the best work of his career in this production, which is that of Steve Waterman, the young lumberman and favored suitor of the little village belle. George Fischer plays the part of the polite young gentleman from Boston who comes near breaking up the romance with his desperate love-making. Robert Brower, Josephine Crowell, Sylvia Ashton and Jack Bramall have prominent character roles.

Robert Thornby, assisted by Joseph Boyle, directed, and William Marshall was cameraman.

"The Spark Divine" Plays Up Element of Mother Love

THAT mother love as the theme for a motion picture or spoken drama has by no means outlived its usefulness is exemplified in "The Spark Divine," the Vitagraph release with Alice Joyce as star. Many pictures have been made around the theme, which is as old as the world itself, but it remained for Vitagraph to find a new angle so unexpected and yet so interesting and dramatic that all thoughts of similarity with any other picture are immediately banished.

Mother love in this case is not wasted on a worthless son or daughter—the more familiar theme—but is given wholeheartedly to the innocent babe. The story is psychologically developed with no straining for effect. It affords Miss Joyce, in the role of a girl without a heart, a characterization that is unique and interesting. Tom Terriss, who directed Miss Joyce, might easily have allowed the picture to verge on the melodramatic, but so cleverly has he worked out the situations that it is an animated document breathing with human emotion. The play was written especially for Miss Joyce and consequently gives her free play for emotional scenes.

Begin Work on "Forest Rivals."

World Pictures began the production of "Forest Rivals," a five-reel feature starring Dorothy Green and Arthur Ashley. The scenes of this play are laid in the Canadian Northwest. Prominent in the cast in support of the stars is Frank Montgomery, who was leading man and husband of Mona Darkfeather, the well-known Indian actress who it will be remembered toured this country for many years in her own plays dealing with Indian life. "Forest Rivals" was written by Charles Forsythe, and the scenario by Harry O. Hoyt, who is also directing.

"Temperamental Wife" Nearing Completion.

"A Temperamental Wife," the first of the Constance Talmadge series of six First National pictures, is now being cut and titled, and the first cut will be delivered to the First National Exhibitors' Circuit some time within the next ten days. The picture was written and supervised by John Emerson and Anita Loos, and directed by David Kirkland.

Semon Comedy Has Large Cast.

Larry Semon, the Vitagraph comedian, finished his picturized burlesque of itinerant stage life this week. The comedy is the most ambitious effort so far attempted by Mr. Semon. It will introduce 150 players on the screen, which according to Mr. Semon's statement is a record for two reel comedy productions.

Latest Ford Weeklies Show Prison Life and Education

THE Goldwyn Distributing Corporation announces the three latest Ford Educational Weeklies as ready for general distribution. They are "At the Crossroads," a story of the life led by the inmates in the Federal Prison, at Leavenworth, Kansas; "School Days," a trip through a modern industrial school where vocational training goes hand in hand with academic high school work, and "The Fable of the Olive and the Orange," in which the culture and marketing of the olive and the orange are presented in full detail.

"At the Crossroads" opens with an atmospheric caption to the effect that the prison itself looks like a modern banking institution, being built of white limestone instead of the proverbial dull gray blocks. This beginning is admirably carried out when the prisoners are seen at their various tasks in the stoneyards, the tailoring shop, the machine shop, the printing shop, or any of the other rooms devoted to educating the prisoners for some useful trade. In short, the picture presents a school for grown-ups rather than a place of detention.

In "The Fable of the Olive and the Orange," the pickers are shown in the vast olive and orange groves gathering the fruits from thousands of trees.

"School Days" takes us through a modern industrial high school, where the boys and girls are given a sound training in the different trades. Forge work, carpentering, cooking, sewing, modeling and draughting are some of the subjects which the boys and girls are taught in so workmanlike a way that we feel sure these students will one day go forth to leave the impression of their training in some world-benefiting way.

Harry Morey Completes "The Gamblers."

Harry T. Morey has completed "The Gamblers," the third of the plays by the late Charles Klein to be featured on the screen by Vitagraph, and is now busily engaged on a new play under the direction of Paul Scardon.

The story gives Mr. Morey plenty of opportunities for dramatic and emotional acting as Wilbur Emerson, a man who neglects his sweetheart for business and sees her marry another. The scenes are tense and required the services of the strong cast which Vitagraph provided in Charles Kent, Agnes Ayres, Helen Ferguson, Eric Mayne, George Majeroni and George Backus.

A Gallery of Fashion in New Pathe Film.

In "Our Better Selves," which is a big, thoughtful, modern play, Fannie Ward makes herself the centre of a brilliant fashion show. And this emotional play is a vitally essential part of the story that Ouida Bergere wrote especially for the star. This extra selected star photoplay will be released by Pathe on July 27.

The entire action takes place in Paris on the Riviera and in rural France. It gives Miss Ward an opportunity to wear some marvelous Parisian creations, gowns, dresses, hats and a perfectly stunning bathing costume.

Fay Tincher Happy in Cowboy Role.

Fay Tincher wasn't really bad enough and tough enough in Rowdy Ann, so she is being real mad and real rough in "Dangerous Nan McGrew," which is now being produced at the Christie Studio and in the San Fernando Valley near Los Angeles. In the story, which was written by Maie B. Harvey, Miss Tincher livens up the town of Dead Dog, Wyo., which has been dead for many years. The professor of the tale is to be played by Eddie Barry, for whom the part was especially written.

REVIEWS (Continued)

but hardly worth five reels. Some of the "kidding" sub-titles will bring laughs and the action also in places, but on the whole, the offering has a tendency to drag. It would have been much more successful in two or three reels.

Cast.

Andrew Craig.....Francis X. Bushman
Ruth Heatherly.....Beverly Bayne
Mrs. Heatherly.....Helen Dunbar
Rufus Sanborn.....Samuel Framer
Wu Sing.....Charles A. Fang
Edith.....Belle Bruce
Percy Smallwood.....Valentine Mott
Lonesome Lizzie.....Emily Chichester

Written and Directed by William Christy Cubanne.

The Story.

In "God's Outlaw," Andrew Craig, sheriff, living in a small town, is in love with a pretty girl named Mary Mason. His rival is the village blacksmith, Rufus Sanborn. The girl's heart is very uncertain and she is inclined to laugh at Andrew because he dresses in country style. Her mother also has other aspirations for the girl, and wishes her to marry money.

Mrs. Mason becomes attracted to a cigarette-smoking youth, named Percy Smallwood, who will some day inherit a fortune. She invites him to call on Mary, and the latter meekly obeys. But it soon develops that Percy is wanted by the law, he being suspected of betraying a poor girl, named Nellie, in a neighboring village.

Percy, pursued by a constable and others, rushes to Mary for protection. The girl conceals him in the good old-fashioned way, and all goes well until Andrew Craig appears on the scene. Andrew soon learns that Mary is protecting Percy, and is about to give the latter over to the law, when Mary says she will marry him if he will spare Percy. Andrew struggles a moment between love and duty and finally says he will accept the bargain. He allows Percy to escape. Later it develops that Percy is innocent of wrong-doing, and Andrew then magnanimously releases Mary. But Percy does not really love Mary, and generously surrenders her to Andrew. The latter, in the meantime, has met and vanquished Rufus, his other rival, in a hand-to-hand battle.

Program and Advertising Phrases: Highly Amusing Burlesque on Old-Fashioned Melodrama.
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Advertising Angles: Follow the lead of the story and kid the "drammer." Offer it as a burlesque on the palmy days style of play. Get your prospective patrons in the proper frame of mind and they will enjoy the production, but don't try any straight advertising that would lead to the suggestion of a serious play.

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The management of the Palace Theatre in Los Angeles has added Vitagraph's Larry Semon and the Big "V" Special Comedies to its weekly bill. Each of the comedies will be run a full week.

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COMMENTS

Universal Film Company.

NELLIE'S NAUGHTY BOARDER (L-KO), June 18.—A two-part comedy featuring Dot Farley and Phil Dunham. The picture contains some good farce comedy situations and treats of the trials of a husband because of a male boarder who persisted in appropriating his belongings, and sought also to alienate his wife's affections. One of the funniest things in the picture is the method used by the boarder in trying to get rid of the husband. He puts his own clothes on a wax figure and throws it in the water, leaving a note stating that the woman's husband is his murderer. At the trial he appears in disguise as the defendant's lawyer, and is discovered and duly punished in farce comedy fashion.

KINGDOM COME (Western Drama), June 21.—Pete Morrison is featured in the two-reel production, "Kingdom Come." A child picked up on the desert by the cowboy hero is brought to town on the eve of prohibition enforcement. The child is put to bed and is laboring with the Lords' prayer when he sticks at "kingdom come." The cowboy goes into the saloon and asks if anyone there knows what comes after "kingdom come." He is greeted with much laughter and no information. A dancer who turns out to be the mother of the child, which has been living with its grandfather, repeats the words of the prayer, and the child goes to sleep in peace. The story develops a romance between the cowboy and the girl which is very entertaining. The picture is clean and stirring and has excellent Western atmosphere.

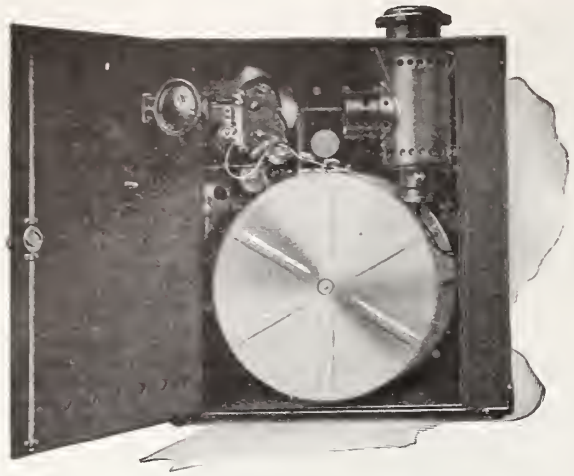
A MODEL HUSBAND (Star Comedy), June 23.—Eddie Lyons and Lee Moran appear in this as two ladies' tailors. Their wives are kept in an anxious state because of their employment of models. Lee himself appears as a model at a fashion show and creates a riot. This makes a brisk and pleasing comedy subject.

IN SEARCH OF A NAME (Universal), June 30.—Episode No. 16 of "The Red Glove." This number takes up the question of Billie's real parentage. She visits the Oasis Dance Hall and makes inquiries of Gentlemen Geoff's old friends. While she is gaining valuable facts a fire breaks out and a Vulture raid ensues. The fire scenes are realistic and the number a good one throughout.

MOVIE QUEEN, Feb. 24.—A comedy number, by Harry Wulze, featuring Ernie Shield as a moving picture director and Jane Bernaudy as a slavey with aspirations to appear on the screen. The latter gets her chance when the leading lady develops an overdose of temperament. This works up some amusement, though hardly realizes all the possibilities of the situation. A fairly strong number.

OH ETHEL (Star), March 3.—A two-reel subject, by Fred A. Palmer, featuring Eddie Lyons, Lee Moran, Peggy Prevost and Fred Gamble. The young men are caught in a gambling raid and become stowaways on a passenger boat, on which the girl and her father are passengers. Not much of a plot in this, but the situations are amusing and a number of laughs result.

SCARED STIFF (Star Comedy), April 21.—One of the cleverest plots imaginable, featuring Eddie Lyons and Lee Moran. The young men wake up at different moments on the morning after, and each conceives the idea that he has killed the other. The complications are of a farcical nature and very laughable. A delightful comedy of errors.



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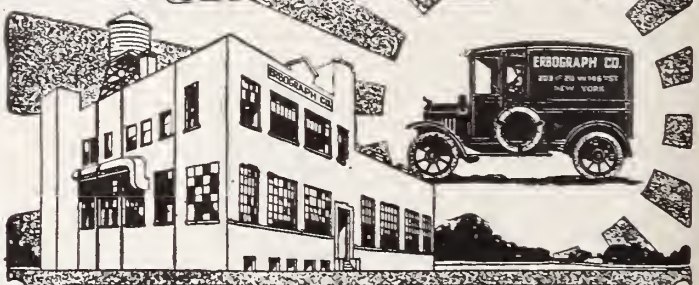

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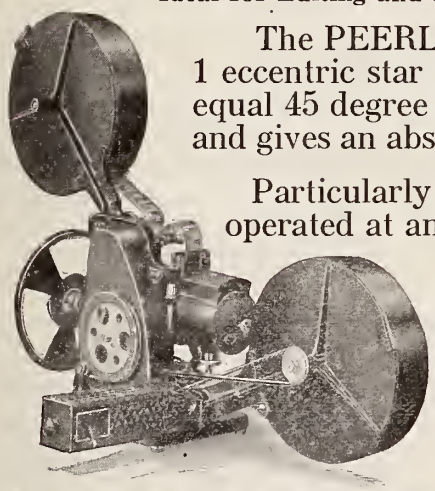

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT-ARBUCKLE COMEDIES.
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

June 15—Squared.
July 13—Bunkered.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).

Artcraft Pictures.

June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (RE-ISSUES.)

June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldine Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.

PARAMOUNT-BRAY PICTOGRAPHS.

June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.
July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES.

May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaler .

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter DeHaven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter DeHaven).
Aug. 24—Honeymooning (Carter DeHaven).

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 15—The Only Way.
June 8—When Black Is Red.

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STAR SERIES.

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A White Man's Chance (J. Warren Kerrigan).

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(Continued on page 428)

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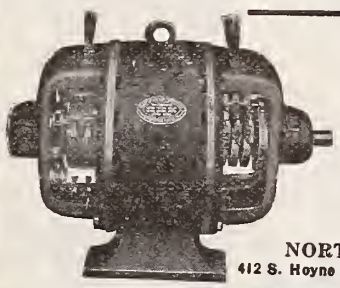

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

FIRST ROTHAPFEL UNIT PROGRAM,

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JUNE 29.

The Profiteers (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 11, "In the Breakers"—Two Parts—Drama—Astra).
Spring Fever (Harold Lloyd—One Reel—Comedy—Rolin).
Pen Points of Progress (Educational—One Reel—Leggett-Gruen).
Topics of the Day No. 9 (Topical—Literary Digest).
Pathe News No. 54 (Topical).
Pathe News No. 55 (Topical).

RELEASES FOR WEEK OF JULY 6.

Gates of Brass (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 12, "The Two Amazons"—Two Parts—Drama—Astra).
Billy Blazes, Esq. (Harold Lloyd—One Reel—Comedy—Rolin.
Pathe Review No. 13 (Educational).
Topics of the Day No. 10 (Topical-Literary Digest).
Pathe News No .56 (Topical).
Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 13.

The Tiger's Trail (Episode No. 13, "The False Idol"—Two Parts—Drama—Astra).
Just Neighbors (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 11 (Topical-Literary Digest).
Pathe News No. 58 (Topical).
Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita
A Sporting Chance (William Russell).
July 13—Yvonne from Paris (Mary Hiles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).
June—Better Times (A Brentwood Production).
July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Pagan God (H. B. Warner).
July—The Woman Michael Married (Bessie Barriscale).
August—A Sage-Brush Hamlet (William Desmond).
August—The Dead Line (Beatriz Michelena).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(One-Reel Comedies.)

June 1—Hearts and Hats.
June 8—Betty's Bolsheviki.
June 15—Little Lucy's Lion.
June 22—'Twas Harry's Fault.
June 29—Little Miss Pinkerton.
June 22—'Twas Henry's Fault.
June 29—Little Miss Pinkerton.
July 6—Oh, What a Jam!
July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

June 15—Lady Windemere's Fan (All-star Cast).
June 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).
July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Promise (Western Drama).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.
July 30—A Lion Special (Animal Comedy), 03842.

HEARST NEWS.

(One-Reel News Weeklies.)

June 16—No. 25 (Topical)—03773.
June 23—No. 26 (Topical)—03784.
June 30—No. 27 (Topical)—03795.
July 7—No. 28 (Topical)—03806.
July 14—No. 29 (Topical)—03819.
July 21—No. 30 (Topical)—03830.
July 28—No. 31 (Topical)—03841.

L-KO.

(Two-Reel Comedies.)

July 2—The Spotted Nag (Lois Neilson and Harry Keston)—03796.
July 9—A Pair of Deuces (Charlie from the Orient)—03809.
July 16—Two Gun Trixie (Mr. and Mrs. Dan Russell)—03820.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831

(Continued on page 430)

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Alice Howell)—03774.

UNIVERSAL SPECIAL ATTRACTION.

June 23—The Sleeping Lion (Monroe Salisbury—Six Parts)—03779.
June 30—The Weaker Vessel (Mary MacLaren—Six Parts)—03790.
July 7—The Outcasts of Poker Flat (Harry Carey—Six Parts)—03801.
July 14—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Munroe Salisbury—Six Parts)—03836.

NEW SCREEN MAGAZINE.

July 4—No. 20 (Novelty and Topical)—03798.
July 10—No. 21 (Novelty and Topical)—03811.
July 18—No. 22 (Novelty and Topical)—03822.
July 25—No. 23 (Novelty and Topical)—03833.
Aug. 1—No. 24 (Novelty and Topical)—03844.

INTERNATIONAL NEWS.

July 2—No. 27 (Topical)—03797.
July 9—No. 28 (Topical)—03810.
July 16—No. 29 (Topical)—03821.
July 23—No. 30 (Topical)—03832.
Aug. 1—No. 31 (Topical)—03843.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.
July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

June 16—No. 14, "The Lost Millions"—03768.
June 22—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837. *Special.*
July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).

CURRENT EVENTS.

July 10—No. 28 (Topical)—03812.
July 18—No. 29 (Topical)—03823.
July 25—No. 30 (Topical)—03834.
Aug. 1—No. 31 (Topical)—03845.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

July 21—All Bound 'Round—03829.
June 16—Stop, Cease, Hesitate (Neal Burns)—03770.
June 23—A Model Husband—03782.
June 30—Happy Returns—03793.
July 7—Half & Half—03804.
July 14—Temporary Alimony (Neal Burns)—03817.
July 28—The Tea Hound (Jack Dillon)—03838.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

July 5—The Four Gun Bandit (Pete Morrison)—03800.
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Gettin' Acquainted (Pete Morrison and Magda Lane)—03846.

Vitagraph

VITAGRAPH FEATURES.

Too Many Crooks (Gladys Leslie).
Beauty Proof (Harry T. Morey).
The Spark Divine (Alice Joyce—Five Parts).
A Girl at Bay (Corrine Griffith).
Cupid Forecloses (Bessie Love).
The Hornet's Nest (Earle Williams).
The Man Who Won (Harry T. Morey).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).

Perils of Thunder Mountain.

Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 14, "Fate's Verdict."

World Pictures Corp.

June 16—The Devil's Trail (Betty Compson and George Larkin).
June 30—Love and the Woman (June Elvidge).
June 30—Home Wanted (Madge Evans).
July 7—The American Way (Arthur Ashley and Dorothy Green).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.

The Master Mystery.

Drama—Fifteen Episodes—Two Parts Each.
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CHAPLIN.

Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.

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The Square Gambler.

CHRISTIE FILM COMPANY.

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A Flirt There Was.
There Goes the Groom.
A Cheerful Liar.
Cupid's Holdup.
Lobster Dressing.
Love—in a Hurry.
Reno—All Change.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.
Mary Moves In (Fay Tincher—Two Parts).

CONTINENTAL PICTURES CORP.

The Challenge of Chance (Jess Willard and Arline Pretty).

EDUCATIONAL FILMS CORPORATION.

An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Romance of Tarzan (Eight Parts).
Sunnyside (Charlie Chaplin—Three Parts).
In Wrong (Jack Pickford).
Mary Regan (Anita Stewart—Six Parts).
Daddy Longlegs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (8 Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

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Camararing Through Africa No. 2.
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Getting Gay with Neptune.
Where the Screen Tree Grows.
Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.

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Soul Adrift (Dolores Cassinelli).

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(Continued on page 432)

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List of Current Film Release Dates

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.
Twilight (Doris Kenyon).

Features.
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Khavah.

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

LIEUT. J. P. ANDERSON.
729 Seventh Avenue, New York.
The Greater Sinner (James K. Hackett).

ARROW FILM CORPORATION.
Times Building, New York.
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

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The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
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Stopping Bullets.
Caught With the Goods.
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Billy West Comedies.
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THE FILM MARKET, INC.
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The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion)
The House Without Children.

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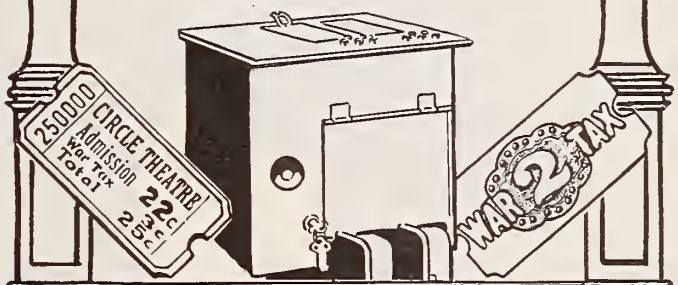

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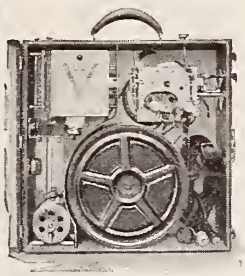

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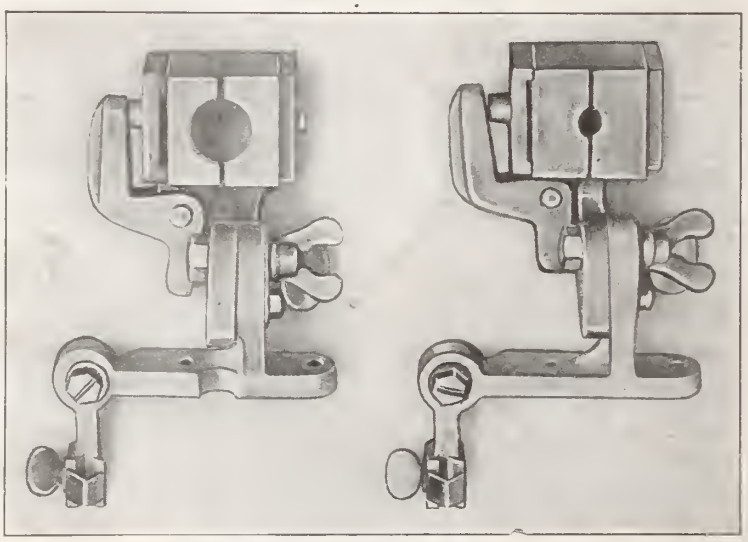
"GRIP-O"



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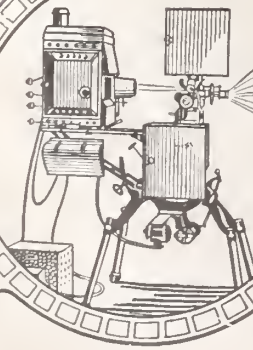

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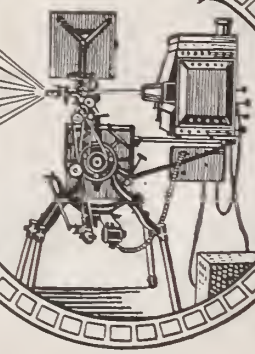

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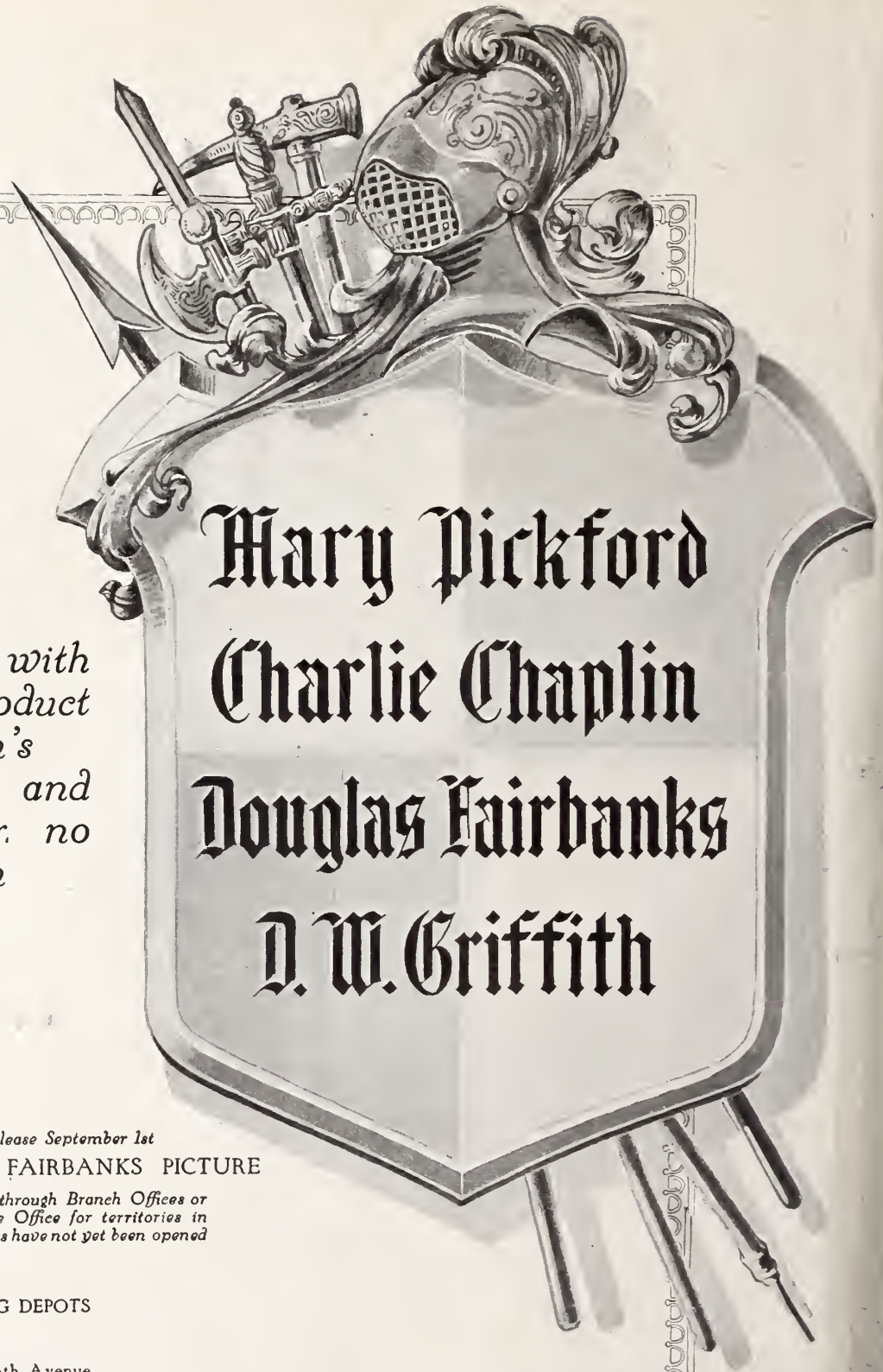

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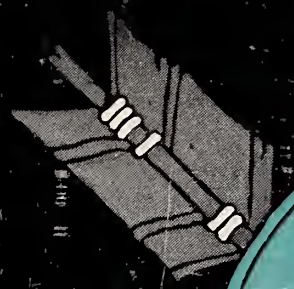

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Big Smashing Broadway Successes in a row for 1919-20

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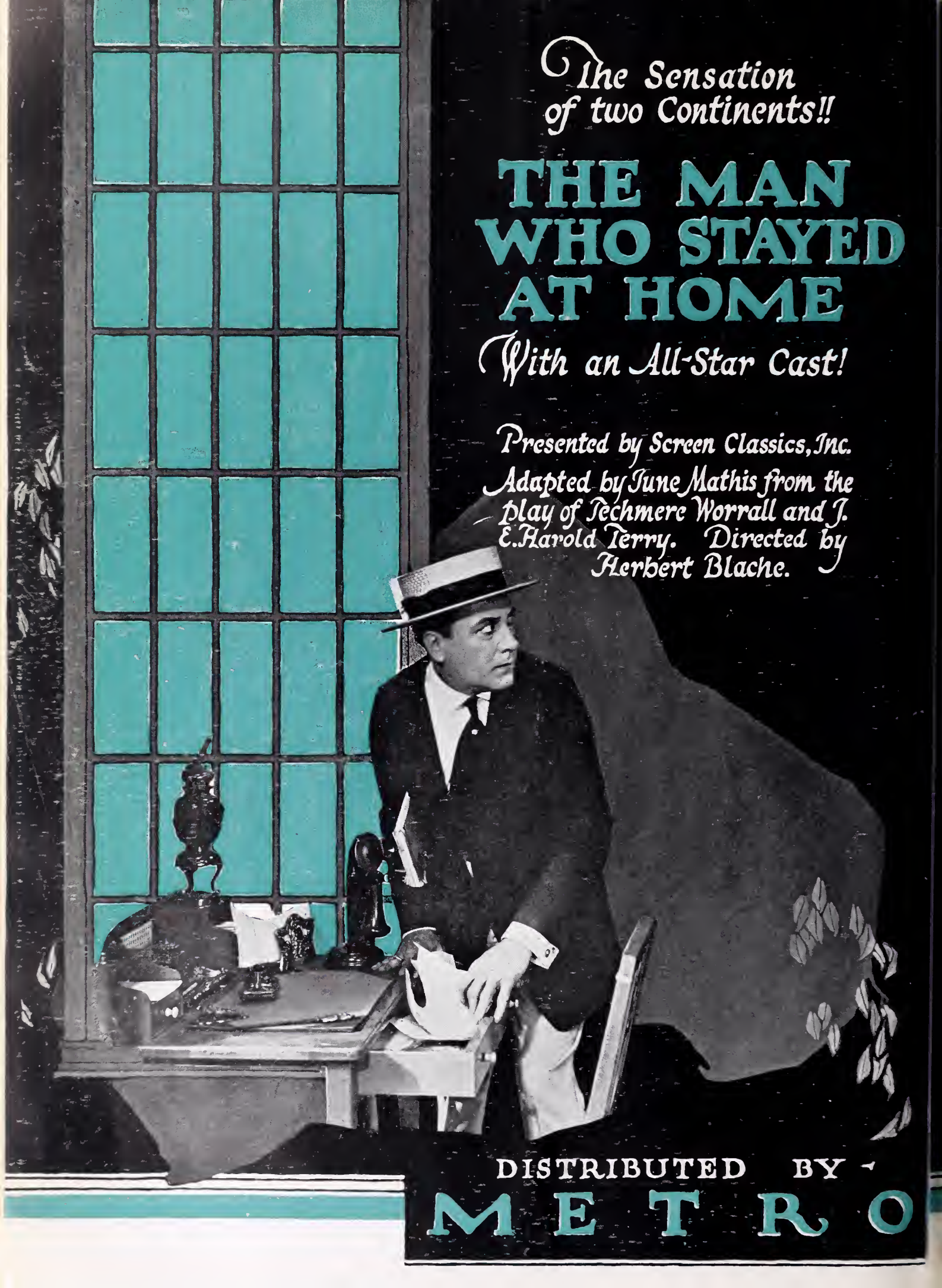
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What would you do –

If a ragged newsboy you had taken home to clothe and feed turned out to be a beautiful young woman!

If your fiancee unexpectedly came in – refused to believe you – and broke off your engagement!!

As the mischievous young girl

Viola DANA

even exceeds her work in that delightful comedy "Some Bride."

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Written by June Mathis from the famous Ainslee's Magazine story of Henry Altimus. Directed by Henry Otto.

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By ROBERT W. CHAMBERS

Victims of Fate!

BECAUSE they were born under the Dark Star. And the fate of rulers and empires was tangled in the life of this beautiful country girl.

An amazing picture of mystery, crime, intrigue and daring. A-throb with heroism and devil-may-care exploits.

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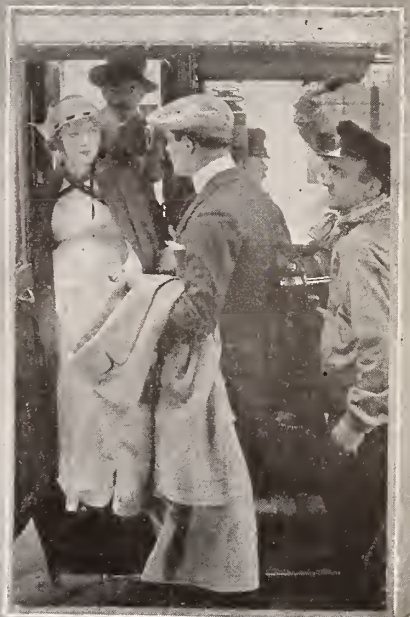

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FAMOUS PLAYERS-LASKY CORPORATION

Directed by
ALLAN DWAN

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General — NEW YORK — ARTCRAFT PICTURES

—money getters!

"Tad's" Cat And this little Figure

are shaking the world with laughter. It's a toss-up whether this cat and this little figure are bigger drawing cards every week than the big news events. This is the famous "TAD" (T. A. Dorgan) cat that has brought requests from all parts of the country for more of this stuff.

Brilliantly executed and with more humor than any moving picture cartoons ever filmed.

You can FEATURE this famous "TAD" cat and little figure, and make them the talk of your town.

People *love* this kind of stuff, yet these figures tho' they appear regularly every week in HEARST NEWS are only a consequence to the big drawing powers of the BIG THREE—HEARST NEWS—UNIVERSAL CURRENT EVENTS—and—INTERNATIONAL NEWS.

Always something exclusive—always miles ahead of all other News Weeklies, because they stand 3 to 1 in news getting advantages. Make the BIG THREE news weeklies your feature attractions. Boost them. They will draw the crowds every week.

Produced by International - - - - - Released by Universal

JOE MARTIN SOLILOQUIZES

For once in my life I have to laff!

It'll either make you laff or cry when I tell you.

It's simply this:--The boss of the Universal has gone and had my life insured for twenty five thousand dollars!

Me, the funniest, brainiest, best actor on the screen and yet the boss is so tight and stingy that he insures me for a miserable twenty five thousand.

Great pups!

Of all the abused, mis-treated stars that ever lollygagged into the very teeth of the camera, I am the original stepchild! I always get the worst of it.

Why I ought to be insured for a thousand times twenty five thousand and the boss ought to be glad to pay the premium, even if he cancels the policy after he's got the newspapers to fall for the publicity stunt.

Boys, take it from me, this stuff of being a movie star is simply bunkalorum. I go out on the stage and do things in perfect seriousness and then everybody simply dies of laughter.

Suddenly the boss of the Universal hears that there's something to laugh at in the studio. So he immediately wires out, "Make a big star out of the monkey. Get the best authors to write his stories. Let's prove that we can make a star out of a monkey. If this works we'll try it with an educated jackass next."

And just a tip from me, friends! This same boss is going to soak you good and proper for my pictures. Somebody's got to pay for the laughs I bring you. Yes, and somebody's got to pay for this measly little insurance policy, too.

And it's going to be you! You're going to be the goat, even if you make a profit at it. By the way, why don't you come into the movie star business as the only unbuttable goat in captivity?

P. S.--The boss asked me to say that you can get my stuff at his exchanges but I don't get a cent for writing this stuff, so I'll be damned if I'll do it.

Might brings—
Thrills galore!
The Mysterious Masked Rider
ELMO
why is it

Crowds & Profits BOOK

Elmo Lincoln IN "THE MIGHTY"

that the very minute a new Universal Serial is announced in the trade papers, exhibitors rush to get their bookings? Why is it that this latest Universal Serial, "ELMO THE MIGHTY," featuring the great ELMO LINCOLN and Grace Cunard, has already established a new record for bookings in all exchanges?

Why is it that with only a few episodes of "ELMO THE MIGHTY" so far released it is already—

SENSATIONALLY SUCCESSFUL

BECAUSE—"ELMO THE MIGHTY" possesses advertising possibilities that NO OTHER SERIAL EVER FILMED possesses. And what are they? Such tremendous punches as—ELMO LINCOLN'S nation-wide reputation as Star of "TARZAN OF THE APES"—seen by millions, and as the Blacksmith in "THE KAISER, THE BEAST OF BERLIN"—also seen by millions. That's the advertising dope you have; backed by a serial that's—

PACKING 'EM IN

—and not only in regular serial houses but by great big theatres such as the Jensen and Von Herberg theatres, and others of that class. Get a copy of the big Advertising and publicity campaign book that shows you in detail how to put over—"ELMO THE MIGHTY" for 18 solid weeks. DO IT NOW!!! Play this "whale of a star in a whale of a serial"—GET BUSY.

Book Now—Thru Any Universal Exchange

"I could have paid
and still have made

Carl
Laemmle
offers
Dorothy
Phillips in
"THE HEART OF

Allen Holubar's Super-production —

"five times the amount Good Money"

PALACE THEATRE
SILVERTON, OREGON

THE JEWEL PRODUCTIONS, INC.,
1600 Broadway, New York.

Gentlemen:

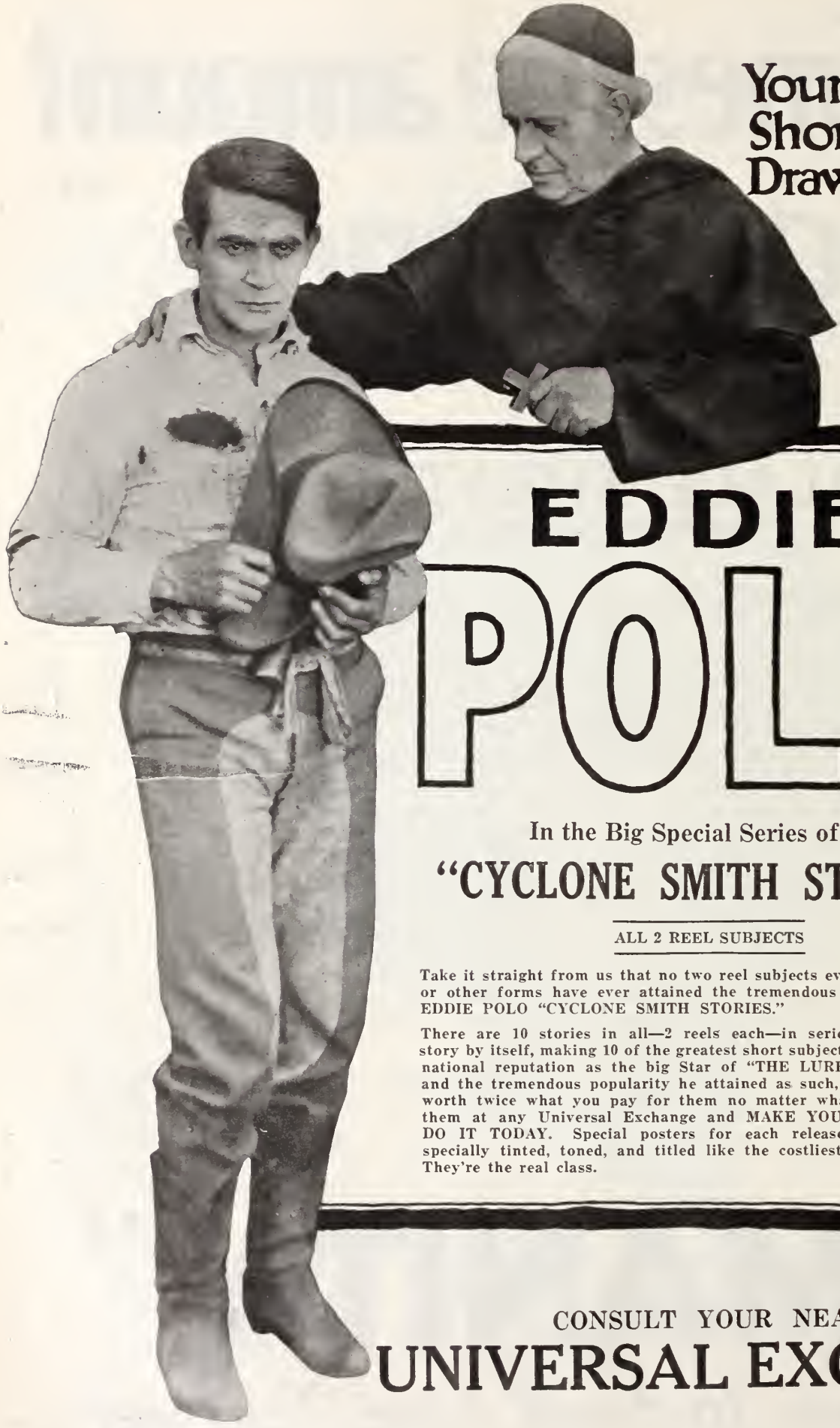
I am certainly pleased and wish to make special mention of the biggest picture ever thrown on the screen, "THE HEART OF HUMANITY. I played this picture to capacity house both Saturday and Sunday night and you can mail me a contract for a return on this picture six months from now and also one year from this date. I played to 50 cents top and they forgot all about the price of admission two minutes after the show began. Hundreds saw it twice and asked that I play it again. Two gentlemen came in late looking for a doctor and stood at the door a moment looking at the picture while I got the doctor. When I got back to them they remarked that they had seen so much of the show that they couldn't leave and asked the price of admission. When I told them, they remarked that they had 50 cents worth already and forgot all about the doctor and remained to see the finish of the show. It excels the greatest sermon ever preached and can be shown ten years from now to just as appreciative an audience. It brought me larger box receipts than any picture I have ever shown, and I could have paid five times the amount I did for the picture and then have made good money. I thank you kindly for service in the past and beg to remain,

Very truly yours,
WALTER JOHNSON.

JEWEL Productions INC
1600 Broadway, New York City

"HUMANITY"

The Picture that will Live Forever



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Take it straight from us that no two reel subjects ever released in series or other forms have ever attained the tremendous popularity of these EDDIE POLO "CYCLONE SMITH STORIES."

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CONSULT YOUR NEAREST

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MARY MILES MINTER

DAINTY MONARCH OF THE KINGDOM OF SWEET SIX-TEEN, RULING BY LOVE ALONE HER SUBJECT MILLIONS

EXHIBITORS now are assured during the coming year, the first of her long time contract to star in Realart Pictures, this exquisite artist in six vastly more important attractions, founded on well-known novels and plays. These are now being selected from tales of American girlhood which have the widest possible appeal. All the winsomeness of Miss Minter's engaging personality will be poured into the most-talked-about girl characters in fiction and drama, with the best production that experience and money can furnish.

L. M. Montgomery's series of four books delineating the famous "Anne" and her chums has already enjoyed a sale of more than 700,000 copies and in the first Realart production, all four will be used to reveal this celebrated girl character, taking the title of the first one,

ANNE OF GREEN GABLES

The lovable and always diverting "Anne" is the uncrowned queen of America's Little Women, and millions of her loyal subjects will hail with delight her impersonation in Realart Pictures by Mary Miles Minter.

Director . . . . . WM. D. TAYLOR
Scenarioist . . . . . FRANCES MARION

AT YOUR SERVICE

IN order that the exhibitor may receive the best attractions for his theatre, Realart Pictures Corporation has secured the stories best adapted to each of its stars. It is our aim to satisfy the demands of your patrons and likewise make these productions big money pulling features.

For the distribution of these pictures, we are establishing branches in twenty of the principal cities of the United States by Mr. J. S. Woody, General Sales Manager and Mr. Ben F. Simpson, Field Manager.

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CLEVELAND	Suite 200 Bangor Building	James B. Reiley
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DETROIT	607 Joseph Mack Building	Cornelius G. Kingsley
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ARTHUR S. KANE, President

112 West 42nd Street, New York City

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This is the real Charlie Chaplin.
Does he look sad?
He does.
Does he ever laugh?
Often.
Can he make your patrons laugh?
You know it!
Try:---
"A Night in the Show."
"The Bank"
"Police."
"Shangnaied."
"Triple Trouble."
World Film Exchanges

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GEORGE K. SPOOR PRESIDENT

THOS. H. INCE
Presents

Wm S. HART

in "WAGON TRACKS"

An ARTCRAFT Picture

A *Story* Picture

By C. Gardner Sullivan

"WAGON TRACKS" tells a story—a vivid, absorbing, entertaining story that has a tremendous appeal for women—and men—and all other human beings.

You can afford to exploit it big, for it holds big returns for your box office.

Photographed by Joe August
Supervised by Thos. H. Ince

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ARTCRAFT PICTURES

Directed by
LAMBERT HILLYER

Jesse L. Lasky

Presents

FIRES

WITH

Catherine Calvert, Eugene O'Brien *and* Ruby de Remer

OF FAITH"

"She went to New York and hasn't written since—"

DID she ever dream of the happier days back home? Was there a chance for redemption? Could a true love ever come again to her heart?

"Fires of Faith" tells this human, heart-story—tells it with superb simplicity, yet with thrill after thrill of action and suspense.

It has been proved that "Fires of Faith" is a big money-winner. The press book will show you more ways to exploit it than you ever thought existed.

And The 24-Sheets Are Free!
As Many of Them As You Want!

By Charles Whittaker — *Directed by Edward Jose*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

A Paramount Picture

Paramount-Drew Comedy

FEATURING

MRS. SIDNEY DREW

IN

"BUNKERED"

The Return of Polly

YOUR public is waiting for Mrs. Sidney Drew, their favorite comedienne of the screen. Polly has established herself as the one great fun-favorite of them all. The pictures in which she appears are the highest type of clean, human, joyful comedies of real life. She personally supervises and directs every one.

The first is "Bunkered," a humor-film that appeals to all those who love golf and all those who don't know the slightest thing about it—for the fun is not in the golf as it's played, but in the story, that has a magnificent country club as a background.

Give your audiences the best—they deserveit. The best is Mrs. Sidney Drew in "Bunkered."

By Emma Morrison Whitman. *Produced by V. B. K. Film Corporation.*

Under Personal Supervision of Mrs. Sidney Drew.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

THE REASON WHY

OF course you will be surprised to know that after seven years' service with the Universal Film Manufacturing Company, I have resigned from the company to become associated with the National Film Corporation of America.

There's a reason—I had intended to enter the producing field myself. But, after looking over the facilities and organization of the National Film Corporation and discussing with Mr. Parsons, its president, and Mr. I. Bernstein, production manager, their plans for nineteen nineteen-nineteen twenty, I decided that I could not possibly carry out my own plans any better than by becoming associated with the National.

If there had been any doubt in my mind as to the ability of the National to carry out my ideas this vanished when I saw The Blue Bonnet, featuring Billie Rhodes, and The Confession, featuring Henry B. Walthall.

Those of you who have exhibited the Universal serials know that I have produced serials that have made money for you, but I have never supervised a better serial than the one the National is now producing.

LIGHTNING BRYCE

A serial replete with thrills and feature effects that will guarantee its appearance in the best theatres of the country.

By special arrangement with Jesse Lasky the National secured the services of Ann Little, Paramount star, and when I tell you that she is dividing honors in this picture with Jack Hoxie, the western dynamo, and that Paul Hurst (who has just completed The Tigers Trail and has more successful serials to his credit than any other director) is directing the picture, you get a fair idea of the calibre of this serial.

I have seen three episodes and they positively surpass any serial I have ever seen for photography, direction, acting, and thrills.

Take my tip and don't book any serial until you see

LIGHTNING BRYCE

JOE BRANDT

Wire, or write me at National Film Corporation, Hollywood, Cal.

Watch Trade Papers for Announcement of My New York Office

Samuel Goldwyn
presents

TOM MOORE

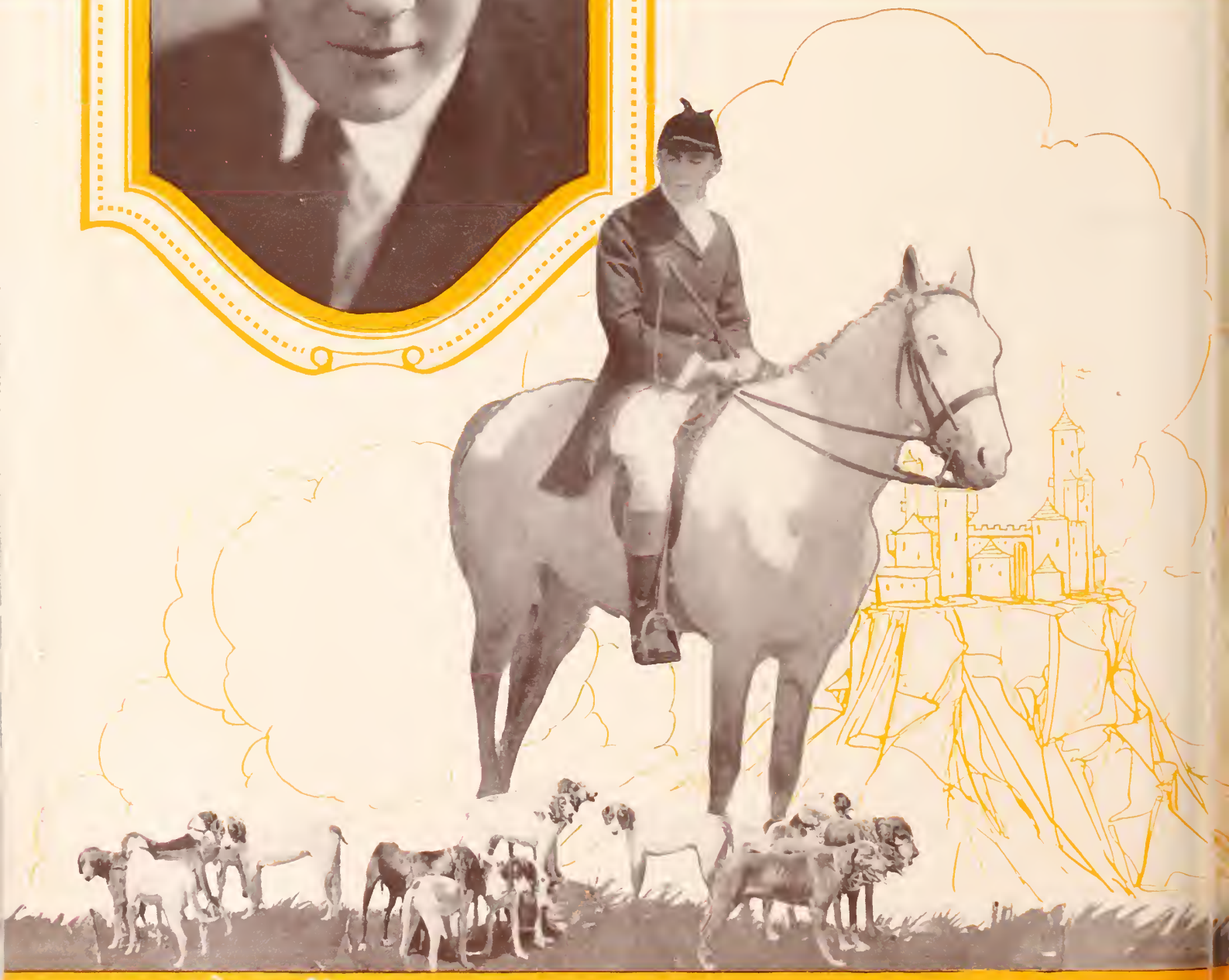
in

Lord and Lady Algy

By R.C.Carton
Directed by
Harry Beaumont

Samuel Goldwyn
presents

TOM



MOORE

in

Lord and Lady Algy

By R. C. CARTON *Directed by* HARRY BEAUMONT

LORD and LADY ALGY means a full house at every showing—*and a satisfied one.*

LORD and LADY ALGY means a long line in front of your box-office—*and a patient one.*

LORD and LADY ALGY means a great triumph for your theatre—*and an unprecedented one.*

LORD and LADY ALGY means the biggest Tom Moore Picture in Goldwyn history—*and that is a mighty one.*

Book TOM MOORE in LORD and LADY ALGY!

GOLDWYN PICTURES
Corporation
SAMUEL GOLDWYN, *President*

Romance, Sport *and* English Society

Form a Rich Atmosphere for

Tom Moore

in his latest and greatest Goldwyn photoplay success

LORD *and* LADY ALGY

By R. C. CARTON
Directed by HARRY BEAUMONT

There are heights reached in this play which have never before been reached—not even by Tom Moore, despite his impressive performances in "One of the Finest" and "The City of Comrades."

The dramatic and the humorous dovetail to make the truest and most interesting portrayal of English society life ever presented on the screen.

And the love thread that holds "Lord and Lady Algy" together is as fine and appealing as the inspiring personality of Tom Moore.

"Lord and Lady Algy" is *your* kind of a picture!

GOLDWYN PICTURES
Corporation
SAMUEL GOLDWYN *President*

THE TRIANGLE-KEYSTONES

Re-issued, one each week

The World Famous MACK SENNETT COMEDIES

Fatty Arbuckle, Mable Normand, Ford Sterling, Mack Swain, Charles Murray, Chester Conklin, Gloria Swanson and many other celebrities.

Think of the value of these stars to your box-office. Were funnier situations ever created than their presentations in these Keystones?

They'll put all the spice that's necessary in your show to remove the sting of prohibition.

JULY and AUGUST *Releases:*

"An Oily Scoundrel"
"Hearts and Sparks"
"Ambrose' Rapid Rise"
"Village Blacksmith"
"His Bitter Pill"
"Perils of the Park"
"The Danger Girl"
"Pills of Peril"
"A Lover's Might"

These are putting the profits in many a box-office statement. Are they boosting your receipts?

If not, why not? Arrange to book them now.

You can serve these promoters of good cheer to your patrons in repeated doses. And they'll continue to call for more.

Surely that's to your advantage. For with these Keystones you're obtaining the services of high salaried stars at reasonable rentals that assure you a **net gain.** Supplied with—

New prints and snappy advertising material

TRIANGLE DISTRIBUTING CORPORATION, 1457 BROADWAY, NEW YORK

Three Great, Popular Song Successes Linked Up With Hodkinson Releases

To give the exhibitors of America the tremendous benefits of *instrumental and vocal publicity*—a kind of publicity that will reach millions and bring them into your theatres—W. W. Hodkinson Corporation announces:

FREDERICK V. BOWERS has published a wonderful song, "BEAUTIFUL SAHARA" based on J. Parker Read Jr.'s Louise Glaum production, "SAHARA"—the picture that has caused an exhibitor stampede for bookings. This song is now being placed on sale nationally and its orchestra version was a part of the New York Strand score for "Sahara" for the week of June 29.

WATERSON, BERLIN & SNYDER are publishing soon a wonderful song of the West, "DESERT GOLD," to be sung by millions and advertised nationally in conjunction with Benjamin B. Hampton & Eltinge F. Warner's first Zane Grey Picture, "DESERT GOLD," the greatest Zane Grey picture ever made from any of his world-known novels.

McCARTHY & FISHER are publishing one of the most appealing songs ever written, "THE BLUE BONNET," as a link-up with the National Film Corporation's first great BILLIE RHODES production for Hodkinson release, "THE BLUE BONNET."

—Three smashing song hits to increase the box office receipts of the nation's exhibitors.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Harry Raver
presents

AUGUSTUS THOMAS'
challenging drama

The VOLCANO

starring beautiful
LEAH BAIRD

with a cast of 2,000 persons including
Gov. Alfred E. Smith of New York

Directed by GEORGE IRVING

A powerful and convincing big drama of the smouldering fires of radicalism in America and how they can be smothered. Written big and pictured big by a sympathetic author who will inspire new love for the American nation. This smashing story *throbs with loyalty and sincerity.* Ready in a few days for nation-wide booking.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Handsome, daring Donald Joseph Blenhorn goes to see and approve for his law firm the man their beautiful ward is to marry.

Appears on the scene as a Spanish grandee, fighting every inch of the way.

Battles with sinister bandits, sticks to his few friends and smites his enemies.

Looks death in the eyes and comes up smiling; reveals the character of a plotting fiance and *marries the girl himself*.

Robert Brunton
presents

J. Warren Kerrigan

and His Own Company

in

A WHITE MAN'S CHANCE

From the Munsey's Magazine Story by
Johnston McCulley

Directed by Ernest C. Warde

A Robert Brunton Production

The first of the new Kerrigan Productions to be sold singly *on the basis of individual merit*. This is the kind of story that made J. Warren Kerrigan known and admired around the world.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

The Philadelphia-Mastbaum Verdict on

J. PARKER READ JR'S.
sensationally successful presentation of

LOUISE GLAUM in SAHARA

By C. Gardner Sullivan - - - Supervised by Allan Dwan

Jules E. Mastbaum, President, and A. R. Boyd, general booking manager, The Stanley Company: Just say for us that "Sahara" has been given the most remarkable reviews in all the Philadelphia newspapers that any production has received in the past eighteen months. You can also tell exhibitors that in hot weather "Sahara" has commanded remarkable business in the Stanley houses; such business that we are exceeding the 100 days booking we gave this production.

Read These Striking Reviews:

PHILA. INQUIRER: Louise Glaum in "Sahara" plays one of the greatest emotional roles ever seen on the screen. A truly remarkable picture in every respect.

PHILA. RECORD: One gets a feeling of the vastness of things when he sees "Sahara" which indicates a prodigality of expenditure. Splendid!

PHILA. NORTH AMERICAN: ★★★ "Sahara" is quite the best thing seen in Philadelphia for months. Wonderful acting, admirable direction and lavishly produced. Photographically splendid. This great story held the interest every minute.

PUBLIC LEDGER: Louise Glaum was the one choice of the screen stars for the leading role in "Sahara." A simple, impressive and unquestionably beautiful and powerful production.

NEW YORK REVIEW: A fascinating picture and story that will enrapture all women. A powerful drama of a woman who gave all, yet gave nothing.

PHILA. PRESS: "Sahara" has been received this week with wonderful favor and with good reason. The plot is faultless and the acting excellent and there has been no better picture in this city in years.

Big First Run Bookings This Week:

Marcus Loew's Stillman, Cleveland
Chas. H. Williams' Strand, Providence
Eugene Roth's California, San Francisco
Minerva and Liberty, Pittsburg
The Parkway, Baltimore
The Strand, Buffalo
The Strand, Syracuse
Liberty, Youngstown, O.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

A fascinating picture and story that will enrapture all women--*New York Review.*

" Behind *the* Darkest Cloud

Hatched *by* New Ideas!

EQUITY

C O R P O

A New Distributing Organization
Founded Exactly

10 BIG PERFECT

The First Production to be

CLARA
KIMBALL
YOUNG

33 West 42nd Street

HERBERT K. SOMBORN - -
JOSEPH I. SCHNITZER - -

KING SELECTIVE BOOKING DISSATISFACTION

Nature Hides a Smiling Face"

Fostered by the Motherhood of Necessity

PICTURES

R A T I O N

Upon What the Name Implies:
EQUITY

PRODUCTIONS YEARLY

Distributed Early in October

in "EYES OF YOUTH"

TED ADVERTISING

SMALL PROFITS

LOSSES

- - - - - - - PRESIDENT
- - - - - - - TREASURER

NEW YORK

ASK?

Jones, Linick and Schaefer
of Chicago

Robert Lynch
AND
The Stanley Booking Co.
of Philadelphia

The Elliott Film Corporation
of Minneapolis

WHAT

WILLIAM A. BRADY'S BIG PICTURE STOLEN ORDERS

IS DOING FOR THEM

Messrs. Jule and Jay J. Allen have just purchased "Stolen Orders" for Canada.

The Globe Film Attractions of Pittsburgh have recently secured "Stolen Orders" for Western Pennsylvania and West Virginia.

The Pacific Coast is open.

APPLY

William A. Brady

THE PLAYHOUSE
NEW YORK CITY

HAYAKAWA

Produced by
HAWORTH

THE MAN BENEATH

Distributed by
Exhibitors Mutual

Robertson-Cole Company
Controlling World's Rights

BETTER TIMES

Companion Picture to

THE TURN IN THE ROAD

HOYBURN COMPANY
OFFICE BUILDING AND THEATRE
EVANSTON ILLINOIS
615 DAVIS STREET

CHICAGO OFFICE
6150 LASALLE ST
TEL. RANDOLPH 1416

April Fourteenth,
Nineteen Nineteen.

Exhibitors Mutual Corporation.
220 South State Street, Chicago.

Gentlemen:

You know me well enough to realize that I never go out of my way to recommend a picture, unless it has extraordinary merit.

"The Turn in the Road" has all of that and more. It is without a doubt the best picture I have yet seen upon the screen when properly understood and handled.

There is an appeal in this picture to all those people who are tired of dogmatism, formality and creed, and when you remember that more than two-thirds of the people of the United States are not affiliated with any religious society you will appreciate the more readily what I mean. The person who has lost the faith of child-hood because of the narrowness of sectarianism will find a haven of rest in the sweet underlying thought of this production. Those who have been jarred loose from their pre-conceived ideas will adore it. It has a distinct appeal to all modern thinkers who place reason above emotion, and yet recognize that we are naturally emotional.

"The Turn In The Road" is worthy of a long run wherever booked. I only regret that I did not book it for a longer period.

Sincerely,
Sam Atkinson
Managing Director
Hoyburn Theatre.

WALLINGFORD AMUSEMENT CO

TELEPHONE CONNECTIONS

Exhibitors Mutual Dist. Corp.,
1600 Broadway, New York City.

NEW YORK April 15th. 1919.

Gentlemen:

When I play a picture in my house that pleases my clients in an extraordinary manner I do not like to keep all of the enjoyment to myself. In this case I want to divide it with you.

Your picture "THE TURN IN THE ROAD" which I played last week caused more favorable comment from my patrons than any picture I have run in a long time. It is the kind of picture that pleases your patrons to stop and tell you that they are getting what they want. I want to congratulate you, not only upon this picture, but upon the way you are coming in general. Keep it up.

Very truly yours,
Manager.

PALACE THEATRE
R. J. McLEAN, MANAGER

5/26/'19

Exhibitors Mutual Dist. Corp.,
Cincinnati, Ohio.

Gentlemen:

I played "The Turn in the Road" last Tuesday and it was the best one we have had since taking over this Theatre.

We were compelled to stop selling tickets ten minutes before the first show started and people stood on the outside for one hour and a half waiting for the second show and we sold out long before the first show was over.

It looks to me like you overlooked the value of this feature as we have used features that cost us twice as much and did not go over anything like this one did. I suppose you know I have booked this for a return date June 6 and from all indications it will go better the second than it did the first if I had the room. Any number of our patrons are coming to see it the second time. Any time you have a feature of the caliber of this one count me in.

Wishing you all the success possible, I am,

Yours very truly, R J McLean

A Brentwood Picture
Directed by
KING W. VIDOR

Distributed by
Exhibitors Mutual

Robertson-Cole Company
Controlling World's Rights

American Film Company, Inc.,
presents

MARGARITA FISHER

IN

"THE TIGER LILY"

By JOSEPH FRANKLIN POLAND *Directed by* GEO. L. COX

The story of the temperamental, flirtacious daughter of Italy—"The Tiger Lily" of the cabaret—who enmeshes the good looking young American in her web—and what came of it. A supporting cast that includes Emory Johnson, George Periolat, J. Barney Sherry, E. Alyn Warren, Beatrice Van and Frank Clark.

Produced by
AMERICAN FILM COMPANY, *Inc.*
Samuel S. Hutchinson, *President*
Distributed by PATHÉ

Samuel Goldwyn
Presents

PAULINE FREDERICK

ROMANCE *and the* ROARING RIVER

Poverty and the big city had stifled her. So she journeyed to the land of the great outdoors and the Roaring River in quest of love.

What happened there in the miner's cabin will enthrall one person for every seat in your theatre. And there will be many standing.

Book Pauline Frederick in "The Peace of Roaring River." She has her strongest part in her strongest play.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

The Peace of Roaring River

By George Van Schaik Directed by Hobart Henley

Mich. Ohio kentucky
STANDARD FILM SERVICE CO.
CLEVELAND, DETROIT CINCINNATI

New York No. New Jersey
FIRST NATIONAL EXCHANGE Inc.
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ELECTRIC THEATRE SUPPLY CO.
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TORONTO

Canada, Port Arthur and West
FIRST NATIONAL EXCHANGE Inc.
VANCOUVER

Foreign Territory
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Etc.
REGINALD WARDE
FOREIGN AGENT
NEW YORK CITY

The Value CHRISTIE

Launched after two years of Consistent Quality in one-reel Christie Comedies, now an assured Success.

Three Specials now booking!

SALLY'S BLIGHTED CAREER

ROWDY ANN

MARY MOVES IN

Entire world territory was sold before the showing of a single print

Book through these

FOREMOST INDEPENDENT EXCHANGES

Handling both one and two reel productions unless otherwise noted.

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SAN FRANCISCO
LOS ANGELES

Wash. Oregon, Montana, Idaho,
GREATER FEATURES Inc.
SEATTLE

N. Wisconsin, Minn. N. and S. Dakota
SUPREME SYSTEM Inc.
MINNEAPOLIS

Illinois, Indiana Eastern Iowa
CELEBRATED PLAYE FILM CORP.
CHICAGO

# of a Name SPECIALS

IN TWO REELS

Southern Wisconsi
MID WEST DISTRIBUTING C
MILWAUKEE

Neb. Iowa
A.H. BLANK ENTERPRISES
OMAHA

Kan. Western Mo.
CRESCENT FILM C
KANSAS CITY

Col. Utah, New Mexico, Wyoming
ARROW PHOTOPLAY CO.
DENVER

Okla. Ark. Texas
R.D. LEWIS FILM C
DALLAS, OKLA. CITY
(ONE REEL)

Next Release:—

Shades of Shakespeare!

with ALICE LAKE

Earle Rodney
Eddie Barry Gene Corey

A dashing Comedienne and a sparkling Plot from the word go!

directed by Al. E. Christie

La. Miss. Ark. Okla. Texas
S.A. LYNCH ENTERPRISES
NEW ORLEANS, DALLAS
(TWO REEL SPECIALS

N. and S. Carolina Ga. Ala. Tenn. Fla.
E&H. FILM DIST. CO
ATLANTA

LOUIS B. MAYER presents

The Greatest All Star Cast

Ever Assembled in a Motion Picture

Kathlyn Williams
Mahlon Hamilton
Tully Marshall
Edwin Stevens
Thomas Jefferson
Robert McKim
James Neill
Fred Huntley
Mrs. J. W. Wade
Edward B. Tilton

Anna Q. Nilsson
Thomas Santschi
Thomas Holding
Spottiswood Aitken
Ralph Graves
Wesley Barry
Frank Currier
Herbert Prior
Harry Ham

IN SUPPORT OF

ANITA STEWART

In a Picturization of Louise Provost's Powerful Novel from the People's Home Journal

"The Kingdom of Dreams"

NOTE: The picture may be released under another title.

Directed by Marshall Neilan

Think what these Names, in a truly great picture, will mean at your Box Office!

First National Leads the Way

FIRST NATIONAL EXHIBITORS CIRCUIT

GET READY!!

for

NAZIMOVA

The Greatest Box-Office Attraction in the History of the Theatre!

Albert E. Smith presents

EARLE WILLIAMS

in

"THE HORNETS' NEST"

Mrs. Wilson Woodrow

Mrs. Wilson Woodrow
is known as one of the cleverest novelists in America.

"The Hornet's Nest"
is her best known book.

Earle Williams
is at his best in this most excellent adaptation of a famous writer's famous story.

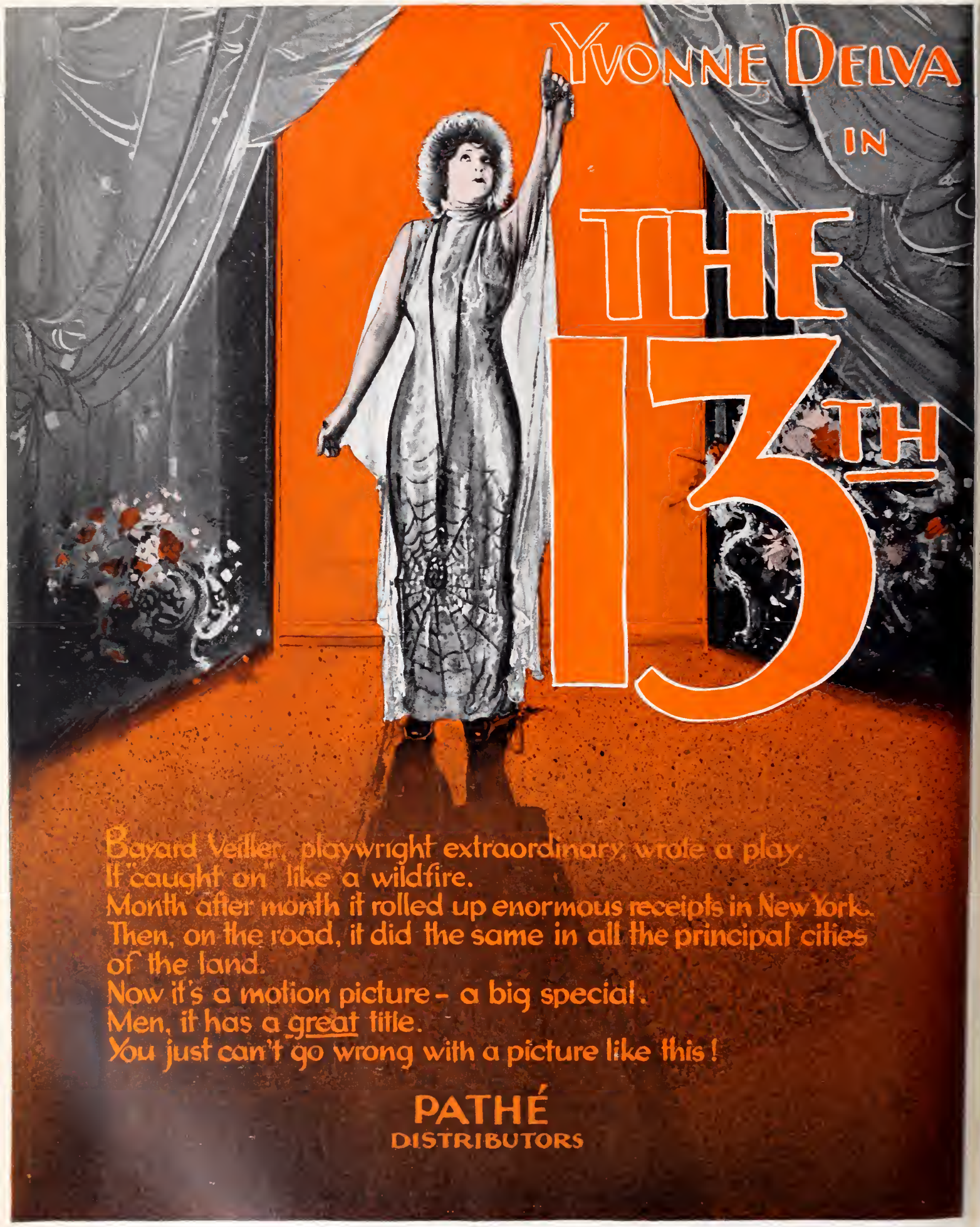
Directed by James Young

VITAGRAPH

THE WORLD AFLAME

Coming in August
A SPECIAL
PATHÉ DISTRIBUTORS

TRADE MARK



Bayard Veiller, playwright extraordinary, wrote a play.
It "caught on" like a wildfire.
Month after month it rolled up enormous receipts in New York.
Then, on the road, it did the same in all the principal cities of the land.
Now it's a motion picture – a big special.
Men, it has a great title.
You just can't go wrong with a picture like this!

PATHÉ
DISTRIBUTORS

A mystery and suspense picture that will have your audiences breathless.
Get the nearest Pathé Exchange to show it to you!

Produced by Acme Pictures Corporation
Adapted and directed by Leonce Perret

PATHÉ
DISTRIBUTORS

First with the arrival of the R 34
First with the pictures of Jack Dempsey, after the fight

PATHÉ NEWS

At 3.30 on the afternoon of Sunday, July 6th, the Pathé News was showing in theatres of Greater New York the FIRST pictures of the arrival at Mineola of the R34, the first dirigible to cross the Atlantic; also EXCLUSIVE pictures of the weary crew just as they left the airship to put foot on solid ground again.

At five p.m. on July 4th the Pathé News was showing in EACH of the large cities of the country EXCLUSIVE pictures of Jack Dempsey, winner of the fight for the Heavyweight Championship.

Pathé News Leads

Scoops—

Real and Imaginary

A news weekly advertised in the trade journals dated July 19, a "big scoop" on President Wilson's trip with King Albert and Queen Elizabeth through war ruined Belgium.

The advertisement stated that these were "exclusive" pictures that "no other news weekly carries."

PATHE NEWS

Number 56, released July 9th, showed OVER 250 FEET of this trip of the President, and the pictures shown were taken by the Pathe News' own cameraman.

This is by no means the first time that news weekly has advertised a "scoop" and "exclusive" pictures with as little basis of fact.

Again we say it—

YOU SEE IT FIRST AND BEST IN THE PATHE NEWS!

LIFTING THE

from the Don

Another Plum Rip

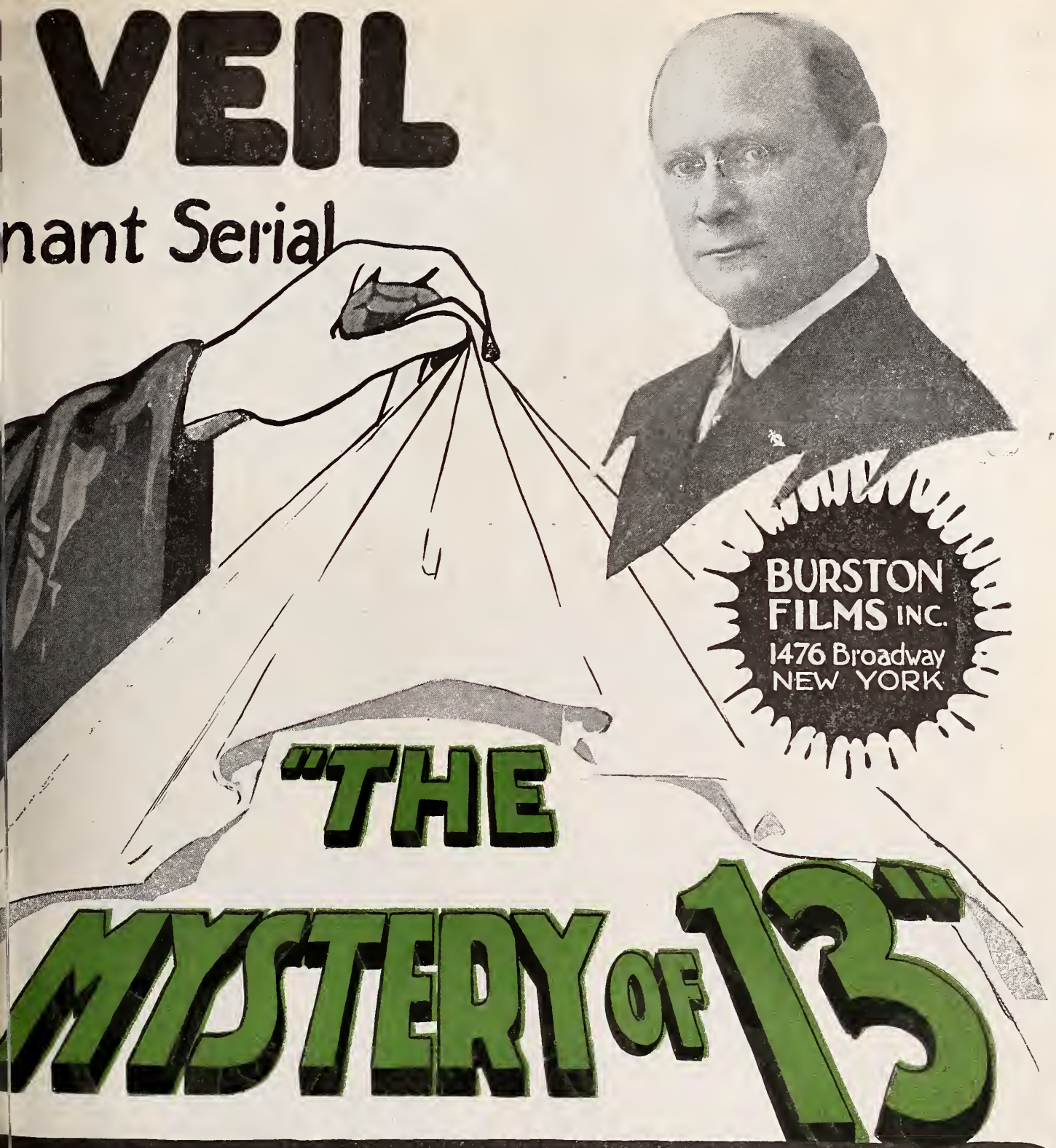
A great big Dramatic Wallop, charged with Suspere the jaded movie fans out of their seats 10 seconds afi please 100% of all the Serial fans in the world.

From the first fade-in to the last fade-out it was built for a great h the Book of Serial Making for any competitor to equal.

LOUIS BURSTON, President **BURSTO**

VEIL

nant Serial



BURSTON FILMS INC.
1476 Broadway
NEW YORK

"THE MYSTERY OF 13"

or Picking NOW

nd Mystery, released under High Pressure, that will lift
he first Episode starts. "THE MYSTERY OF 13" will

noney-making, record-breaking box-office attraction—too far over in

ILMS, INC. 1476 BROADWAY, NEW YORK

No Theatre program complete

Without

Mutt & Jeff

Capt. Bud Fisher's

ACTION

CARTOONS

The NEW fall series are the greatest of all

FOX ENTERTAINMENTS

Fox Sunshine Comedies

The fun that big Theatres fight for

FOX ENTERTAINMENTS

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STATE OF NEW YORK (NORTH OF WESTCHESTER COUNTY)
GARDINER SYNDICATE

I HAVE DECIDED TO SELL THE REMAINING TERRITORY TO RESPONSIBLE SHOWMEN. THE SHOW TO CONSIST OF

YANKEE DOODLE IN BERLIN
WHY BEACHES ARE POPULAR
SIX SENNETT BATHING BEAUTIES IN A NOVELTY POSING ACT

FOR TERMS APPLY TO

SOL. L. LESSER
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FOR FOREIGN RIGHTS
E.M. ASHER *REP.* MACK SENNETT 418 LONGACRE BLDG

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EXCLUSIVE PICTURES FROM PETROGRAD UNDER THE REIGN OF THE BOLSHEVISTS — FILMS SMUGGLED OUT BY AGENT OF A FOREIGN POWER — PALACES DYNAMITED — THE BOLSHEVIST MOBS—NOBLES CLEANING THE STREETS FOR FOOD — HUNGRY THOUSANDS FIGHT TO GET ON TRAINS LEAVING CITY IN QUEST OF FOOD AND SHELTER

COMING IN No. 49

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

Issued by KINOGRAM PUBLISHING CORPORATION
Distributed by WORLD PICTURES

"EVERYBODY'S BUSINESS!"

A tremendously picturesque solution of the last and final fight for American democracy. From office boy to boss,—from private to general,—each and every one will boost "Everybody's Business!"

A dynamic 6 reel photo-play for Everybody Man—Woman—or child!

W·H·PRODUCTIONS CO.

71 west 23rd. Street. New York

To My Friends,
The Exhibitors and the Public:

I have proven my case to the satisfaction of the Federal Court, and truth and justice have prevailed.

I am now working under the banner of the Emerald Motion Picture Company.

My new pictures will speak for themselves and show what can be done with real management and direction.

I warn my friends to be careful of misrepresentation, and with President Frederick J. Ireland, I guarantee every Billy West picture produced by the Emerald Company.

I cordially invite my friends to visit the Emerald Studio and see how real comedies are made.

With my earnest wishes for our mutual success, I am

Your Old Standby,

Billy West

The Only and Original

EMERALD MOTION PICTURE COMPANY
1717-1729 North Wells Street
CHICAGO, ILL.

EMERALD MOTION

PRE

AMERICA'S

BILLY

Positively the

In Two-Reel

THE GENUINE

A New Era in

EACH PICTURE A

A SUPPORTING CAST C

ALL PICTURES PRODUCE

FREDERICK

THE MAGNET OF THE SCREEN

Emerald Motion Pictur

1717-1729 No. Wells St.

Chicago, Ill.

PICTURE COMPANY

SENTS

OWN COMEDIAN

WEST

Only and Original

Comedy Productions

ARTICLE 100%

BILLY WEST Comedies

"PERFECT PRODUCTION"

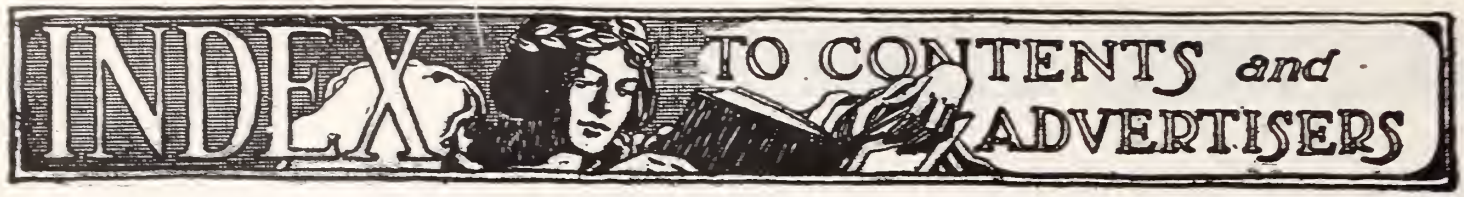
UNDENIABLE MERIT

UNDER THE SUPERVISION OF

J. IRELAND

Co.

Communicate with
GEORGE B. WEST
Manager of Release



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MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

SHOWMEN ARE DISCONCERTED BY VETO

Killing of Agricultural Bill by President Means Daylight Saving Is To Be Permanent

THE refusal of President Wilson to sign the Agricultural Appropriation bill, containing the daylight saving repeal rider, came as a surprise to the motion picture exhibitors of the country who were counting on their ability to next year renew their operation of open air movies. They had felt that this was another of the measures that should be repealed, because it, like lightless Mondays and other enforced holidays and restrictions, had materially hurt the business.

The President vetoed the bill, declaring that the repeal of the daylight saving law would be of great inconvenience to the country. It would involve a serious economic loss, he said, for it was intended to place the chief business activities of the country as nearly as might be, within the limits of daylight throughout the year. The action of the House of Representatives in sustaining the President's veto is disconcerting, for it virtually means that to bring about the repeal would require the passage of a separate measure in face of the probable renewal of the President's veto thereto.

The public, generally, does not seem to understand that the daylight saving law becomes operative each year unless repealed and that Congressional action is necessary to prevent changing the time next year. The rider on the agricultural money bill would do away with daylight saving for all time, unless the sponsors of daylight saving could secure new legislation, which is doubtful.

Death of Chaplin Baby Came Very Unexpectedly

THE flood of telegrams and letters that have been pouring in on Chas. Chaplin and Mildred Harris Chaplin since the arrival of their son and heir have changed in tone from congratulations to expresions of sympathy and condolence.

The Chaplin baby, which was born on July 7, died at 4 p.m. on the following Thursday after a life of only seventy-two hours. The baby was a lively and lusty infant at birth and gave every promise of a strong and vigorous childhood.

The symptoms of possible danger to the child's life, which came as a complete surprise to the doctors and nurses, did not develop until three days has passed and the exact nature of the trouble, a rudimentary development of the large intestine, was only discovered by an X-ray examination. This unfortunate condition was not possible of correction by any means now known to the science of medicine or surgery, and death was only a matter of time.

The news of the doctor's discovery was kept from every one except the father, and Mrs. Chaplin was not told of her baby's condition until after the infant had passed away.

Charles Isaacson Becomes Goldwyn's Advertising Head

CHARLES D. ISAACSON, head of a large New York advertising agency, this week became director of advertising for the Goldwyn Pictures Corporation to succeed Kenneth Macgowan, who has resigned to become dramatic critic of the New York Globe.

Mr. Isaacson's first big job will be the organization and direction of a national advertising campaign for Goldwyn Pictures. Mr. Isaacson has been the organizer and administrator of national advertising campaigns covering expenditures running into the millions.

Mr. Isaacson has established a personal connection with the public through his position as head of the Globe's music page and the Globe's series of free concerts. In this undertaking, which Mr. Isaacson will continue, he organized the Globe readers into music clubs in various centers of New York. Through his efforts, Globe concerts were attended by more than one million people during the past three years.

New Houses Soon to Open in Two Texas Communities

ROSENBERG, Texas, will have a new theatre operating on or about August 1. The Liberty now being built will be two stories high, of brick. The management announce that the equipment, which will include a Seeburg pipe organ, will be strictly up to date.

At the same time, the Queen Theatre, at Richmond, Texas, is being constructed and is expected to be opened simultaneously with the other. Mart Cole, manager of both houses, supervised the Dreamland Theatre, at West Texas, for seven years. He has booked with Fox, Select, Goldwyn, Metro, Pathe, Universal at a 10, 20, 30 scale of admission prices. He is a regular subscriber to the Moving Picture World.

Film Exporters May Now Trade with German States

THE War Trade Board Section of the Department of State announces that all commodities have been removed from the Export Conservation List, effective July 14, 1919. This means that exporters of motion picture films will hereafter be free, insofar as the regulations of the United States are concerned, to ship their product to any part of the world. Films were among the very last commodities to be retained on the export conservation list.

It is now possible to trade with Germany, for the War Trade Board Section also announces that a general enemy trade license has been issued, authorizing all persons in the United States, on and after July 14, 1919, to trade and communicate with persons residing in Germany and to trade and communicate with all persons with whom trade and communication is prohibited by the Trading with the Enemy act.

Jewel Carmen Awarded $43,500 Damages from Fox

JEWEL CARMEN was awarded damages of $43,500 in her suit against the Fox Film Corporation and the William Fox Vaudeville Company by Judge Martin T. Manton, who signed a final decree on July 7, judicially fixing the sum to which the young screen star is entitled in accordance with the recent decision in her favor following the trial of the action.

Rogers & Rogers, counsel for the Fox companies, contended that the measure of Miss Carmen's damages was the time she has actually been out of employment, but Judge Manton decided that she is entitled to the full amount that she would have earned under her contract with the Frank A. Keeney Picture Corporation, which did not expire until July, 1920.

Miss Carmen contended that she was prevented from fulfilling the Keeney contract by the Fox companies asserting prior claim to her services and inducing the Keeney company not to employ her.

Pennsylvania Deposit Bill Vetoed.

Governor Sproul, of Pennsylvania, vetoed Bill 1393, last week, introduced into the Legislature, April 23, by Jacob Soffel, which had been passed by both the House and Senate. The new law would have made all distributors of pictures place bonds with the Board of Censors covering all deposits received from the exhibitors.

Philadelphia exchangemen were greatly opposed to the new bill, claiming that it would tend to drive many exchanges out of business if so much power were to be vested upon the Board of Censors. The bill has been fully described in the July 12 issue of the Moving Picture World.

Affiliated Exhibitors to Convene.

The affiliated exhibitors of Virginia, Maryland, District of Columbia, and adjacent territories will hold a convention at Norfolk August 14, 15 and 16.

Marshall Neilan Discontinues Purchasing of Supplies from Los Angeles Merchants

FOLLOWING the announcement of the building of a $750,000 studio in Los Angeles by Marshall Neilan comes the ultimatum delivered by him that no supplies, properties or equipment shall be purchased from Los Angeles merchants until they change their methods of doing business. Mr. Neilan has a plan which will not only result in his buying elsewhere than in Los Angeles, but will prove so revolutionary that it is expected to be adopted by other producers in Los Angeles. The result will be that the vast amount of money now spent in that city will be diverted elsewhere without going to the expense of moving the studios as had been contemplated.

Means Lower Prices.

For some time past the merchants of Los Angeles have been taking unfair advantage in the matter of prices charged motion picture people. Marshall Neilan took the first step to bring the local merchants to reason. They will have to cut their prices down to normal and even then it is hardly possible that business relations will be resumed, as the Neilan plan provides for the purchase of goods at the wholesale rate. It will mean the saving of much money each year. Interviewed by local newspaper men, regarding this plan, Mr. Neilan said:

No Animosity in Move.

"I want it understood that in this move of mine there is no feeling of animosity toward the merchants of Los Angeles. The way I see it is that they are their own enemies. They have brought about a condition that is unbearable and sooner or later were bound to suffer. I can say absolutely that my plan of purchasing will reduce the cost of material from 25 to 30 per cent.

May Import Labor.

"I will continue to use Los Angeles labor, but if compelled to will import that also. I have the word of several of the largest producing organizations on the coast that they will follow my lead.

"We are determined immediately to settle the question of fair prices. Also we will take steps to see that motion picture interests are afforded more protection than has been the custom in the past."

Projection Veteran Seeks Change from Board Walk

WILLIAM (BILLY) REED, chief projectionist at the Colonial Theatre, Atlantic City, for the past five years, is tired of the Board Walk. Frankly, he wants another job, and is willing to go anywhere. If there is any recommendation required the editor of the projection department says he will supply it, but he adds that any man who makes one change in eighteen years hardly needs it.

There are the best of reasons for believing that Billy Reed, known to old timers as "Vitagraph Bill," is the oldest projectionist in the business. He was with the Vitagraph Company for thirteen years. Before that he was operator for William T. ("Pop") Rock when that old-time showman opened in 1896 in New Orleans the first motion picture "theatre" in America. Mr. Reed is married and has a family. He may be addressed at 31½ North Pennsylvania avenue, Atlantic City, N. J.

Two New Houses Planned for Albany and Schenectady

IN spite of the high cost of building materials and labor, motion picture interests in Albany and Schenectady are apparently finding it to their advantage to begin the construction of at least two new theatres at once. Plans for a new Strand Theatre in Albany have already been prepared. The theatre will be ready for occupancy on February 1.

This week sees the beginning of a new $300,000 moving picture house in Schenectady, which will bear the name of the Strand. The theatre will be one of the Max Spiegel enterprises, and will have a seating capacity of 2,300.

Schenectady is also to have a new Proctor Theatre, which will cost in the neighborhood of $700,000, and which will be built in the near future.

Ohio Board of Censors Rejects Two to One Pictures of Willard-Dempsey Prizefight

AFTER a second showing of the Willard-Dempsey boxing pictures to the Ohio Board of Censors, the pictures were finally rejected by the board, two to one.

The pictures which had been shown in Cleveland for two days at the Opera House, were withdrawn when it was seen that nothing at that time could change the minds of the censors.

Mr. Hague and Mrs. Miller voted to reject them. In fact, it is reported that Mrs. Miller left the screen room before the pictures were shown completely.

Slides of the fight made their appearance following the rejection of the films.

Decision Saddens Cincinnati

MUCH disappointment was caused in Cincinnati by the action of the Ohio Board of Censors in refusing to pass the pictures of the big championship fight at Toledo. Their showing had been extensively advertised, and with the presence of Dempsey himself in Cincinnati, it is believed that a record business would have been done had their showing been permitted.

The main line of argument used by the picture men was, that as the Ohio authorities had allowed the bout itself to be held, there really should be no objection to the showing of the films. The action of the board was denounced as arbitrary and inconsistent, especially after the promise had been made that the pictures would not be shown to children under a certain age limit.

However, the action of the censors served to stop the showing of the pictures and will continue to do so, unless court action is taken, which at present seems unlikely.

Jack Eaton.
James Montgomery Flagg's conception of newly appointed manager of Strand.

Negotiate for Ohio Showing

RAY ARCHER, business manager for Jess Willard, has arrived in New York to confer with Fred. L. Wilke, producer of the big Willard feature, "The Challenge of Chance," presenting the former champion in a Western drama of adventure, romance and love.

Frank G. Hall, who is handling the distribution of the Willard picture in the United States and Canada and who has the exclusive world rights to the motion picture of the Willard-Dempsey contest, is in Columbus, negotiating for the exhibiting of the picture of the contest in Ohio.

The Ohio Censor Board took exception to the exhibition of these pictures, but Mr. Hall informs the New York office that their objection could be overcome, he thinks, by the elimination of certain scenes.

Mr. Hall states that more than four reels of the film, including the two boxers in training and scenes around the big arena where the contest took place, can be shown, providing the scenes of the actual contest are ruled out.

Eaton Succeeds Plunkett As Strand Theatre Head

MOE Mark, president of the Mark Strand Theatre Company, has appointed Jack Eaton managing director of the Strand Theatre, to succeed Joseph L. Plunkett, who has affiliated himself with the Famous Players-Lasky interests.

Mr. Eaton is well known in the film industry. He is leaving Town and Country Films to take up his duties at the Strand. He also produced the James Montgomery Flagg Comedies. He will enter upon his new duties July 21.

Mrs. Hiller and Daughter Injured.

The wife and daughter of L. L. Hiller, of the firm Hiller & Wilk, were injured in an automobile accident while motoring at Pittsburgh, how seriously is not known.

New York State Exhibitors Taking Steps to Form Second National Organization

Officers of League Issue Statement in Reply to Appeal of President Black of National Body—Insist St. Louis Convention Did Not Represent Exhibitors of Country—Say All Should Unite for Protection of Investments and Retention of Their Theatres.

TO THE EXHIBITORS OF THE UNITED STATES:

The Motion Picture Exhibitors' League of the State of New York deems it proper to make a final comment on the statement of Mr. Alfred S. Black, president of the Motion Picture Exhibitors of America, Inc. We say "final" advisedly. There is not time left for discussion. We are getting assurances of support for a real national exhibitors' organization from every part of the United States, particularly from states that were supposed to have been represented at St. Louis. This work is taking up all of our time.

The state organization of New York never "bolted" the convention at St. Louis. It could not "bolt" a convention whose jurisdiction it has never acknowledged. The men who spoke there on behalf of the New York state organization attended in an advisory capacity, their only business being to submit a plan for the building up of a thoroughly representative national body.

New York Had No Candidate.

It should not be forgotten that New York presented no candidate for any office and that not one of its members were interested in any plan to sell films, state rights or otherwise; screens, trade papers, influence or any other commodity or merchandise whatsoever to the exhibitors of the country.

We have asked the leading spirits of the Motion Picture Exhibitors of America, Inc., for some evidence supporting their claim that they represent the exhibitors of the United States. No such evidence has ever been produced and none will be.

Charge Lack of Organization Work.

The convention at St. Louis was largely a reassembling of the few gentlemen who met at the Hotel Astor in New York in April. It is not pretended that between April and July any of those gentlemen, or any of their friends, made the slightest effort to organize the exhibitors in any part of the United States. It is a fair inference to say that they have no mandate and no credentials from the great exhibiting body of the country.

Our reasons for favoring the congressional unit as the basis of representation in any national assembly have been fully stated. The fact remains that under the plan of representation proposed at the St. Louis meeting, New York will be called upon to furnish 15 per cent. of the membership and 15 per cent. of the taxes in return for one forty-eighth share in representation. We call Mr. Black's attention to the fact that the House of Representatives and not the Senate is the legislative branch in which all measures of taxation must originate.

Attack Presidential Appointments.

Conceding, for the sake of argument, that the St. Louis meeting was organized "along the lines of the United States Senate," it would be possible for a handful of small states to load the burdens of taxation on their more populous sister states. This, however, is not the only fatal objection to the St. Louis meeting.

It should be borne in mind that under the constitution adopted by the St. Louis meeting, the president has the right to designate any person he chooses, with the consent of the Executive Committee, as the representative of such states as in the judgment of the said president may be found unorganized.

Only a phantom organization can be imagined under such conditions, but not a real flesh and blood organization giving every exhibitor the right to be heard in the choosing of members and in the election of officials.

It is the old story of a shadow organization, controlled by a few men for their own personal benefit, always barren and always inactive, though sometimes not unprofitable to the promoters.

Policies and Personalities Inseparable.

We share the reluctance of Mr. Black to indulge in personalities and we heartily join him in his wish for unity of action. There are times, however, when policies and personalities are so closely interwoven as to be inseparable.

Mr. Black says that "every exhibitor in the United States will hear within a few days direct from the chairman of this committee (law and taxation), Mr. L. F. Blumenthal, of Jersey City, N. J. While we are glad to see Mr. Blumenthal emerge from his usual place of concealment and step into the public view, we cannot say that his appearance inspires us with any degree of confidence.

Asked to Support Trade Review.

The exhibitors of the United States have heretofore frequently heard from this gentleman. The exhibitors of the country not long ago were asked to

Helen Holmes Adds Beauty to the S-L-K Serial Even as She Does to the Above Two Scenes.
Lieutenant Jack Levering, who was decorated for bravery by the King of England, is the leading man for Miss Holmes, and is seen in the view at the right.

support the gentleman's publishing venture, "The Exhibitors' Trade Review."

Tradepaper Stock Transaction.

They subscribed for and supported the publication. In consideration of this support the title of 1,500 shares of the common stock of The Exhibitors' Trade Review (one-third) was vested in the then existing national organization. The profits from this stock were supposed to go to the financing of the national organization.

Organ Salesman Casts Votes.

Less than two years thereafter the publisher-exhibitor induced the national organization, or rather its representatives, assembled at Boston, to return the stock to him.

To illustrate the general "exhibitor" character of that "historic" Boston convention to which New York sent thirty delegates out of the seventy-three present, it may be mentioned that an organ salesman from the West was permitted and encouraged to cast the votes of several states whose delegates were conspicuous by their absence at the election of officers.

Before the taxation under which we are now laboring was imposed the Motion Picture Exhibitors' League of the State of New York gathered data and prepared a brief which was submitted to the Finance Committee of the United States Senate, placing before that body the hardships under which the exhibitors were suffering. At that time the trade papers opened their columns to this plea. The one exception was Mr. Blumenthal's publication, which refused to print the brief. All through the campaign for Sunday opening we encountered Mr. Blumenthal's scarcely veiled hostility to the organization which he could not control.

Appeal to Exhibitors to Unite.

We now desire to appeal most earnestly to all exhibitors of the country to unite not only for the repeal of the film rental tax, BUT FOR THE GREATER PURPOSE OF PROTECTING OUR INVESTMENTS AND RETAINING THE OWNERSHIP OF OUR THEATRES. THERE IS GOOD REASON FOR THE FEELING OF UNREST SO APPARENT IN EXHIBITING CIRCLES.

We address this plea for speedy union and strong organization to exhibitors whose sole interest lies in their theatres and who have no conflicting interests. The 100 per cent. exhibitors we know are honestly and vitally interested in having an organization on a fair basis of representation. They will get together with a leadership of their own choosing and they have the power of protecting themselves and resisting all aggression, whether from without or from within.

MOTION PICTURE EXHIBITORS' LEAGUE, STATE OF NEW YORK.
Sydney S. Cohen, New York, president.
William A. Dillon, Ithaca; William A. Calihan, Rochester; Ira T. Mosher, Buffalo; Frederick Elliott, Albany, vice-presidents.
W. H. Linton, Utica, treasurer.
Samuel I. Berman, Brooklyn, secretary.
Charles L. O'Reilly, New York, chairman Organization Committee.
Jules Michaels, Buffalo, chairman Executive Committee.
C. A. Hayman, Niagara Falls.

EXHIBITORS' TAX CAMPAIGN IS ON

Chairman L. F. Blumenthal Carries Contest to Nation's Capital—Questionnaires Circulated

THE tax repeal campaign of the Motion Picture Exhibitors of America is on, full blast.

It was carried this week into the nation's capitol and replies to the tax repeal questionnaires sent to every senator and congressman by the committee on legislation and tax of the Exhibitors of America, Inc., are coming in quickly. They indicate that, in spite of the pressure of important international affairs, the national lawmakers are turning a ready ear to the requests of exhibitors and theatre patrons for the elimination of the admission tax, film rental tax and increased seating tax.

Satisfactory Replies.

While it is too early to estimate the strength that will finally be gathered in Congress when the repeal bill comes up, Chairman Louis F. Blumenthal, of the exhibitor's committee, announces that the replies received show a growing sentiment in favor of the repeal. Members of the committee will visit Washington in the near future to be in closer touch with all the legislation proposed as a remedy for the tax evil. At this time, Mr. Blumenthal stated, it is possible for the committee to announce that leading national legislators are not only in favor of the repeals proposed, but are taking a deeper interest in the motion picture industry.

Showmen Must Co-operate.

"Our partial canvass of Congress' shows," said Mr. Blumenthal, "that if the exhibitors of the country stand back of the committee and use their screens and their best efforts in the right direction, and as the committee advises, they will be surprised at the strength they amass in the Halls of Congress. But I must stress the point that unless the exhibitors immediately start their local end of the campaign and work unceasingly the committee's well laid plans will be useless. This is the first time our power has really been concentrated and in view of the friendly attitude of many of the leading members of Congress, the use of that concentrated power right now will bring the results we have long looked for."

Resolutions Introduced.

Already Congressman William E. Mason, of Illinois, has introduced joint resolutions in the House to repeal Section 800906 of the Revenue Bill of 1918. They were ordered printed and referred to the House committee on ways and means, before which the exhibitors must finally thresh out the tax matter.

The committee is informed that other bills urging the repeal or revision of the sections under fire are about to be introduced. All these proposed bills will be carefully considered by the committee. This must not operate, however, to prevent exhibitors from hammering away at their congressmen to repeal the taxes. The important point that all state directors and district leaders appointed by this committee should grasp is that time is the essence of the campaign and that while many congressmen will be found who favor the repeal they should be urged to repeal them AT THIS SESSION.

State Conventions Should Get Busy.

In every state exhibitors should solidify their organizations by calling a convention or special meeting to push vigorously the committee's tax campaign. In Seattle this week the Northwest Exhibitors, newly organized, are meeting.

State Legislatures Should Act.

Among other important matters under consideration the tax campaign is taking precedence. The committee from its offices at 1587 Broadway has been in telegraphic communication with James Q. Clemmer of Seattle in urging immediate action by the exhibitors.

The committee advises state directors and district leaders to urge their national legislators to not alone vote for the repeal of the admission tax, but to vote also for the repeal of the film rental tax and increased seating tax, using the eloquent and logical argument that these taxes defeat the very intent of their sponsors in that they cannot be passed on to the consumer.

New Studio for "Fatty" Arbuckle.

As soon as "Fatty" Arbuckle finishes his next Paramount-Arbuckle comedy, "Back Stage," which he is making at Glendale, Cal., he will move his entire organization to a new studio in Culver City, not far from the Thomas H. Ince plant.

The new studio has one stage which measures 70 by 220 feet and is equipped with modern dressings rooms, cutting and assembling rooms, etc.

Charles Simone Comes to Visit Badly Wounded Son

CHARLES SIMONE, recently manager of the Albany offices of General Film, has been in New York for the past ten days incidentally to meet old friends and look over the field but specifically to visit his son, Sergeant Peter C. E. Simone. The sergeant is at the United States General Hospital at Fox Hills, Staten Island, convalescing from wounds he received at Vaux, near Chateau Thierry, on July 20 a year ago, just after the Americans had captured Hill No. 204.

The sergeant has been compelled to undergo a number of operations, but hopes are expressed at the hospital that the one performed during the week of July 6 will be the last.

First Serial Released by Hall Nearing Completion

WALLY VAN, who left New York two weeks ago for Los Angeles to act as special representative for Frank G. Hall's interests on the Coast, reports to the New York office of Independent Sales Corporation, of which Mr. Hall is president, that the first serial production to be numbered among the feature releases of the Hall organization is rapidly going forward to the climax in the fifteenth episode under the direction of Ben Wilson. Mr. Wilson, supported by Neva Gerber, is also featured in the serial.

In addition to his work of supervising production of this serial, Mr. Van is completing plans for the production of a series of five-reel comedies with himself the featured player. The continuity for his first comedy is now being written by Tom Cushing.

UNIVERSAL WILL EXPLORE AFRICA

Smithsonian Institution, in Conjunction with Film Concern, Launches Extensive Expedition—To Make Pictures of Animal, Insect and Reptile Life of Races and Tribes

PERHAPS never before in the history of the motion picture has such an enterprise been launched as the one now announced by Carl Laemmle, president of Universal. He states that within the next thirty days it will be possible to say the sun never sets on a Universal cameraman. The essence of the announcement is that expert photographers will be cranking cameras for Universal in every part of the world within thirty days.

On July 15 there sailed from New York on the City of Benares, one of the largest and best equipped expeditions ever sent forward from this country to penetrate unexplored regions. Three weeks hence this expedition will land at Capetown, South Africa, and at that point will begin an exhaustive journey through darkest Africa that will not be completed until the members of the expedition emerge a year later at Zanzibar.

African exploration, halted during five years of war, is to be resumed. In the exploring party are scientists, motion picture cameramen and directors and a newspaper correspondent.

Officially this expedition is known as the Smithsonian African Expedition in conjunction with Universal. The itinerary was arranged by Dr. Charles Walcott, secretary of the Smithsonian Institution, and Carl Laemmle.

Institution Joins with Movies.

For the first time in the history of this Government institution, it has joined hands with a motion picture concern to enrich the archives of scientific knowledge and bring the wonders, curiosities and natural history and anthropological research in vivid pictorial form for the cinema audiences of the world.

Edmund Heller, of Washington, a famous naturalist, is to be the director of the expedition under the authority of the Smithsonian Institute. Mr. Heller's past experience in research work and foreign travel has been extensive.

Henry C. Raven, who was chosen as field naturalist, has also had a wide experience in exploring and scientific work.

Homer Leroy Shontz, of Washington, was chosen as botanist and agricultural expert to accompany the expedition.

This is the first time in the history of scientific research that a newspaper correspondent has accompanied such an expedition. The correspondent is Edward M. Thierry, representing the Newspaper Enterprise Association.

Stowell Will Direct.

For the first time in the history of science the motion picture will play an important part in the exploration of Africa.

Motion pictures of known and heretofore unknown forms of animal insect and reptile life, of races and tribes, and unique life and customs will be brought to America by means of the motion picture.

Directing all of the motion pictures for the expedition will be William Stowell, of Los Angeles. Stowell has been one of Universal's most successful leading men. He will have full charge of the selection of locales for scenic shots and other detailed photography.

The chief photographer assisting Mr. Stowell is George Scott, one of Universal's most expert photographers and noted for his photographic feats with foreign expeditions.

Two other expert cameramen are accompanying the expedition. They are Henry Kohler, of Chicago, and Pliny Horne, of Los Angeles. Both men have had a wide experience in scenic photography. Mr. Kohler is an expert laboratory man.

Armstrong Is Business Manager.

Dr. Joseph R. Armstrong, of Los Angeles, was chosen by Universal as business manager of the expedition.

The three scientists of the expedition will collect skulls, skins, and bones of animals, specimens of insect life, skulls and bones of human races, live animals and plants and seeds. The zoological and racial specimens will be for the Smithsonian Institute. The mission of Dr. Shantz will be investigations leading to the introduction of useful plants into America.

Scientific research and motion picture work will be done in South Africa, the jungles of the Belgian Congo, Namaqua land, Zululand, the Kalahari desert, Manica land, the Zambezi River district, Lake Nyanza, Victoria Falls, Lake Banguwolo, Lake Tanganyika, around the headwaters of the Nile River, German East Africa, Uganda, British East Africa, equatorial Africa, possibly Khartum and Abyssinia—and the famous "water hole" district, where there are more wild animals to the square mile than in any other part of the world.

Far East Expedition Announced.

Further evidence of the fact that Universal cameras are covering the world is seen in the heretofore unannounced expedition organized by Carl Laemmle, which is operating in the Far East. This expedition is under the direction of W. F. Alder, another Universal-traveler-explorer-photographer. Edward Laemmle is his assistant and companion. More than 300,000 feet of film will be exposed.

A Group of the Principals Who Will Take Active Parts in the Smithsonian African Expedition.

From left to right: Edmund Heller, director of the expedition; Dr. Joseph R. Armstrong, business manager; W. F. Adler and Edward Laemmle, Universal men who are making the expedition; Homer Leroy Shontz, botanist and agricultural expert, and William Stowell, screen actor, who will direct the taking of pictures by the company Universal is sending on the trip.

This party landed in Yokahoma some time ago.

Every foot of the film exposed on this Far East journey will depict something of interest that has never before been photographed.

The most daring venture of the entire Far East expedition will be the attempt to photograph the sacred city of Lhassa, known as the Hidden City of the Ages. Lhassa, located in Thibet, is the center of the Buddhist faith and it is said more than 26,000 monks are cloistered in this city. According to tradition only ten white men have ever set foot within the city.

Cities to Be Visited.

Among the cities which will be visited by this expedition are Yokohama, Nagaski, Saigon, Bangkok, Batavia, Brunei, Darey, Papua, Mindance Melbourne, Honolulu, Tokyo, Kobe, Shanghai, Canton, Haifong, Hanor, Singapore Mandalay, Calcutta, Soerabaya, Macasser, Sarawak Point, Manilla, Sydney, Pagopago and Rangoon.

The third Universal foreign company is the Eddie Polo group, which recently left New York City and which is now photographing in England.

The educational and industrial departments of the Universal company have sent a cameraman abroad to photograph, primarily for the interests of the rubber industry of the United States, thousands of feet of film which will show the life and customs of the people engaged in the crude rubber industry.

With four foreign expeditions under way, Mr. Laemmle is now considering the sending of still more expeditions into foreign fields.

Vitagraph Announces "Daring Hearts" with Bushman and Bayne for Early Release

VITAGRAPH is soon to release its super-feature, "Daring Hearts," with Francis X. Bushman and Beverly Bayne as co-stars. As these screen stars have not been active recently, this new picture, which has been for a long time in the making, undoubtedly will awaken more than usual interest, especially as it is one of the most pretentious productions made by Vitagraph.

The action jumps from one location to another, although the locale is all in Alsace, and the same set was seldom used more than once. It is announced that some of the most unusual airplane acrobatics are part of the film.

Written by Smith and Brady.

"Daring Hearts" was written by Albert E. Smith and Cyrus Townsend Brady. While there is a certain amount of war element it is only used as a background for the love story. Practically all of the action takes place the day war was declared between France and Germany and on the day the armistice was signed. It follows, therefore, that there are no battle scenes, except some unusual airplane scenes; no trench life is shown, and there are no horrors and brutalities.

Mr. Bushman has the role of Hugh Brown, a well-to-do, manly man from Montana, who has been touring Germany in his automobile. He finds himself at the Chateau De Villars, in Alsace, and near the German border, on the day war is declared. The De Villars are loyal to France and the beautiful daughter, Louise, portrayed by Miss Bayne, helps him to escape through Holland to France that he may volunteer in the French army. The action then jumps to late in 1918, after the United States had entered the World War.

Thrilling Air Battles.

The production lends itself to beautiful settings. Much time was spent in making the scenes showing the battle in the air between Brown and five Boche planes. Through the clever use of tail spins and nose dives the illusion of the air ships crashing to the ground is perfect.

The stars have been provided with a cast including L. Rogers Lytton, Karl Dane, Jean Paige, Arthur Donaldson, Charles Kent and George Des Lyon. The picture was directed by Henry Houry, under the general supervision of Albert E. Smith, president of Vitagraph.

Rupert Hughes Leaves for Work in Goldwyn Studio

RUPERT HUGHES is the first of the seven Eminent Authors to go to the Goldwyn studios at Culver City to co-operate with the writing and directing staff there in the production of the first picture for Eminent Authors, "The Cup of Fury" from the latest Hughes novel.

Mr. Hughes left July 16, taking with him from New York the scenario script prepared by himself and Eve Unsell. Mrs. Hughes will accompany the author, as his visit will be determined by the demands made upon him in the co-operative plans of author-actor-director. He has spent six weeks in the preparation of the continuity and expects to give two weeks or more to consultation with the editorial staff at the studio and with the directors, and selecting the cast for the picture.

Leroy Scott is also at work on the adaptation for his first picture, "Partners of the Night." According to Rupert Hughes, "if the author is to get the blame, it is time to take part in the game." He has been watching the progress of the continuity for the last six weeks, and now that it is ready, will go direct to the studios to consult with the directors and actors. This has also been the method of Rex Beach.

Meighan to Lead in Artcraft Films.

Thomas Meighan has been placed under a year's contract by the Famous Players-Lasky Corporation to play leading roles in Paramount-Artcraft pictures.

Mr. Meighan is no stranger in the ranks of Famous Players-Lasky players, having had leads in many of the earlier Paramount pictures and more recently appearing opposite Billie Burke in several productions.

New Fox Branch in Winnipeg.

Sam Dembow, Jr., home office representative for Fox Film Corporation, has opened a Fox exchange at 48 Atkins building, Winnipeg, Manitoba, Canada, under the management of William Jones.

Two Cameramen, the Newspaper Correspondent, and the Field Naturalist of the Expedition into Africa.

From left to right: Pliny Horne, Universal cameraman; George Scott, chief cameraman; Edward M. Thierry, representative of Newspaper Enterprise Association, and Henry C. Raven, appointed field naturalist for the expedition by the Smithsonian Institution.

THE NAVY ADOPTS MOTION PICTURES

Movies Entertain Returning Soldiers on Transports and Relieve Tedium of Gobs Stationed Off Mexican Coast—Sick Bay Undismayed When Film Catches Fire

By Logan E. Ruggles
Chief Printer, U. S. N.

THERE are millions of people in the United States who daily go to the moving picture shows but probably few of them ever think of the shows being held on board the battleships of the Navy. Navy shows, however, are held in the evenings on board ship, and in hospitals and training stations afternoon 'matinees" are sometimes given.

Just how many ships there are in the Navy is unknown to the greater number of our civilian friends, and it is not everyone who can say how many vessels actually are on duty today in the service. It will probably seem an exaggeration when one is informed that there are over a thousand, and that the United States Navy is operating one-hundred and fifty ships in the work of bringing the soldiers back to the United States, but this number does not even include the foreign vessels acting in the same capacity.

Every Ship Has Movies.

On practically every ship in the Navy there is a moving picture machine in operation. Every transport plying between this country and France has its moving picture machines and thousands of feet of "canned shows," as the sailors call them. The movies afford a great deal of pleasure to the returning wounded soldiers. The movies helped in many ways to win the war, but this article has only to do with the movies in the Naval service.

Moving Picture Instruction.

In one of the great embarkation centers the portable motion picture machines were used to teach ship commanders the ways of submarines and mines, and how to fight or sink them. Pictures were taken of our own submarines in the different maneuvers and placed before the captains of our transports at the weekly conferences so that they might be better prepared to combat them. These "shows" were held in a room, a conference room and during the war, were of the most secret nature, hence the use of small portable machines.

Big Ships Have Several Shows.

On hundreds of our large vessels as many as three or four shows go on at the same time. There will probably be a big show on the quarterdeck or forecastle for the crew, or those of the crew who care to attend, and there will probably be a portable show in the chief petty officers' quarters and perhaps one in the ward room, or in some remote storeroom or hold. On one ship that I know of there are six different portable machines and two large ones. Two of the smaller outfits belong to individuals, and they have a show whenever they feel like it.

On the President's ship, the George Washington, movies were given every night. Strangely enough, the first night out on the first trip, the President saw himself embarking. This was made possible by the film being developed and printed on the ship. The New Mexico had her quota of film on board and had shows every evening.

On Mexican Coast Duty.

While our ships were doing duty on the Mexican coast—both east and west—the motion picture outfits furnished the only diversion for the boys. On many of the vessels there were shows given every night in the week, and on Friday evenings there would be amateur nights, when extra performances would be arranged, and specialties would be intermingled between the film showings. When vessels in Mexican waters lay at anchor in the same port during four months at a time, about the only thing to break the monotony would be the movies at night.

On every ship there is a man detailed to take care of the machines and to keep the supply of films up to standard. He is generally an electrician or an ex-operator who offered his services to Uncle Samuel for some other duty and was assigned to this particular billet when it was found out by looking at his record that he was an operator in civilian life.

Movies and Efficiency.

Admiral Farragut once said: "A contented ship's company is an efficient ship's company," and that word has been passed along in the naval traditions for many years. It is the duty of a commanding officer of a vessel to keep his men contented as well as to look out for the dangers of navigation. Recreation is as important as food and clothing to a ship's company, and a movie is the simplest method of entertaining a ship's crew, especially while at sea and in foreign ports where the men are not allowed to go ashore—"hit the beach," as we say in the Navy.

Films Aid Recruiting.

Moving pictures lent an impetus to the recruiting when we were short of men; pictures helped to show the people that the Navy was not a bad place in which to have their sons serve the country. They learned many things concerning the Navy—their Navy—that had been misrepresented to them. They learned the truth by seeing the actual scenes aboard our ships in the fartherest corners of the United States.

In the great Brooklyn Naval Hospital, and in many others for that matter, the movies have afforded hours of pleasure and pastime for our wounded sailors and marines. It is stated by Naval surgeons that motion pictures help men forget their troubles and make one of the best cures for shell-shocked men. The convalescent marines in the Brooklyn hospital, many maimed beyond hope of recovery, always muster at the movie shows, and when many cannot walk to the recreation wards, they are treated to shows in their own wards by portable

Bill Desmond Says He'd Rather Face the Situation at the Right Than the One at the Left in "A Sagebrush Hamlet."
The centre view might be taken as a happy medium, but Bill is still a shy Romeo in this Robertson-Cole feature distributed by Exhibitors Mutual.

machines, or wheeled to the scene of activities in comfortable chairs.

Camouflage Instruction.

The movies helped in the camouflaging of ships. The Navy and Shipping Board, combined, operated nearly a thousand camouflaged vessels across the Atlantic during the war, and many of these were camouflaged alike. The camouflaging of American ships came after we had gained many pointers from our Allies, and it was commenced in this country after months of experimenting. The art of camouflaging started with only fifteen artists doing the work, and after they had designed a vessel to appear going backward, less visible, or on a different course, by shaping the vessel's bow, they would present the plans before the Navy Department via the movie route, when it would be approved or disapproved. In order to transmit the design to the different camouflouers at other stations, moving picture film was shipped.

On Hospital Ships.

The motion picture machines are used to good advantage in the hospital ships bringing the wounded back from "over there." We operate several ships especially fitted up as hospital ships, which carry nothing but wounded men. Two of these vessels sailing from New York every trip are the Comfort and the Mercy. On her way back from France the Comfort carried about five hundred wounded soldiers and of that number fifty-six were bed ridden. The other men were less maimed, and could attend the shows given on deck or in the compartment fitted for the shows, but the men who were actually confined in the sick bay seemed at first out of luck.

An Exciting Incident.

But an obliging pharmacist's mate rigged up a show for the boys in his care. He secured a portable machine and selected a film that he thought would go well with the fighters. "The Man and the Mite," was the title—a picture replete with daggers, revolvers, mustached villians and long-tressed heroines. The screen was a large sheet, the machine was placed at the entrance to the sick bay and the patients could see the show from their beds.

During the fourth reel of the picture the soldiers were worked up to an exciting pitch. The villain pulls a gun and aims at the hero, but the heroine steps betwixt them! Just at this climax the film caught fire. The operator strove to extinguish the flames with his hands and yelled for help. Fifty-six helpless men looking on, many of them without arms or legs or with lungs still suffering from gas poisoning, all in peril of being burned to death.

And while the pharmacist's mate battled with the flames, a fellow yelled out: "Gee, but that's a dirty trick to stop the picture right as the hero was going to plug the villain."

"Scared?" said the mate when asked if the men were frightened about the fire, "certainly not. They all wanted to see the finish of the picture, and there were only about six of them that could move if the sick bay had caught fire."

Rapid Progress Being Made on Famous Players Studio

SINCE the sixteenth of May, when the first bite was taken in the ground in excavating for the new studio of the Famous Players-Lasky Corporation in Long Island City, much progress has been made. The excavation in connection with the studio building is progressing rapidly. Thirty-five to forty thousand yards of earth have already been removed out of an approximate sixty-five thousand to be excavated. Portions have been excavated to a depth of twenty-two feet below the curb.

Two large steel towers especially designed for studio construction work are to be erected, one at a height of 180 feet and the other 200 feet. It is estimated that each tower will supply about 800 yards of concrete a day. These towers are supported on foundations about thirty feet below the curb and will automatically shoot the concrete with large spouts and steel chutes into place.

The estimated weight of the concrete for the walls and floors is 16,200 tons. Six hundred and fifty tons of reinforcing steel will be used with nine large trusses, each 120 feet long and 23 feet high.

Laboratory Complete in September.

The work in connection with the laboratory building is progressing to such an extent that it is anticipated the building will be completed about the middle of September. The foundations and walls are up to the street level and superstructure forms are now being installed. The estimated weight of the concrete for the laboratory building is 6,000 tons, with 250 tons of reinforcing steel.

The studio buildings will cover a plot of ground in the heart of Long Island City. The studio itself will take up a plot the size of a city block. The laboratory will occupy the block front just across the street.

Construction Is Well Under Way on the Famous Players-Lasky Long Island City Studio.

Showing a view of the big Eastern plant which will be a big center of production for Paramount-Artcraft pictures.

National Association Will Consider F. I. L. M. Clubs

THE committee recently appointed to consider ways and means for organizing the F. I. L. M. Clubs and branch managers' associations into a national body as an integral part of the distributors' division of the National Association of the Motion Picture Industry held its first meeting on July 11. President William A. Brady was present at the meeting, which was presided over by Lewis Inerarity, secretary of the Pathe Exchange, Inc., as chairman. Every member of the committee, which comprises the following, was present, in addition to chairman Inerarity: William A. Brady, Al Lichtman (Famous); L. S. Levin (Fox), Wm. Wright (Vitagraph), Felix Feist (Goldwyn), Charles C. Pettijohn (Exhibitors' Mutual), Frederick H. Elliott, secretary.

After carefully considering the situation and receiving reports from many of the F. I. L. M. Clubs throughout the country, it was decided to defer action on the nationalizing of the F. I. L. M. Clubs until after the annual meeting of the National Association, which is to be held in Rochester on August 5 and 6.

At that time, chairman Inerarity will submit a report with recommendations of this committee, showing the great need for the organization of the F. I. L. M. Clubs and so as to co-ordinate their work with the various committees of the National Association. The report will also contain suggestions as to the best ways and means to carry the same into effect.

Famous Players Takes Over Estees Studio.

The Famous Players-Lasky Corporation has obtained the Estees Studio and Laboratory, located at 361 West 125th street, New York. This addition is necessary to handle the producing activities contemplated by the corporation in the East.

By the first of August eight directors will be working and the floor space necessary for these productions is greater than the combined studios at Fifty-Sixth street and Fort Lee can accommodate.

The stage floor at the Estees Studio is sixty by eighty feet, and although small, will take care of the overflow.

THE RISE OF RICHARD BARTHELMESS

How Three Years of Unwonted Opportunities, Coupled with Personal Qualities of a High Order, Put This Young Actor in the Front Rank of Leading Juveniles

By Edward Weitzel

IN the prologue of his book, "Problems of the Actor," Louis Calvert states: "I have been on the stage for more than forty years. . . I learn something new about my profession every day." The screen experience of Richard Barthelmess covers less than three years. In that short period of time he has put himself among the silent drama's leading actors of juvenile roles. His success as the young Chinaman in "Broken Blossoms" is too recent to need any further mention. Anyone who has seen the Griffith picture has added a new portrait to his collection of faces that are stamped indelibly upon his memory. The features of the Celestial idealist as he leans against the sullen bricks in the gloomy and repellent Limehouse district of London and broods upon the failure of his mission to the land of the Occidental, form a striking addition to that never to be forgotten gallery of faces that collect in the mind at different times and remain fresh and untarnished throughout the years.

Just how much such an effect owes to an actor's art and how much to his personality is not easy to determine; but young Mr. Barthelmess must have improved his time since the day he quit Trinity college and applied to Nazimova for the part of one of the brothers in "War Brides." Like the veteran of forty years of active training, he must have learned something new about his profession every day.

His First Part with Nazimova.

One Saturday afternoon during the opening week of "Broken Blossoms," the telephone on my desk rang and a voice asked:

"Are you going to be in for fifteen minutes? . . . I want you to meet Dick Barthelmess . . . he is . . ."

"He's just the chap I want to have a chat with," I broke in. "Come right over before it starts to rain."

Ten minutes later young Mr. Barthelmess, accompanied by one of the most industrious publicity gleaners in the picture business, entered the office.

"Tell me about yourself," I said after the introduction was over. "Your rise has been so rapid, Mr. Barthelmess, that it will be interesting to learn if you have been lucky or wise—or both."

"When I became a member of the cast of 'War Brides,' in 1916," he explained, "I had no idea of making acting my life work. I was attending Trinity College at the time and took this means, between my Junior and Senior year, of earning some money to help defray my expenses. Nazimova, who has been a splendid friend to both my mother and me, gave me the opportunity, and I intended at the finish of the engagement to return to college and develop into some sort of professional or business man, but Herbert Brenon offered me a part in his next picture. I've acted ever since."

Florence Reed His Next Star.

"You are referring, of course, to the screen version of 'Lucretia Borgia' which Mr. Brenon produced under the title of 'The Eternal Sin.' I don't wonder you accepted the part. Playing opposite Florence Reed is a position of honor in itself, and the records show that you held your own admirably as her leading man. My own recollection of your performance leads me to the conclusion that you were lucky to have been offered the part of Gennaro and wise to have accepted it. You were regarded as a discovery at the time and I remember asking, in company with many others, 'Who is the boy?'"

"They are asking the same question since 'Broken Blossoms' opened," Mr. Barthelmess said, smilingly. "Some one will have to tell the public I've grown up."

"What's the hurry?" asked the publicity man; "why not go on playing leading juveniles as long as you can look 'em? Why not star in 'em?"

The actor shook his head: "I am in no hurry to see my name in electric lights," he remarked. "I think it is a great mistake to want to start before the public has made it clear it is ready to receive you. After all, its the success you feel within yourself that counts. Some day I should like to be a director. After working under Mr. Griffith's direction I guess everyone feels that way. For the present I am content to be guided by his instruction."

Finally Came the Griffith Engagement.

"What did you do next after your part in 'The Eternal Sin?" I asked.

"Played one of the characters in a Triangle picture called 'For Valor.' Then followed a good role with Madge Kennedy in a Goldwyn picture, and several opportunities with the Paramount."

"You really have never had to go through any of that training in playing what is known as 'Bits,' which is so often recommended as being such fine schooling for the beginner?"

"No, I may have been the loser by never playing anything but important parts, but I've been kept reasonably busy by them; and the excellent direction I have always had was bound to make me improve and to enjoy my work. Finally Mr. Griffith sent for me and my part in 'Broken Blossoms' was the result."

Watching Himself Act.

"Doesn't it seem rather queer to sit out in front and watch yourself walk in on a scene . . . does it really seem to be you?" I inquired next.

"At first it didn't," agreed young Mr. Barthelmess; "and it takes some time to get used to yourself. You look at the chap on the screen which the cast of characters says is you and he's like an absolute stranger. After a while you get acquainted with yourself, as it were, the same as you do with the other members of the cast, and you cease to wonder why you are so entirely different in looks and actions from what you always imagined yourself to be."

* * *

I picked up the copy of the Louis Calvert book which was lying on my desk and read aloud the quotation from it that opens this article:

"'I have been on the stage for more than forty years . . . I learn something new about my profession every day.' Do you believe that, Mr. Barthelmess?"

The actor of three years' experience looked at me with something of the introspective glance that haunts the face of Cheng Huan as he replied:

"That is the one thing I have felt the most certain of ever since the day I started to learn how to act."

Richard Barthelmess—
As he appears in everyday life—

—And Richard Barthelmess
As he appears as Cheng Huan in "Broken Blossoms."

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

Film Titles Abound in Wilson's Speech.

IN the speech he made when he slapped the Treaty With the Hun on to the desk of the Senate, last week, President Wilson made one of the many memorable speeches that history will perpetuate. For the immediate purpose of titling films he ripped off a lot of 'em—better than many we have seen in actual use upon the screen. Taking his address as it ran, here are a few, word for word:

"The Settlements of Peace."
"The Hopes of Nations."
"The Stoutest Spirits."
"The Triumph of Freedom."
"The Conscience of the World."
"The Unfailing Spirit."
"By Force of Arms."
"The Uneasy Partnership."
"The Basis of Peace."
"The Chances of Politics."
"The Concert of Nations."
"The Great Sacrifice."
"The Demon of War."
"Hope of the World."
"The Champion of Right."
"Beaten to the Ground."
"The Destiny Disclosed."
"With Lifted Eyes."
"The Path Ahead."

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Stills submitted for tradepaper publication indicate that Doug Fairbanks spends more time entertaining notorious persons at the studio than he does in acting for screen representations.

—o—

Jerry Beatty was missing from F P-L advertising department from July 3 until July 7.

Some bugs from Lawrence, Kan., were giving away dollar bills in Toledo July Fourth.

Perhaps Jerry went to meet his former townsmen half way!

—o—

"The City of Comrades" must not be confused with Bolshevik propaganda eminating from Petrograd, where Lenine and Trotzky are engaged in the butcher business.

—o—

Giving Superstition the Laugh Brings Us a Good Contribution.

"Since you insist on preserving my anonymity, and as I am a shrinking violet, I write to say that I not only walk under ladders, but spill salt without fear; raise an umbrella in the house if I fell like it; look at the new moon over the unlucky shoulder (whichever that is, I never can remember); cross the street in front of a funeral procession (if it's going slow enough); light three cigarettes from one match, unless stopped; I gladly accept two dollar bills; I frequently jay-walk diagonally across the street at the corner of the block; breaking mirrors is a pastime; I planted my garden without regard for the moon's phase, and I would fearlessly look a cross-eyed unfortunate in the eye, if I knew how.

"Finally, I am anxiously awaiting the first time when the 13th of the month falls on a Friday, so that I can tell Louis Burston, producer of the lucky serial, The Mystery of '13,' all about it, and drag down a bonus on top of my weekly wage."

—The Unidentified.

EVERYBODY IN ROCK ISLAND COULD SEAT THEMSELVES IN KANSAS CITY'S NEW THEATRE

According to the Empy News which said:

"The Newman Theatre seats 25,000, and the architect was H. Alexander Drake, of Kansas City, who also designed the Royal and Regent."

Under the circumstances, Mr. Drake may be considered **some duck!**

—o—

"The Microbe," produced by Metro, should not be confused with "The Germ." It is well to be specific, even in small things.

—o—

H. C. of Landing Item.

Ben Blumenthal, president of the Export & Import Film Co., landed this week in South Brooklyn, enroute home from a foreign trip. His homeward journey started at Christensen, Norway, and his passage cost $110.

His boat docked at a point several miles from his office in the Godfrey Building, with only taxicabs available to haul him hence.

His personal bills, plus baggage, set him back $60.—and he furnished his own meals enroute.

—o—

"Dawn" is Mr. Blackton's Newest.—Tradepaper Headline.

Off to an early start: "Starlight," "Sunset," "Midnight," "Darkness," "Daylight," and other times-of-day-and-night are still open to the titlers.

—o—

Name of the Picture Please?

A. and J. Stern call attention to a picture in which Vera Stedman will swim under the auspices of L-Ko. And we read:

"Some very clever slow motion photography is utilized in this subject, and makes it very interesting as well as pleasing to the eye, inasmuch as it is only used in bathing scenes."

—o—

Awakening Great Expectations.

Promoters of a forthcoming show pay space rates to say in New York dailies:

"The most artistic and sensational musical revue ever presented on the American stage, featuring an all-star cast of headliners."

Which seems all that might be said in behalf of chorus girls.

—o—

M. Lowell Cash Is in Again.

Seeking a kimona, Priscilla Dean said to a Chinatown merchant in San Francisco:

"I would like to buy something nice to wear around the studio."

Not being supplied with the dimensions of the building, Miss Dean is still wearing her old kimona.

—o—

Henry W. Longfellow's many friends will be delighted to hear that William Fox has accepted one of his scenarios for production. It is to be titled "Evangeline" and is not a "sex" play.

—o—

Gay Wag Among the Chickens.

Little Charlie Wagner is with us once more. The army got tired of trying to fatten him up and fired him last week, after many attempts on Wag's part to bid them a fond farewell.

Finding that publicity work at the Shubert-Garrick Theatre, in Washington, was getting on his nerves, after a few days' trial, he hied himself to his poultry farm in Maryland for a vacational rest.

HOW DID HE GET THAT WAY?

W. A. Barrett, of the National Board of Review, writing to the Brooklyn Eagle, opines that J. A. Quinn, of the M. P. & T. Co-Ops, has not written without "a certain amount of the ecstasy of egoism."

In the Quinnstionnaire that has been mailed by the Co-Ops we fail to find:

"Don't you think that Mr. Quinn is just the most splendid man in the world?"

"What do you think would happen to pictures if Mr. Quinn should break his lance against the arm of a windmill?"

"Don't you think the Quinnco-ops are just the darlingest movement in all the universe of woman's-clubdom?"

But we do find in New York Times a statement by Mr. Quinn, speaking for the Quinnco-ops: . . . "the money mad persons who have made the industry what it is to-day—the biggest joke in the world."

Mebby Mr. Barrett is right.

—o—

Advertising Hook-Ups Suggested By a Few Photoplay Main Titles.

"A Dog's Life."—American Kennel Club.
"I'll Get Him Yet."—Undertakers.
"A Favor to a Friend."—Holders of I. O. U's.
"Thou Shalt Not."—Prohibitionists.
"Help! Help! Police!"—State Constabulary.
"When Fate Decides."—Sub-Title Writers' Trust.
"When Doctors Disagree."—Cemetery Corporations.
"The Uplifters."—Hod-Carriers' Union.
"Easy to Make Money."—Employees of U. S. Mints.
"Eye for Eye."—Opticians.
"The Red Lantern."—Switchmen's Union.
"Upstairs and Down."—Bell-Hops.
"Just Squaw."—Lodges of Red Men.

—o—

He'd Rather Be a Town Than a Hill And We Don't Blame Him a Particle.

At the times you were good enough to mention me in the columns of your valued publication I notice you have spelled my surname "Goldberg."

It might seem a picayune and small matter to request you to have my name spelled properly, calling your attention particularly to the "U" where your publication ordinarily puts "E."

The difference in spelling distinguishes me from the other breed of gentry.

—Jesse J. Goldburg

—o—

Demonstrating the Influence Publishers of the Empy World Have Over Subscribers Thereto.

As the trade papers have it, it pays to advertise!

The Newark (N. J.) Theatre, one of the best motion picture houses in New Jersey, gets a good selling argument into its lobby announcements of Irene Castle's success. "The Firing Line," by declaring that it was written by Robert W. Chalmers.

Charles E. McCarthy.

—o—

FOR PROJECTIONISTS:

Fewer and Better Sprocket-Holes.

—o—

Titles That Tell the Story of a Film Publicist's Life.

"One of the Finest" (Goldwyn).
"All Jazzed Up" (L-Ko).
"Putting It Over" (Paramount).
"You're Fired" (Paramount).

—o—

Well, folks; so long! It's vacation time.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

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J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell.....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

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Saturday, July 26, 1919

New York Restates Its Position

THE Motion Picture Exhibitors League of the State of New York this week issues its second statement to the exhibitors of the country. It is brought out by the appeal of President Alfred S. Black of the Motion Picture Exhibitors of America, printed last week, urging screen showmen everywhere to co-operate with that body and expressing the hope that New York will reconsider its recent action in declining to become a part of the national organization.

The officers of the New York league practically have burned their bridges. The statement is their "final comment," and they add there is not time for discussion. After saying they are getting assurances of support for another national organization they point out that New York presented no candidate for any office; and they add that not one of the New Yorkers was concerned in selling anything to exhibitors.

The New York statement assails the St. Louis constitution for the method it provides for selecting representatives of unorganized states. It declares every exhibitor should have the right to be heard in the choosing of members and in the election of officials.

Sharing the reluctance of Mr. Black and joining him in his wish for unity of action the Empire State men declare there are times when policies and personalities are inseparable. This assertion is but the prelude to the bracketing of Louis F. Blumenthal and the Exhibitors' Trade Review. Mr. Blumenthal is the chairman of the law and taxation committee of the national exhibitors and also president of the executive committee of the trade publication named. The allegation is made that the third interest in the common stock of the Trade Review that at one time was vested in the national exhibitors' body was at the Boston session returned.

Mr. Blumenthal's publication is charged with failure to print the taxation brief prepared by New York for submission to the Senate Finance Committee. "All through the campaign for Sunday opening we encountered Mr. Blumenthal's scarcely veiled hostility to the organization which he could not control," the statement asserts. As to the latter item candor compels the reminder that Mr. Blumenthal served as treasurer for the committee promoting the successful dinner tendered to the three leaders in the Sunday opening campaign.

Appeal is made to unite not only for the repeal of the film rental tax "but for the greater purpose of protecting our investments and retaining the ownership of our theatres." The plea for speedy union and strong organization is directed to exhibitors "whose sole interest lies in their theatres and who have no conflicting interests."

Last week the MOVING PICTURE WORLD suggested that the outlook for a getting together of the two parties to the controversy might not be so remote as it seemed. The statement of New York goes far to remove the possibility of compromise. Also it supplies the underlying reasons for the differences at St. Louis. The question of representation was merely the outward manifestation. The real slogan of the New Yorkers is "an exhibitors' organization for one hundred per cent. exhibitors."

The bright spot in the situation as it stands at this writing is the regard in which President Black personally is held by those who oppose his organization. That is one point to be kept in mind. Another is that sooner or later and probably much sooner than later there will be an insistent demand for unity from exhibitors, and the demand won't be confined to any one state.

Universal to Penetrate the Jungle

CARL LAEMMLE announces that within thirty days it will be possible to say the sun never sets on a Universal cameraman. Which calls to mind the one-time retort of Max O'Rell, who in France filled a niche similar to that set apart in America for Mark Twain. Some one had mentioned the old familiar story that the sun never sets on the sons of John Bull. "And for a very good reason," was the quick reply. "The old gal doesn't dare leave the rascals out of her sight."

Universal cameramen, in conjunction with scientists from the Smithsonian Institution, will explore the Dark Continent. A prominent player and director from the Universal studios will accompany the party. He will have charge of the selection of the spots to be "shot" by the cameras. Three noted camermen, men of achievement in their sphere, will perform at the crank. Already the expedition is on the high sea and will land at Cape Town.

Nothing so pretentious has heretofore been attempted, if we may judge from the facts contained in the story related on another page. We have here-

tofore seen a few motion pictures of the jungle; always they possess a fascination that is unusual. We have had the Rainey pictures, the Roosevelt pictures and others. Screen followers of eight years ago will recall the African films brought home by Fred Niblo and the chatty, descriptive lectures he delivered.

The filmed results of the Universal's effort will be awaited with keen interest.

Here's the Big Chance

THE secretary of the New York State Conference of Mayors, W. P. Capes, issues an invitation to all residents of the state to forward to him any ideas they may possess in regard to what should be done in the way of censoring films in the Empire State.

In other words, the floodgates are open. The call is extended to those who are connected with the industry as well as to those who are not. As to the former it is likely there will be few responses. As to the latter the number of those who have ideas about censorship is limited only by the membership of various organizations the identity of which readily will come to the mind of any film man who has had occasion at legislalative hearings in years past to punch holes in loose statements.

Giving advice, especially on motion picture subjects, is the easiest thing many persons do. They are full of it, they dream of the lines the motion picture manufacturer should follow, and they tell these dreams to whoever will listen. Now that Secretary Capes has established a cache where all these effusions may be deposited it is to be expected the executive of the Mayors' Conference will acquire some information as to the vast number of persons who think they think about the problems of the screen.

We hazard the opinion that when Mr. Capes cries "Enough" he will be a sadder man and not necessarily so very much wiser.

Daylight Saving Still Unrepealed

PRESIDENT WILSON'S veto of the Agricultural Appropriation bill containing the daylight saving repeal rider and the failure of the House to pass the measure over the veto leaves the question of daylight saving just where it was. The changing of the clocks is still the law of the land. It is likely to remain so, if we may form an opinion from the remarks of all but farmers and motion picture exhibitors. If the latter cannot win a point when they have the co-operation of what is unquestionably the most powerful single political force in the country then surely the regard for the long summer days is deep seated among Americans.

The situation is a tough one for exhibitors, but it will be a hard situation to reverse.

An Exhibitor Fills a Pulpit

FORTUNATE is the exhibitor who can stand up in front of his patrons and address them in the familiar, conversational way characteristic of the born public speaker. To be able to do so is to be the possessor of an attribute that makes for success. It gives the showman a standing in his community that is of real value. It makes him a greater neighborhood asset.

Erwin J. W. Huber of Rochester, N. Y., recently went a step beyond the exhibitor who talks to his own patrons. Mr. Huber was a member of a congregation assembled on a Sunday morning when word arrived that the minister had been injured and would be unable to preach. One of the trustees, knowing of the work Mr. Huber had done in the recent Sunday opening campaign, asked him to take the pulpit and talk to the assemblage.

Mr. Huber accepted the invitation and told his hearers why he was a lover of pictures. He was complimented at the close of the services and invited to come again. It is a part of the story, however, that the father and brother of Mr. Huber are ministers.

Internal Revenue Bureau Is Busy

FIVE THOUSAND men from the Internal Revenue Bureau are about to start out to "scour" the country in search of those who have evaded tax regulations. Word comes from Washington that the only persons who will receive consideration will be those who innocently filed incorrect returns or evaders who later came forward with an admission of their fault and a correct report.

In Massachusetts three exhibitors have been arrested and held in bail for a later hearing. The statutory fines imposed in case of conviction are about equal to the amount of tax found to have been evaded. A second section levies a penalty of $1,000 or imprisonment for a year or both.

Veto Pennsylvania Deposit Bill

THE governor of the Keystone State has vetoed the measure designed to provide security for money deposited with film exchanges. Reasons for the action are not yet at hand. We described a week or two ago one of the features in connection with the measure which seemed to add nothing to its utility. That was the failure to provide for interest on the money deposited by the exhibitors while assuring to the exchangemen the income accruing on the bonds they placed with the board of censors. We fail to see wherein the exhibitors stand to lose a great deal by reason of the veto.

Don't Neglect Your Short Stuff

THERE are some exhibitors who fail to appreciate the hold that shorter stuff has on the regard of picturegoers. These showmen cover the front of their house with posters and stills of their feature attraction, but they fail completely to give any indication of the identity of their supplementary entertainment. Easily this oversight may be responsible for the loss of many admissions in the course of the week.

The selection of three single-reelers or of a double and a single will involve expenditure of time on the exhibitor, but it is worth the effort. In the minds of many who attend the theatre the character of the complementary entertainment constitutes at least one-half of the importance of the show. Perhaps patrons never have got away from their liking of short subjects, a memory of other days not so long remote. Then again there is the appeal to the love of variety—the comedy, the scenic, the magazine and always the weekly. The person who likes not the latter has so far as we have observed never taken the pains to break into print in order to say so.

Don't fail to bill your entire show.

Personal and Otherwise

By Sam Spedon

THE Regent Theatre, of Paterson, N. J., is undergoing some alterations, which in no way interfere with its regular performances, however. The management is enlarging the pipe organ and extending the seating capacity of the gallery.

* * *

Meyer Solomon is now the New York representative of the Select Pictures, covering Washington Heights and the Bronx.

* * *

Sam Suchno, who was in New York last week, told us that the Albany, formerly Proctor's Annex, is about completed and will be opened August 1. He will make the Albany and the Regent first run houses, booking the first showing at the Regent and the second at the Albany.

* * *

I. Ernst Ouimet, of Montreal, was in New York last week. Just as soon as the new film exchange building is completed in Montreal he will occupy two floors of it.

* * *

Charles Kingsley, the hustling northern New Jersey representative of Pathe, was in New York this week and reports a most satisfactory attendance at all the theatres in his territory.

* * *

Edward Church has resigned as treasurer of the First National in New Jersey.

* * *

Merle Smith, general manager of the George Kleine Company of Chicago, will stay in New York the remainder of this week. Judging from his activity the past two weeks, the Kleine Company has some weighty matter on foot for the fall trade.

* * *

We caught Sammy Hass, Paramount's Boston representative, on the run through the Grand Central Station, trying to connect with the 12 o'clock limited for the Hub, last Friday.

* * *

F. O. Nielson, general manager of the Mickey Film Corporation of Chicago, was seen browsing about the film center of New York during the past week.

* * *

Dr. Charles Hespe, president of the New Jersey Exhibitors League, travels fast when he is in New York, but he didn't escape us this week. He was on his way for the 5.15 for Lake Hopatcong, where he has his summer home. The doctor is a busy man. He will attend the dentists' convention at Atlantic City this week, and as a side issue will look after his patients. But this is not all. You know he has a theatre in Jersey City and is laying out a campaign for the referendum bill for Sunday opening to be introduced in the New Jersey legislature this fall.

* * *

Albert S. Black, president of the Motion Picture Exhibitors of America, and Ernest H. Horstmann, of the M. P. E. A., were in New York this week.

* * *

The Empire Theatre, of New Brunswick, N. J., has been taken over by S. Schusterman. The former lessee, R. F. Shaefer, is seriously ill.

* * *

The Gotham Theatre at 125th street, managed by Al Hartsen, is closed.

Julian Loeb, owner of the New Albany, takes possession of the New Kingston, St. John's avenue, Brooklyn, on August 1.

* * *

The Nickelroll Amusement Company has sold its interest in the Paradise Theatre and airdrome, 167th street and Teller avenue, Bronx, to M. Machat.

* * *

The Eldorado Theatre, Wilkins avenue and Freeman street, Bronx, has again changed hands, going to Mr. Feldman of Brooklyn.

* * *

I. Richstein has taken over the Bunny Theatre of Brooklyn.

* * *

Louis Traub sold his Metropolitan Theatre in Brooklyn. Mr. Traub has been manager of this theatre for a great many years.

* * *

A. F. Nagahan, of the firm of Brown & Nagahan, of Denver, was in New York the past week.

* * *

Lillian Walker is expected in New York from the Coast this week. She will remain in town only a few days before going to the Wharton studios at Ithaca to produce a serial under the direction of Harry Grossman.

* * *

We heard Bill Wright say the other day that he had sold his home at Mountain Lakes, N. J.

* * *

J. Berman, owner of the Adelphi Theatre, has purchased the Concord, Fulton street, East New York, from Mr. Askin. He will conduct it as a first run theatre.

* * *

The Park Side, Brooklyn, formerly owned by Charles O'Reilly, has been taken over by J. G. Nilssen.

* * *

E. C. Fielder, who was branch manager of the Chicago Hodkinson exchange, is now with the United Artists at Cleveland.

* * *

The Palace Theatre, of Morristown, N. J., formerly run by Mr. Kaplin, has been leased to Roth Brothers, of Dover, N. J.

* * *

The Eureka, of Hackensack, N. J., is dark. This theatre opened in March, this year, and closed July 5. It is owned by the Eureka Theatre Company and was managed by Sam Newton, of Saratoga Springs, N. Y.

* * *

J. Lande, of the Quality Film Exchange, Pittsburgh, will be in New York all this week.

* * *

Jack Von Tilzer, New York branch sales manager for the First National, has resigned and accepted the New York branch managership of the United Artists Distributing Corporation.

* * *

Jake Wells, of Norfolk, Va., is expected in New York the latter part of this week. He will return south with his secretary, Harry Bernstein, the early part of next week.

J. C. Ragland.
St. Louis manager for Realart.

Realart Appoints Ragland as Its St. Louis Manager

J. C. RAGLAND, prominently identified with the business management of many representative theatrical ventures and several of the more important photoplay companies, has been appointed manager of the St. Louis branch of Realart Pictures Corporation.

Starting in his "teens" as assistant treasurer of the Academy of Music in Richmond, Va., Mr. Ragland was soon promoted to the post of treasurer and later transferred to the Academy of Music in Norfolk, Va., as manager.

After his strenuous "front of the house" experience, Mr. Ragland became a manager of road companies. Following his experience as road manager Mr. Ragland was initiated into film circles. This was at the time that George Kleine first presented "Quo Vadis" in this country when Mr. Ragland became associated with him, first as business manager. Later he took charge of booking the various road presentations of the Cines production, "The Last Days of Pompeii," also one of Mr. Kleine's attractions.

The theatre again claimed Mr. Ragland's ability and he took the grand opera, "Parsifal," on tour, after which several other engagements as business manager of successful musical comedies followed. He was then appointed manager of the Kleine New Orleans exchange where he remained for two years. Mr. Ragland then joined the Fox organization as manager of the Pittsburgh branch, later being transferred to the management of the Cincinnati office.

Following his second excursion into motion pictures, Mr. Ragland once more undertook a theatrical venture, becoming business manager for the minstrel star, Neil O'Brien. It was at the close of Neil O'Brien's season (in the spring of 1918) that Mr. Ragland first met Arthur S. Kane. Mr. Kane, president of Realart, was then general manager of Select. Mr. Ragland's splendid record as a salesman and manager in his theatrical undertakings and with photoplay companies had attracted the special attention of Mr. Kane. As a result, Mr. Kane made him St. Louis manager of Select, a position which he has held until joining Realart.

Offices were established on July 7 at 3626 Olive street in the heart of the film exchange district.

HIRAM ABRAMS WILL VISIT ENGLAND

September Trip of United Artists Manager May Mean Establishing of European Exchange System

ACCORDING to his present plans Hiram Abrams will go to London in September to look over the European film situation personally, with the view of the release of the United Artists productions direct to the exhibitors on the other side.

The productions of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, which are to be released by the "Big Four," have been the cause of no little speculation in England and the Continent, pending the announcement of the United Artists' plans for international distribution.

May Handle Own Product.

While Mr. Abrams would not state finally at this time that United Artists Corporation would handle its own product in the foreign market, everything seems to point to the establishment of "Big Four" exchanges in Europe at no very distant date, and it is for the purpose of making final arrangements if practicable that Mr. Abrams is going abroad.

In discussing his forthcoming trip, Mr. Abrams stated that innumerable offers had been made for the European rights of the United Artists' pictures, but that no offers had up to the present been accepted and that he hoped that he would be able to assure the exhibitors in Europe, by direct distribution, of the same fair and open treatment in the booking of the "Big Four's" pictures, that the company's policy assured to the exhibitors in America.

Will Stabilize Exhibition.

"Speaking solely from my dealings with the exhibitors of this country since United Artists Corporation was established," said Mr. Abrams, "and putting aside my own personal feelings, the assembling of the greatest artists in the motion picture industry under the banner of this company and the releasing of their productions on the single picture basis, is going to be the means of stabilizing the exhibition of the best in films.

"There remains not the slightest doubt in the minds of the showmen with whom we are dealing that fair and open business relationship between producers and exhibitors is assured.

"Anything tending toward monopoly or dictation, not only is utterly foreign to our purpose, but under our methods is absolutely impossible. There is only one club that we can swing and that is the drawing power of our artists.

"I am going to see, therefore, if arrangements can be made this fall for giving the showmen in Europe pictures on the same basis that we are giving to their fellow-craftsmen here."

Joe Steed Rides a Hobby Which Isn't a Dark Horse

JOE STEED, prize exhibitor of Birmingham, Ala., is not, as his name might imply, a dark horse. Neither is his favorite drink a horse's neck. He doesn't follow the ponies, but he has a hobby and he rides it consistently and well.

Joe Steed owns three theatres in Birmingham, the steel city of the South. The Franklin and the Belle are located in Ensely, and the Gayety in Fairfield, another suburb. Mr. Steed has been racing along in the exhibiting business for nine years. His Gayety is just two weeks old.

Mr. Steed was in New York for a combination business-pleasure trip this week and he dropped in at the offices of the Moving Picture World. Modest to the final degree, it was quite some time before Mr. Steed would let his hobby secret be dragged from him.

But the information leaked out in the course of questioning, and Mr. Steed was obliged to admit that the success of his business in Birmingham was due to the fact that he had always maintained a host of friends among the folk who support the churches and Sunday schools, and that he had never let a shadow of blame rest for a moment on any one of his houses.

Six or seven houses have "gone broke" in the neighborhoods in which Mr. Steed's theatres operate. He has sold his Franklin and bought it in again three times, possibly to get himself in training for some big real estate deal. But his business has always been good. His friends always stick by him. He caters to the best, gives the best, so it will not be long before he is buying and selling a half dozen houses back and forth between Joe Steed and himself. Here's to you, Joe.

Pritchard Will Exploit Pictures for the Allens

MESSRS. Jule and Jay J. Allen announce the appointment of R. E. Pritchard, for the past two years director of the Exhibitors' Service Bureau of the Motion Picture News, as director of advertising and publicity for their extensive interests in Canada. Mr. Pritchard will organize this new department which has been necessitated by the rapid growth of the Allen interests and which will conduct all of the exploitation from central offices in Toronto. While the appointment is effective immediately, Mr. Pritchard will not assume the full duties of the new position until August 1.

Mr. Pritchard has had long experience in both the editorial and advertising ends of newspapers and first became prominent in motion pictures when several years ago as a member of the staff of the New Orleans Item he established the first eight page, full newspaper size section devoted entirely to motion pictures ever printed regularly by a newspaper. Before that he was on the staff of the New York Evening Journal, returning to this city to establish the Exhibitors' Service Bureau, which he has conducted continuously since.

"Gentleman Jim" Corbett Comes to New York as "Midnight Man" and Entertains the Boys

GENTLEMAN JIM" still holds. The soubriquet won by James J. Corbett in the days of his ring supremacy is as appropriate today as it was in the hour when John L. Sullivan, the mighty, lost the title of heavyweight champion of America to "Pompadour Jim."

Which was proved, for one thing, by the manner in which Jim, to the utter disregard of the male element present, devoted himself to the needs of Harriet Underhill, of the Tribune, at the press luncheon engineered the other day at Rector's by Lowell Cash, of the Universal publicity department.

Jim has just finished making his serial, "The Midnight Man," for Universal and is in town for a vacation which will be made up largely of the country and ball games at the Polo Grounds.

"The Midnight Man," in eighteen episodes, is scheduled for release in September. It features Jim in the role of Bob Gilmore who gets the "Midnight" appellation from the fact that he begins prowling in search of his father's identity cold on the stroke of midnight.

Up at the Universal offices Jim, highly enthusiastic over the picture, conducted the press representatives through two episodes, explaining each move and supplementing the story by some good side points. Jim particularly liked the second episode in which he is shown wading into a whole platoon of pickpockets in a street fight.

The second episode, however, is not the only one in which Jim shows his famous pugilistic abilities. There is a good scrap in just about every episode. And you can wager it's a good sight for sore eyes to see a real fighter duck, sidestep, and swing, after watching the "scraps" staged in many another picture. But "The Midnight Man" has a lot more to it than the fight stuff.

Jim is going back to Universal City after he has seen the Giants firmly established in first place. He will then take up his work on five-reelers for the Universal feature program.

Octavus Roy Cohen Becomes Goldwyn Pictures Author

OCTAVUS ROY COHEN, whose sudden flare into the approval of the Saturday Evening Post a year ago was meteoric, has signed a five year contract to write motion picture stories for the Goldwyn Pictures Corporation.

In accordance with the recently announced Goldwyn principle of having authors co-operate with the studio staff in the production of their pictures, Mr. Cohen will spend two months every year at the Goldwyn studios in Culver City, Cal.

At present, Mr. Cohen is in New York and will remain for the presentation of his play, "The Crimson Alibi," at the Broadhurst Theatre. George Broadhurst collaborated in arranging this story for the Broadway stage. Two other plays of Mr. Cohen's have been placed with Broadway producers and will be brought out early in the fall.

Not content with three plays on Broadway, a motion picture contract, and a host of short stories waiting to be written, Mr. Cohen has delivered to Dodd Mead & Company the manuscripts of four novels, which will be published during the coming season. He is twenty-eight years old.

WHY BOOST THE FLIVVER PICTURE?

Manager Kuhlman of Loew's Cleveland Theatre Points Out Inconsistency of Slinging Type Heavily for a Mediocre Film and Letting Feature Run Unadvertised

"WHERE is the common sense in this plan of yours that I heard about to burn up a big appropriation advertising a production and star that will do great business without any special promotion?"

"What do you mean?" asked Jack Kuhlman, manager of Loew's Theatre at Cleveland, eyeing his fellow exhibitor suspiciously.

"That an exhibitor is foolish to spend very much money advertising a picture that will command patronage without that expense," continued his companion. "I was told, down at the First National exchange, that you are going to use large newspaper space, with the copy printed in four languages, special one-sheet posters, window cards, special cards on street car fenders, and a special lobby display for Charlie Chaplin in 'Sunnyside.' Is that right?"

"Partly," Kuhlman responded. "There is a lot more to the campaign I have planned that they didn't tell you about. Why?"

Mr. Economy Speaks.

"Well," answered the backslider, "there are certain stars whose pictures always are big money makers for the exhibitors. The public likes them. Their releases never fail to attract capacity audiences. Chaplin is one of those stars. I save advertising expense with his releases. A small newspaper ad is all that is needed. That was the extent of my promotion for 'Shoulder Arms' and 'A Dog's Life,' and it is all that I intend to do for 'Sunnyside' or any others in the series. You're deliberately throwing money away to exploit his latest First National release the way you plan to do. The public will come anyhow."

"Your theory is false," Kuhlman snapped impatiently. "It's an old-fashioned idea, covered with moss. If you and every other exhibitor who thinks like you would wake up, come to life, look around a bit and bring your desk calendars up to date, you'd make more money and have less time to talk about what a bum's game the motion picture business is."

"You can't prove that I'm wrong."

Kuhlman Points Out Inconsistency.

"Yes, I can, and I will. Why do you use so much more ad space, in a greater number of mediums, on less popular stars and productions than you do on the big so-called 'sure fire' specials, with stars you know will bring capacity business?"

"Because I need the advertising to make up for the lack of drawing power in the attraction and the name of the star."

"You believe then," Kuhlman pursued his point, "that a larger volume of advertising is essential on certain types of pictures and certain grades of stars to enable you to interest a greater number of people?"

"Yes."

"You're wrong," Kuhlman smiled. "What you do by that method is to tell a limited number of people, through the restricted and falsely economical use of space, about something really worthwhile that you have to offer, and then, on programs that are not so appealing, you use tenfold the space to shout from the housetops, that all may hear, that you have something which is just standard, or perhaps a little below standard, to offer them for entertainment.

Making a Secret of Features.

"Don't you suppose that people are just as interested, if not more interested, in something exceptional than they are in something ordinary? You are willing to spend comparatively big money to let them in on something that is not particularly unusual, but you make a semi-secret of the things in which they are truly interested.

"I believe that one of the ways to make advertising successful is to so use it that its appeal will reach the greatest number of people. You say that a small ad is sufficient for Chaplin in 'Sunnyside.' That is a lazy man's opinion. The chances are that only two people out of every five who read the newspapers in which it is published will see it. A large ad is certain to attract the attention of everyone. You may be content with two out of five, but I want one hundred per cent. for my money.

A Big Publicity Campaign.

"I am going to conduct a three weeks' campaign on 'Sunnyside.' It is a matter of pride to me to be able to tell the people of Cleveland—and I mean all of them—that Loew's Stillman has an exceptionally good week's program to offer. My bookings for the remainder of the program are worth talking about. Why should I hide that fact? Why should I be modest, for the sake of saving perhaps $500 when I have the chance, with 'Sunnyside' and Jack Pickford in his first release through First National, 'Bill Apperson's Boy,' to prove to Cleveland theatre-goers that Loew's Sillman is the home of quality entertainment.

"You think I should whisper the fact, and save all of my shouting for some program that hasn't the pull in its titles and stars. You prefer to spend your money to splurge and announce in big type that your house has just an ordinary show. I practice just the reverse of that. It creates good will for the theatre to tell everyone in the city about a quality show. It doesn't help that good will to economize every time there is an opportunity to add to it.

"No, sir! Specials are things to be talked about."

Advertising Details.

And Kuhlman's campaign for "Sunnyside" is ample proof that he has the courage to practice what he preaches. He used five hundred special one-sheets. There were five hundred window cards advertising the Chaplin picture only, while another five hundred heralded both "Sunnyside" and Jack Pickford in "Bill Apperson's Boy." Half a thousand special announcement cards were used on the front and rear platforms of Cleveland street cars. He gave a private screening two weeks in advance for a Cleveland newspaper that wanted to review the production and give it a special story. His ads in the newspapers, printed in four languages, aroused interest and curiosity. The lobby display was elaborate. It consisted of cutouts from the posters, mounted and retouched by a local artist. The figure of Chaplin, lying down, was cut from the twenty-four sheet. It was mounted on canvass and a background was painted on, representing an old fashioned farm house with a big, blazing sun showing above it.

Better opportunities are offered in The World's Classified advertising than in any other medium known to the trade. Large needs have been supplied by small advertisements. Think it over and then try it.

Alice Lake, Left, Officially Winks at Alice Lake's Levity, Right.
Proving that she is a broad-minded girl in "Shades of Shakespeare," a forthcoming Christie special.

RULES LICENSE COMMISSIONER IS CENSOR

Decision Upholding Official's Suppression of "Fit to Win" Gives Him Film-Killing Power

THE commissioner of licenses is virtually a public censor of films under the charter of Greater New York, according to a decision handed down recently by the United States Circuit Court of Appeals, which upholds the action of Commissioner John F. Gilchrist in threatening to revoke licenses granted to motion picture playhouses exhibiting the film entitled "Fit to Win."

In the opinion written by Judge Ward, which was concurred in by Judge Rogers and Judge Hough, the Appellate Court holds that the Commissioner of Licenses is vested with sole power under the charter of Greater New York to grant and revoke licenses to theatres, motion picture playhouses and other places of amusement and so long as he exercises fair and honest judgment in his official capacity his actions are not reviewable by the courts.

Must Exercise Discretion.

"Yet the license commissioner, like all such officials, must exercise his discretion fairly, honestly, upon correct information, and with a view to the moral and physical welfare of the public," declared Judge Ward. "There was no evidence in the case cited and there is none in the case that the commissioner has not honestly concluded that the exhibition of the film to mixed audiences will be injurious to decency and morality."

Commenting on films dealing with the delicate subject of sex problems, Judge Ward continued, "The proofs show that we may take judicial notice of the fact that intelligent persons deeply interested in the welfare of the community, especially of youth, entertain diametrically opposite opinions as to the effect of public discussions of sex questions. Under these circumstances, the fair and honest judgment of the official primarily charged with the duty of deciding should not be interfered with by the courts."

A Protracted Agitation.

The propriety of exhibiting the film "Fit to Win" has been widely agitated for several weeks since the original presentation of the film at the Grand Opera House in Brooklyn, when Commissioner Gilchrist threatened to revoke the licenses granted to a number of motion picture theatres, if the film should be exhibited.

Isaac H. Silverman, who acquired the national rights to exhibit the film from the War Department, which originally produced the picture with the objective of elevating the morals of the men in the service during the war, instituted a suit against Commissioner Gilchrist to enjoin him from interfering with the exhibition of the film, and Judge Learned Hand decided the case in his favor.

Prior to the trial of the suit, Judge Julius M. Mayer and Judge Augustus N. Hand, after viewing the film, granted a preliminary injunction, restraining the commissioner from interfering with the exhibition of the film, after certain scenes had been eliminated.

Opinion Greatly Divided.

During the litigation scores of affidavits signed by public officials, members of the clergy and men and women prominent in social welfare work, were submitted in favor of and against the public exhibition of the film. But despite the opinions entertained by scores of public officials, clergymen and social workers the commissioner is the final arbiter of the propriety of exhibiting the film.

Association Makes Suggestions.

At a hearing held before Judge Augustine N. Hand, in the Federal Court, April 29, on the application to restrain John F. Gilchrist, Commissioner of Licenses, from interfering with the showing of the film "Fit to Win" William A. Brady, president of the National Association, testified that he believed the picture was being exploited for commercial purposes solely. President Brady offered to show the picture at special performances for the Government without cost.

On May 7 Gabriel L. Hess, chairman of the consorship committee of the national Association, telegraphed General Rupert Blue, of the Public Health Service at Washington, suggesting various effective ways in which the organization could co-operate with the Public Health Service in showing the film properly.

Mr. Hess stated that "the National Association felt compelled to use every means at its disposal to prohibit the commercial distribution and exhibition of the picture as calculated to create controversy and reflect serious criticism on the motion picture as a clean form of amusement."

Joseph P. Marquis Joins Adolf Philipp Corporation

ADOLF PHILIPP, of the Adolf Philipp Film Corporation, has engaged Joseph P. Marquis for several of his productions. Joseph P. Marquis started his screen career with the Universal. He was with that company for two years prior to going to France as a soldier in the 165th Infantry.

Joseph P. Marquis.
Who will play juvenile leads for Adolf Philipp pictures.

While appearing as a cinema thespian, Marquis at first played small parts and just before joining the colors portrayed leading roles in a number of important productions.

Marquis was wounded and gassed while in action overseas. He fought in the battle of Chateau Thierry, and participated in the activities in the Champagne and Lorraine sectors.

Upon his return to America, Marquis again became identified with the Universal and played the leading role in "A Matter of Taste."

Marquis had several years' experience in stock in New York and other cities.

Lynde Denig Leaves Wid's To Be a Goldwyn Publicist

ON Monday July 21, Lynde Denig enters Goldwyn's publicity department. He resigned his position as editor of Wid's Daily to make the change. It seems likely that Ben Grimm will be advanced from the position of associate editor of the film daily to take his former boss' place.

Mr. Denig in making this move is following a trend that has taken several trade newspapermen into the publicity department of film concerns. Peter Milne, Arthur Brillant and other men from film-trade papers have gone into the profession of creating publicity for the screen—and R. E. Pritchard is just now leaving the Motion Picture News to go to Allen Brothers in Toronto as advertising expert for their chain of Canadian theatres.

Lynde Denig is a proved newspaper man. When he was on Moving Picture World his reviews were conspicuously fair, and indicated his good judgment in criticism. From this paper he repaired to the Dramatic Mirror, where he held down the swivel-chair of editor until Fred Gunning established his daily film chronicle.

Worcester, Mass., sent Mr. Denig to the big city to make his mark—and he has done so with great credit to himself, his friends and relatives. Samuel Goldwyn may well consider Mr. Denig an acquisition.

Billy West's Bulls Eye Suit Is Still to Come Into Court

IN moving picture tradepapers, including the World, mention was made in recent issues of the case in the Chicago Courts brought by the Bulls Eye Film Corporation against Roy B. Weissberg, known professionally as Billy West. Our Chicago correspondent mentioned the suit as having been brought and the refusal of the Federal Court to uphold the application for an injunction filed by the Bulls Eye people to restrain West from proceeding with a contract he has made with the Emerald Motion Picture Company.

Bulls Eye now declares that the injunction case, while being denied, will have no bearing upon the suit Bulls Eye has instituted against West which has not yet come to trial. West while he has been working for the Emerald people on his contract with them has just finished his third picture and is going ahead with more. Bulls Eye is proceeding in Court on their claim that West has broken a contract with them.

"THE HEART" OF NEWMAN'S THEATRE

William C. Francke, of Simplex, Describes in Detail Elaborate Equipment Installed for Projection Room in Kansas City's Two-Million-Dollar Screen Palace

IT IS claimed by William C. Francke, in reference he has made to Frank L. Newman's new two million dollar theatre in Kansas City, that the projection room and its equipment cannot be excelled—if, indeed it can be equalled—the world over. Maintaining that the projection room is "the Heart of the Theatre," Mr. Francke proceeds with a technical description of the Newman's projection apparatus, the room where it is housed and its connection with various sections of the stage and theatre. We condense and quote from Mr. Francke's valuable contribution:

"Mr. Newman decided that inasmuch as his entire undertaking centered around the presentation of pictures it would be better to build the theatre around the projection room. With his architect, H. A. Drake, who also designed Mr. Newman's Royal and Regent, in Kansas City, Mr. Newman came to New York for consultation with Edwin S. Porter and the engineers of the Simplex plant. The outcome of these conferences was a carte-blanche from Mr. Newman to Simplex to provide the projection room and its appurtenances, regardless of expense.

Projection First Consideration.

"A space 31 feet long, 11 feet high, and 9½ feet wide was decided upon for the projection room proper, and a space 6 feet by 6 was proposed for the rewinding room adjoining. In the completed and fully equipped department three Type "S" Simplex projectors are seen, each of them finished in battleship gray with nickel trimmings, the arc lamps of which are connected up with specially constructed arc controls.

"All service wiring is concealed beneath the tiled floor and brought out under and through the pedestal stands to the machine switches, thus doing away with the unsightly mass of wires that usually prevails in ordinary installations. At each machine is located a separate panel upon which is mounted the rheostat control, ammeter, volt meter and speedometer.

"The rheostats for each machine are located in a specially designed rheostat gallery in the ceiling of the projection room, thus eliminating heat and giving an unobstructed floor space to the entire room. These rheostats are specially constructed and are of the multipe 120 ampere type containing one fifty ampere stop, and seven ten ampere stops. Beneath each observation port are located the signal boards which connect with the orchestra leader and stage manager, respectively, and furnish a ready means of inter-communication at all times.

Equipment Specially Built.

"A feature of the projection room are the specially constructed dissolving devices which are attached to the lamphouse hood of each projector, and are operated by a main lever. The mechanism is so arranged as to permit the working out of any three separate combinations of 'fade-ins' for as many machines.

"The drop lights at each machine are hung from special tension 'wind-up' pulleys, and may be pulled down or raised to any required position at will, much in the same manner as the ordinary window shade. Lamp shades are so arranged on these pilot lamps as to prevent the reflection of any light through the projector or lock-out ports.

"Six large windows occupy the rear wall of the projection room, each of them fitted with patented operating devices and equipped with opaque window shades. Besides the ventilation provided for through means of doors and windows, a 16-inch vent is located directly over the center machine. Two 36-inch paddle-type ceiling fans are also provided for keeping the air in the room from stagnating.

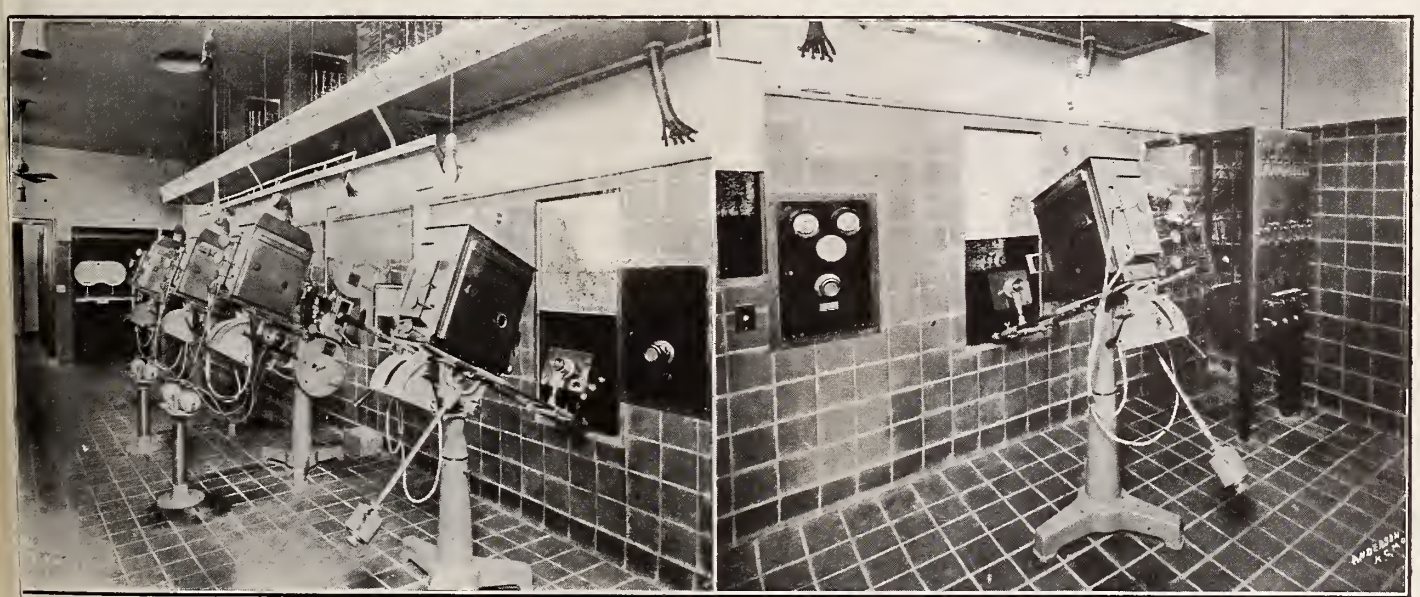
"Two special machines (which were worked out at the Simplex factory) are the counter-weighted combination spotlight and curtain dissolving flood and stereopticon. In order to maintain uniformity in the room, both of these interesting pieces of necessary equipment employ the regular Simplex pedestal stand and type 'S' lamps and lamphouses. Both are finished in battleship gray with nickel trimmings to match the Simplex projectors.

Perfect Spot-Light Control.

"The spotlight is fitted with a specially constructed iris diaphragm, which is 8-inches in diameter. By operating this diaphragm, which works on lever principles, it is possible to procure any sized spot instantaneously and be assured at all times of a perfectly formed circular spot of light.

"Built out from this diaphragm is a metal box containing the curtain dissolve, which operates two 8x10 pieces of graduated clouded mica (one upper and the other the lower half), both being operated toward one another by means of a revolving handle within easy reach. With this curtain dissolve it is possible to flood either the stage setting or the orchestra with any sized flood without resorting to various size masks.

"The dissolving apparatus is designed to permit of the gradual flooding of the stage setting while the house lights are being correspondingly dimmed. This produces a beautiful and impressive



Projection Room of the Newman.
Showing battery of four motor driven Simplex projectors. Note rheostats in gallery.

Close-up of One of the Projectors Panel.
Also of instrument board and switch board conveniently arranged.

lighting effect favorably commented upon.

"A color frame is built in the spotlight opening on the front wall of the room in which the various color frames are operated in such a way as to permit numberless tints of color schemes to be worked. A feature of both this spotlight and special stereopticon is the system of counter-balancing which has been employed by the Simplex Company, and which allows the machine to be pitched at any angle without recourse to the usual loosening and tightening of set screws to gain this end.

Counter-Balancing Utilized.

"As has been stated, the regular Simplex pedestal is used, but instead of the usual swinging table, a special lamphouse base was designed, which is attached to the upper part of the pedestal, being pinned across in order to allow for the pitching of the lamphouse. To one side of the lamphouse base is located the balancing arm which extends downward and on the end of which are placed the counter-weights.

"On the reverse side of the pedestal is located the operating clamp, which grips the quadrant base beneath the lamphouse bracket. This clamp is a highly polished handle about 6 inches long, providing for a generous grip, and is so constructed that, when loosened and the lamphouse is pitched to the desired angle, it will, as soon as released, drop of its own weight and lock the entire spotlight into the required position, thus leaving the user free to use both hands for the operation of color effects and spot manipulation. Ball bearings are employed for swinging both the spotlight and stereopticon on their pedestals and also in between the collars of the locking clamp.

"The stereopticon, which is built along the same lines as is the spotlight, as regards pedestal, lamphouse and operating arrangements, contains a very original feature also. This is in the form of a half size lens, which is mounted on a carrier operating upon two 3-foot-long nickled tracks.

Many Lens Combinations.

"This lens is provided with a third lens combination, which enables the user to obtain any size of picture by simply running the lens carriage backward or forward upon the tracks without in any way interfering with the definition or focus of the stereopticon picture. This stereopticon is used for projecting slides and various odd shaped spots and color schemes upon the stage setting during the course of the performance.

"In the rewinding room (which is located at one end of the projection room) is located a specially constructed and designed motor automatic control rewind, which rewinds the film in an enclosed casing. This is provided with a signal and stopping device, with automatically stops the rewind in case of film brokerage or other causes, and notifies the projectionists of this fact at the same time.

"The switchboard is unique, in that it is built 3 feet out from the front wall, enabling the electrician to walk behind it in order to put in the fuses, the blocks for which are located in the rear, allowing the entire front of the board for the switches. On this board are located a switch for each machine in the room, together with small switches for operating the arc control motors and the main service switch, which is rated for 500 amperes. A special magnetically operated remote control panel is also located in the projection room which enables the projectionist, in case of emergency, to snap on every house light in the theatre at one touch.

Rest Balconies for Projectionists.

"Outside of the projection room are located two balconies which were provided for the use of the projectionists during their rest periods, and are also used as a smoking room by the projectionists. In these balconies are placed luxurious easy chairs and smoking sets, the whole plan being to cater to the comfort of the men.

"These balconies are also used by visitors and sight-seers when viewing the theatre. In Mr. Newman's office is located a branch line speedometer which is mounted over the desk, and is connected with the projection room speedometer, which enables the manager to tell at a glance at what speed the pictures are being shown.

Front of the Newman.

The two million dollar Kansas City house in whose model projection room four Simplex projectors are installed.

"A fully equipped and heavily built galvanized iron vault or cabinet is located at one end of the projection room for the storing of film. At the other end is located a luxuriously finished and up-to-date lavatory and wash-room for the projectionists.

Miniature Theatre Independent.

"The color scheme of the upper walls of the projection room is French gray, while the lower half of the walls and floor is built of Indian red tiling. The projection room crew works under the direction of Russell R. Ransdell, a projectionist of much experience, who is also supervising projection engineer for the Newman circuit of theatres.

"Downstairs in the main theatre building is located another fully equipped theatre seating approximately two hundred. In here is seen another completely equipped projection room containing two Type 'S' Simplex Projectors, and here, as in every other part of the Newman Theatre, the color schemes and other details have been followed out with the utmost faithfulness.

"This little theatre was constructed for use by societies and social gatherings for private theatre parties, many demands in the past having been made upon Mr. Newman for the buying out of some particular performance by various organizations. In planning this little theatre for this purpose, the interference of performances in the larger house was eliminated."

Simplex Department Helps in Work of House Planners

AN increasing number of letters are apparent in the Simplex mail from prominent theatre architects, not only in this country, but from foreign communities as well. These letters usually contain requests to the engineering and designing department of the Simplex plant asking for lay-outs and plans for up-to-date projection rooms. Many well known projection rooms throughout the country have been designed by the Simplex factory through this manner.

Within the past two weeks two architects from Massachusetts, one from New Hampshire and several in the Middle-West have sent their house plans to the Simplex factory. Immediately upon receipt of these plans they are studied by the drafting room and electrical department heads; detailed plans of the interior and exterior of the required projection room are drawn and forwarded to the architects.

A gradual awakening on the part of the average theatre architect to the necessity of proper projection room equipment is apparent from the increasing correspondence regarding this subject.

"Lost Battalion" Almost Ready for Public to View

EDWARD A. MacMANUS' first production, "The Lost Battalion," is almost ready for the public to view. The work of finishing the embellishment of the titles which was entrusted to Lieutenant Kaiser, who made all of the original sketches while the battalion was under fire in the Argonne, is almost done and everything will be knit together this week when it is expected a showing of the completed picture will be made at one of the Broadway theatres.

Major General Alexander and Lieutenant Colonel Whittlesey have followed the development of the film with interest, and they have not been backward in the work of criticising and helping Mr. MacManus in all the technical work of production, so as to avoid military criticism by experts. In fact it is said to be so perfect in respect to the military features that the portion of the picture dealing with the drilling and field exercises, can be used to great advantage in the military classrooms of the National and various State academies.

An advertisement in The World's Classified Department is a quick and sure way to the attention of interested readers. Many wants are supplied through this effective medium of barter and sale. Do it now.

RUBBERNECKING IN FILMLAND

B. V. D.'s, Evading Directors, Dutchman's Breeches and Unholdable Girl All Met in the Week

By Giebler

IT is midsummer in Movieland. Sounds poetical, doesn't it? It isn't, however. There is far more profanity than poetry in hectic heat and a high state of humidity.

Everybody is hot and unhappy—that is, everybody but the actors and directors (lucky dogs) who are away on location. 'S funny what a fine weather bird the average director becomes after he has been out here ahwile. Just as soon as the mercury gets ambitious and starts on the climb, he finds it necessary to take to the tall timbers of the mountains or the sad waves of the sounding sea to make location stuff.

Directors Take Right Direction.

Everybody's doing it. Bill Farnum and J. Gordon Edwards are over at Catalina Island making stuff for "The Wings of the Morning." Fred Stone, Frank Borzage, his director, Sydney Ainsworth and a big company, are up at Lake Louise. Antonio Moreno and Carol Holloway are making scenes for "The Perils of Thunder Mountain" at Truckee.

Henry King, who is directing the new Ince company, found it absolutely necessary to take Doris May, Douglas MacLean and the rest of "Twenty-Three and a Half Hours' Leave" company down to San Diego last week, and they are there yet. Monroe Salisbury is being engineered through the "Sun Down Trail," by Rollin Sturgeon, up in the San Bernardino Mountains.

Cecil De Mille, Thomas Meighan, Lila Lee and Gloria Swanson are out on the Santa Cruz islands where the ocean breezes can sweep 'em from all sides, making shipwreck and castaway stuff for "The Admirable Crichton." Reginald Barker just happened to think of going to Catalina Island with the Pauline Frederick company when the weather got good and hot. Bill Duncan and Edith Johnson are at Huntington Lake, and I could name a lot more, but what's the use?

"Take a Little Light Exercise Each Day."
So the doctor told Al Christie; and Fay Tincher profits by same instructions.

It looked as though there wouldn't be anybody to Rubberneck, but I set out and had better luck than I expected.

I found D. W. Griffith just back from an up-state trip to Columbia. I don't know how they happened to come back unless somebody gave them a bum steer on the weather. At any rate, the whole "kit and bilin'," as we say back in Missouri, was at the studio.

Griffith Working on Old-New.

Cutie Beautiful—which is only another way, and the proper way—of saying Clarine Seymour, Eugenie Besserer, Richard Barthelmess, Ralph Graves, Herbert Sutch, Capt. Walter Long, David Butler, Porter Strong, George Fawcett, Adolphe Lestina, Bobby Harron, Emily Chichester, Wesley Warner, Carol Dempster and the great David himself, who was making inside stuff for a new film that I can't tell anything about yet, except that it is going to be a play of the early Griffith type so far as subject is concerned, something that Griffith has not done since the old Biograph days, and that will be a surprise to the trade unless I miss my guess, something that will make the fans get up on their hind legs and clap their fins with joy and laugh a little and maybe shed a tear or so.

I had a real nice visit at Griffith's. Bobby Harron, who was sporting a long-tailed preacher's coat and a bunch of toy balloons, which do not have anything to do with the new drama, made a funny little lecture on aeronautics, and Carol Dempster, who ought to go in vaudeville and bill herself as the "human eel," or "The Girl Who Can't Be Held," showed us her pet trick of getting away from anyone who tries to hold her by the wrist.

This was very astonishing, and made me feel very foolish, to think that a great big rough guy like I am couldn't hold the wrist of a much less than middling-sized girl such as Carol is.

Carol Dempster Won Like Dempsey.

But I was not the only big rough guy that failed. Harry Carr, Sunday editor of the L. A. Times, was there, and he tried it. I don't know how he felt, but I am sure he looked as foolish as I did when he failed.

I tried first. Here is where I've got to be polite and let this girl think she's good at this, I said to myself. Then I took hold of her wrist very gently and let her get away with it nice and easy. But Miss Dempster wasn't satisfied.

"Is that all the strength you've got in your hands?" she asked in withering tones.

All the strength I had, indeed! Poking fun at me after I'd helped her make a showing in front of the crowd.

"Here," I said, "let's try again."

And then I took hold, got a good firm grip, squinched my eyes up tight, gritted my teeth and said, "Now get away if you can."

And she did, just like an eel.

Harry Carr had been standing there with a "Well, you poor fish" look on his face. He stepped up and tried and then stepped down and out. Then Jack Lloyd, who is bigger and rougher than either Harry Carr or myself, had the same thing happen to him. And Miss Dempster laughed a low laugh of hollow mockery and went away to her dressing room to get ready to have the still man shoot her in a classical dance costume, of which she kindly gave me a picture, and which I am passing on to the readers of Rubbernecking.

Lillian Gathered Up the Blossoms.

Lillian Gish is not working, but she dropped in at the studio for a visit while I was there and told me about how she was being spoiled with a nice long vacation, and all about her trip to the east for the first showing of "Broken Blossoms," and showed me a book of press clippings and dramatic notices on the film—eloquent testimony of how many of the so-called high-brow critics of New York and Boston who have heretofore been unable to see the pictures, got down from their high horses, acknowledged the corn and tipped their kelly's to the camera.

After Griffith's I drifted out to Lasky's and found two companies sticking to the studio in spite of the heat.

Robert Vignola was making "His Official Fiancee" with Vivian Martin and Forrest Stanley in the leading parts, and Mollie McConnell, Vera Sisson, James Neill, Hugh Huntley and Bobby Bolder as the chief supports.

Mr. Vignola had an English railroad station scene with real looking carriages and a newsstand with all the latest British periodicals, and ads for cricket matches spread all over the place. Good atmosphere, made you feel as though you were in dear old Lunnon, don't you know.

Donald Crisp was working on "Why

Carol Dempster.
"The Girl Who Can't Be Held" does a little posing for the Rubbernecker and his page. Both are extremely grateful.

Smith Left Home," a new Bryant Washburn feature, and had about fifty people in a set representing the office of a small country hotel at night. A train has just been wrecked and all of the passengers have flocked into the hotel in various stages of deshabille.

No Wonder He Left Home.

I never saw such a wonderful collection of night shirts, B. V. D.'s and other P. M. Pullman attire.

Bryant Washburn was ornamented with a pair of pajamas with wide and fearsome sky-blue stripes. Lois Wilson had escaped from the wreck with a dressing gown, a baby banjo and a box of powder.

Mayme Kelso, Winter Hall, Walter Hiers, Jules Hanft, Col. W. B. Dickey and Col. Calvert Carter were in the cast and forty extras, including Appetite Andy, who was working in a scene where there were no eats for the first time in a long time.

Jules Hanft introduced me to the two old colonels, Dickey and Carter. Colonel Dickey is an old war horse of the diplomatic service. He was consul general to Peru under the McKinley administration and held the same office in Cuba under President Harrison.

That Dutchman's Wardrobe.

Colonel Carter is an ex-government contractor, and the two of them are wise old birds, and as full of interesting reminiscences as a cocoanut is of milk. Stories of the diplomatic service, rich in romance; anecdotes of the nation's capitol; days at Washington hotels, when "prohibition was just a little cloud in the sky no bigger than a Dutchman's breeches, sir, and no man had to curtail his appetite for cocktails."

From Lasky's I went over to Christie's and watched Scott Sidney direct Fay Tincher in "Dangerous Nan McGrew" (with apologies to Robert W. Service), a story of a dry town in Arizona where Nan, who runs an ice cream parlor and sells nothing stronger than malted milk, turns the place into a wild western shoot-'em-up place to discourage a New England school teacher who is booked to marry her in her grandfather's will.

Eddie Barry was the school teacher, Earl Rodney the lover of Dangerous Nan, and Thomas Ricketts was mayor of Dead Dog, the dry town.

Charles Christie was stepping around the place in his usual high voltage style, but Al was not working. Al has been sick and is taking a vacation. Scott Darling says one of the first things Al did after the doctor told him to lead a quiet life was to go up in an airplane.

Next week he's going up to Big Bear Lake, and just to keep from getting lonesome he's going to take a bunch of actors and props and make a comedy.

"I know I ought to go up there with a lot of books and just lie around," said Al, "but I'd die from lonesomeness if I did that. I have to have something to do and a lot of people around me all the time or I'm not happy. I sure would make a rotten hermit."

And then just to show that he was conscientious enough to obey the doctor's orders to take a little light exercise every day, Al got Fay Tincher to sit in a wheelbarrow and he proceeded to taxi her all over the lot.

"There Is Something so Elevating About Them,"

Remarks Cutie Beautiful (Clarine Seymour) to David Butler, Adolph Lestina and Bobby Harron at the Griffith studios.

Kingsley Is Selected as Realart's Detroit Manager

WITH an experience of ten years in the business end of the photoplay profession, prior to which he was advance agent and business manager for a number of representative theatrical companies, C. G. Kingsley has become a member of the business staff of Realart Pictures Corporation as manager of the Detroit exchange.

Mr. Kingsley's first film affiliation was with the old Film Import and Trading Company in New York, after which he became connected with the Lubin company. Following his Lubin engagement, Mr. Kingsley joined forces with Kalem.

When the Fox organization opened its Cincinnati branch Mr. Kingsley was appointed special representative, later being transferred to Detroit as exchange manager. After a long term with Fox, Mr. Kingsley resigned to become Pittsburg manager for Paramount. He resigned from Paramount to return to the management for a second time of the Detroit branch of Fox. During his second connection with Fox, Mr. Kingsley was also manager of the Boston and Indianapolis offices.

For the past year Mr. Kingsley has been connected with the Cincinnati office of Select Pictures Corporation and has been remarkably successful in handling sales.

Offices have been opened at Suite 607, Joseph Mack Building.

Anders Randolf in Cast of "The Cinema Murder"

ANDERS RANDOLF, player of ability, portrait painter of merit, and all-round athlete, plays an important role in Marion Davies' latest starring vehicle, "The Cinema Murder," now being produced at the Biograph studio and which will be released by Famous Players-Lasky Corporation.

Mr. Randolf was born near Viborg, Denmark, and is a direct descendant of one of the Viking rulers of early Danish history. When with the United States Infantry, friends induced him to try the stage as a means of self-expression. He did, and succeeded with Vaugin Glaser Stock Company and the William Farnum All-Star Company.

His talent for portrait painting asserted itself at this time, and in his spare hours he painted, with marked success, many prominent stars of the stage. He has played important parts in a large number of Vitagraph releases.

George D. Baker is directing "The Cinema Murder," and Hal Rossen is at the camera. Frances Marion wrote the continuity.

Lewis S. Levin, Pioneer Film Man, to Resign from Fox

AFTER a business association with William Fox dating back to the days of the Box Office Attractions company, Lewis S. Levin, assistant to the general manager, will leave the Fox Film Corporation in the near future to devote his time to the promotion of private interests.

Mr. Levin was one of the pioneers of the moving picture industry. With Abraham Carlos, now representing the Fox interests on the European continent, he helped to organize the Box Office Attractions Company, and during the life of that concern, and in the service of its successor, the Fox Film Corporation, he was attached to the general manager's office and engaged in field work, his specialty being organization. He has visited every exchange on the Fox Circuit many times and has a wide personal acquaintance among the exhibitors of the country.

The first Fox branch office, that at Boston, was organized in detail by Mr. Levin and subsequently was made the model for all other Fox exchanges in this country, Canada, and abroad. Mr. Levin will continue in his present duties for a week or ten days, but expects meanwhile to proceed actively in the development of his own plans, which soon will be announced.

Lewis S. Levin

Leaves Fox Corporation to enter film field individually.

Chicago News Letter

by Jas. S. McQuade

MARTIN RECOUNTS KANSAS PROSPERITY

Despite Heat and Exodus to Wheat Territory Business Has But Slight Decrease—New Houses

FRED R. MARTIN, salesman for the Kansas City (Mo.) office of the Film Clearing House, Inc., now traveling through Kansas, sends an interesting letter concerning moving picture conditions in that state, at the present time.

He writes that business is exceptionally good for this season of the year and that only a slight falling off was noticeable during the first week in July, despite the intense heat and the general exodus of men in the smaller towns to the wheat fields. Even merchants and other business men are assisting in harvesting the largest wheat crop that Kansas has known in years.

Many modern theatres are being built throughout the state and will be in readiness for opening in the fall. What with the wonderful crops and the good prices that will prevail, and also with the large influx of returning soldiers from Germany, great prosperity is looked for after September 1.

Open Booking Approved.

Open bookings are meeting with general approval in the small towns, and the majority of exhibitors are planning longer runs and increased admission prices for high class pictures. Program bookings are practically dead. Exhibitors throughout the state are alert and eager for higher class productions and more pretentious presentations.

Mr. Martin states that the Rothapfel Unit Program has been booked in every town of importance in Kansas, and that most of the exhibitors ran it several days and doubled their orchestras. Classic dances, in which little girls participated, have been successfully used by several houses in connection with the Rothapfel Unit Program. This program has accomplished one good end; it has popularized good music as an accompaniment to pictures. The Rothapfel Unit Program was shown nearly everywhere at advanced prices, ranging from 25 to 50 cents, with the war tax added.

Changes in Kansas Territory.

Mr. Martin has also furnished the following information on new theatres and changes in management, etc., in Kansas territory:

The Odeon Theatre and the Elm Airdome, in Cottonwood Falls, have been sold by M. K. Harmon to John Wendell, and will be managed by Miss Ada Summerhill, who at one time was a member of the Chicago staff of Jones, Linick & Schaefer. She was also a ticket seller at the Covent Garden Theatre on the Lubliner and Trinz circuit here. Mr. Wendell has been engaged in the booking of state-right features in Kansas and owns a house in Horton, in that state.

Oil Towns Build Theatres.

In Peabody, a big oil boom is on and a new picture theatre, with 900 seats, is well under way. J. P. Barkwell is the owner. He formerly ran a house in Eldorado, another thriving oil town. The Idle Hour, seating 400, is the only picture house running in this town at present. It is managed by W. E. Brewer, who is turning people away at every show.

At McPherson, the only theatre in the town, which is owned by W. D. Robertson, of Hutchinson, was sold last week to Siers & Jones. Mr. Robertson owns the Royal Theatre, in Hutchinson.

Emporia will shortly have a new theatre that will seat 900. It is being built by Harry McClure, who is now running the Electric in the city mentioned. The new house will be thoroughly up to date and only high class productions, at increased prices, will be offered. Mr. McClure is considered one of the most successful exhibitors in Kansas, being progressive and a thorough show man.

A Movie Candidate.

Mr. Martin mentions Miss "Glad" Parker, a talented young brunette of pleasing personality, who recently won the contest at the Kansas Exhibitors' Convention, held at Hutchinson, to be given a chance to show her ability as a moving picture actress, in one of the Los Angeles studios. Miss Parker will leave for the Coast sometime this month.

F. R. Martin Weds.

Since hearing from Mr. Martin last, "he has gone and done it." He is now a benedict and a very cheerful one, too, judging from the glowing reference made to his happiness. Mrs. Martin hails from St. Joseph, Mo., and is "a mighty sweet little girl," who served her country as a nurse in the army. As most of us know, Fred also served in the army. He never got to the front,

Bert Lytell in "Easy to Make Money" Becomes a Millionaire by Specializing in Chocolate Sundaes.
At least so it would seem in the view at the left, but at the right he is trying to amass riches by passing the hat in this forthcoming Metro.

of the National Army, at Camp Dodge, Ia., with the rank of first class sergeant. The Chicago office force of the Moving Picture World send kindest greetings to Mr. and Mrs. Martin and wish them all happiness. Mr. Martin at one time was on the business staff of this office.

Amusements Association Installs Elected Officers

THE Allied Amusement Association met in Fraternity Hall, July 8, notice of the meeting having been sent out July 3, both by the retiring president, Peter J. Schaefer, and the president-elect, M. A. Choynski. About forty exhibitors responded to the call.

The installation of the new officers was the most important event of the business transacted, although the calls sent out enumerated for consideration a number of prominent features. The officers installed are: president, M. A. Choynski; vice-president, Dr. Sam Atkinson; secretary, Max Hyman, and treasurer, Robert R. Levy.

Peter J. Schaefer presided for a few minutes and then gave the chair to the new president, M. A. Choynski. The appointment of directors was next in order; but Mr. Schaefer moved that the chair have the power of appointing his own directors, which was carried. After outlining a campaign, which will begin in the near future, for the enrollment of new members, the meeting was adjourned.

"Fall of Babylon" Will Be Next Griffith at Illinois

BROKEN BLOSSOMS" at the Illinois Theatre is nearing the close of its remarkable run. Seats have always been lacking to meet the demand since this remarkable production by Griffith opened its season at Chicago's finest dramatic house.

"The Fall of Babylon," elaborated from the magnificent scene in "Intolerance" will be the next Griffith attraction at this theatre. It will be followed by another big Griffith masterpiece, "The Mother and the Law," which will hold the Illinois Theatre's stage until the dramatic season opens in the fall.

Dr. Sam Atkinson Joins Universal's Sales Force

DR. SAM ATKINSON, of Evanston, recently disposed of his picture theatre interests in that city and has become a member of Universal's Chicago sales force.

Dr. Atkinson is an able gentleman, with wide acquaintance among exhibitors, and should prove a valuable acquisition. He was field secretary for the Motion Picture Exhibitors Association of Illinois, during the recent campaign against the Buck censor bill, and did brilliant work.

I. Gettleson Goes to New York.

I. Gettleson, Chicago manager for Jewel Productions, Inc., left for New York, July 13, where he will spend several months in the New York office of Universal, in the educational department, under Harry Levy. He will then return to Chicago and take charge of Universal's educational-industrial department in the West.

At the Ziegfeld and Randolph.

Fannie Ward in "The Profiteers" showed to very good business last week at the Ziegfeld. Beginning Saturday, July 12, Clara Kimball Young in "The Better Wife" will be the attraction.

Beginning Monday, July 14, Hall Caine's "The Woman Thou Gavest Me" will be the attraction at the Randolph.

Harry Rice of Universal Goes to New York Office

CAPTAIN HARRY RICE, who has so ably filled the position of publicity manager for Universal in the Chicago office for some time past, has been promoted to a position in the New York office, where his acknowledged ability can be utilized to better advantage for the company. He left July 13, and was accompanied by Mrs. Rice.

For a man of his years Captain Rice has had exceptional success as a newspaper man and in publicity and promotion work. Since joining the Universal forces here he has impressed his associates and those with whom his duties brought him in contact, fully as much by his modesty and good will as by his success in planning and doing things thoroughly.

Just what position will be assigned Captain Rice in New York by General Manager Tarkington Baker has not yet been announced, but his numerous friends here feel confident that it will be efficiently filled. Chicago is sorry to lose him and New York will find him a right-worthy, good fellow.

Captain Harry Rice.

DeKruif Is Universal's Chicago Publicity Manager

GEORGE ELDRIDGE DeKRUIF has been appointed publicity manager of Universal, in Chicago territory, to succeed Captain Harry Rice, who has been promoted to the New York office.

Mr. DeKruif is a graduate of Hope College, Mich., and for several years was on the editorial forces of Hearst's Chicago papers. Later he was appointed advertising manager of the White Automobile Co., this city, and filled the position for four years. Recently he had charge of the promotion department of the Commonwealth Edison Company, for spectacular electric signs throughout the country. He has made a specialty of sales promotion and comes to Universal highly recommended.

He took charge of his position with Universal July 14.

"The Firing Line" Draws Crowd to Orchestra Hall

IRENE CASTLE proved quite a magnet in "The Firing Line," at Orchestra Hall during the week of July 6. The strong Chicago following of the star took more than ordinary interest in the attraction and showed their appreciation by spreading the news among their friends.

The Paramount-Burton Holmes travel pictures, International News topics and the Paramount-Bray pictographs and animated cartoon, which filled out the program, were also enjoyable features of the excellent program.

National Press Club Sees Augustus Thomas' Latest

SEMI-OFFICIAL Washington has seen and approved Augustus Thomas' big drama of radicalism in America, "The Volcano," second of Harry Raver's Four Star productions, starring Leah Baird and directed by George Irving. At the invitation of a committee of the National Press Club, "The Volcano" was shown at a special midnight performance in Washington on the night of July 4.

This invitation showing was held in Tom Moore's Rialto theatre through the courtesy of this Washington exhibitor and was attended by cabinet members, United States Senators and members of the House of Representatives, by Samuel Gompers and many other notables in the life of the nation and its capital.

The Press Club invitation announced "The Volcano" as dealing in a big way with the big question of manufactured radicalism in America and the patriotic resistance that must be offered to offset the dangerous movement

Prints of Mr. Raver's production are now being shipped by the W. W. Hodkinson Corporation, its distributors, to the various Hodkinson managers throughout the country.

Jack Norworth to Star in "Crooked Dagger" Serial

JACK NORWORTH, well-known entertainer of the vaudeville and musical comedy stage, writer and singer of scores of song successes and producer of a number of musical shows, has been signed by Theodore Wharton to star in "The Crooked Dagger," the forthcoming Wharton serial to be produced for the Pathe program.

Although he has gained international fame in almost every other amusement field, Mr. Norworth has never before appeared on the screen. In order to accept the contract offered by Mr. Wharton, it was necessary for the star to halt his plans for a musical review he had intended producing this fall. His vaudeville engagements will continue until August 1, when he will go to the Wharton studios at Ithaca to begin work on the serial.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Rothacker Off for New York

WATTERSON B. ROTHACKER, president of the Rothacker Film Mfg. Co., who has been in Los Angeles for several weeks, departed a few days ago for New York, to further his plans of establishing new laboratories in that city and London as well as the one he will build in Los Angeles.

Although Mr. Rothacker has produced a number of educational and industrial film subjects in the past, and is now connected with the producers of the prehistoric animal films, he states that no productions will be made in the new branch laboratories. In the Western plant the laboratory work will be done for the First National Exhibitors, Harry Garson, Marshall Neilan, and the Louis B. Mayer productions.

Bilboard New Feature of Lasky Plant.

An elaborate bilboard with a handsome frame and supported by ornamental pilasters, will be erected on the Lasky lot as part of the equipment of the studio and as an adjunct of the publicity department. The billboard will be large enough to accommodate a twenty-four sheet and an eight sheet and all the new "paper" got out to advertise Paramount-Artcraft productions, which will be posted up so that the players, directors and others can see just what is being released. This department will be in charge of Adam Hull Shirk, publicity director.

Other alterations and improvements at Lasky's is the demolition of the original old dressing rooms which have been replaced by new concrete structures. Stage No. 1 will be rebuilt on the space occupied by the old dressing rooms.

Syd Chaplin to Sail.

Syd Chaplin left Los Angeles on July 10, in company with Mrs. Syd Chaplin, Henry Clive, Alexandra de Bray, author, and Carlyle Robinson, business manager, for New York, where he will sail within a few days for France, where a studio has been engaged in which he will produce his first picture for Famous Players-Lasky.

Cast for "Everywoman."

The cast for "Everywoman" now in course of preparation at the Lasky studio, includes Violet Heming as Everywoman; Wanda Hawley as Beauty; Mildred Reardon, Conscience; Bebe Daniels, Vice; Mary MacIvor, Youth; Margaret Loomis, Modesty; Irving Cummings, Passion; Theodore Roberts, Wealth; Raymond Hatton, Flattery; Noah Binery, Bluff. George Melford will direct.

Oscar Price in Town.

Oscar A. Price, president of the United Artists Corporation, arrived in Los Angeles last week, and at a meeting of the members of the association, held a few days after Mr. Price's arrival, it was decided to add several new stars to the organization, although at this writing no names that were considered for membership were made public.

Mr. Price attended to the establishment of a distributing office for the United Artists under the management of W. S. Rand, formerly of Denver and San Francisco. The exchange will be in the Knickerbocker Building.

Lasky Manager Returns.

Fred Kley, accompanied by Mrs. Kley, returned last week from a long vacation spent in New York, to resume his duties as manager of Famous Players-Lasky plant in Hollywood. Mr. Kley stated that he was greatly impressed with the flourishing condition of the motion picture industry in the Eastern cities he visited.

Frederick Montague Dies.

Frederick Montague, old-time legitimate actor, and for the past six years in the films, was taken suddenly ill at his home in Los Angeles on July 4, and died a few minutes after reaching the hospital to which he had been taken when he became ill. Montague was fifty-eight years old, and is survived by his widow, Mrs. Maurine Montague.

Doug's New Home Overlooks Sea.

Douglas Fairbanks' new home, which will be erected on the fourteen-acre tract which he has recently purchased from the Rodeo Land and Water Company, will include a billiard room, bowling alley and private projection room, and will face the ocean, which, though several miles away, is plainly visible from the site. The designs for the building call for the English style of architecture, and with the stables, garage and the large swimming pool, and the landscape gardening, the expenditure will total about $175,000. The property is north of the Beverly Hills Hotel.

Comedienne Weds Director.

Ethel Lynne, Christie comedienne, who

The Old Hudson Bay Trappers Would Have Given Many a Pelt to Ride in Olive Tell's Dog Team-Pullman at the Right.
We speak of trappers because the above views are from "The Trap," the Universal feature in which Miss Tell stars.

returned recently from a visit to her former home in Texas, has since her return become the wife of Fred Fishback, former director of a number of Mack Sennett and other brands of comedies, and now a director at the Century studio, formerly L-KO.

Golf Tournament for Film Folk.

A golf tournament that was promoted by A. B. W. Hodges and James W. Hum, of the Brentwood Film Corporation, was held last Saturday and Sunday at the Brentwood Country Club by a number of players, directors and producers of the West Coast film colony. Among the winners of prizes were Victor Schertzinger, Rex Taylor, James Harrison, Ed Mitchell, Joe Morgan, King W. Vidor, James W. Hum and Lee Royal.

Neilan Planning Trip to Europe.

Marshall A. Neilan is planning to make a hurried trip to England in company with Bennie Zeidman and Louis B. Mayer, in connection with the presentation in England of his two most recent films starring Anita Stewart, "The Kingdom of Dreams," and "In Old Kentucky."

Sir William Jury, handling a large number of American films in Europe, has made arangements to distribute the two films mentioned.

Lehrman Assembling Staff.

Henry Lehrman, who is about ready to begin production at his new Culver City studios on his first comedy for the First National Exhibitors, is assembling a staff of directors, players, and a technical force. Two of his principal players will be Lloyd V. Hamilton, creator of "Ham" in the Kalem comedies and recently of the Henry Lehrman Sunshine comedies, and Billie Ritchie, formerly of the Fred Karno English company, and recently seen in Lehrman comedies.

Jack White has been signed as director, with Norman Taurog as assistant. Henry Symonds is also on the producing staff. George Meehan will be in charge of the camera work. Al Herman has been appointed general superintendent of the plant. E. Olin has been made technical director; E. M. Popper, purchasing agent; A. L. Barnes, auditor; and Edward C. Thomas, publicity director.

Writing for British Fans.

S. F. Jacobs, correspondent for Lord Northcliffe's new weekly, "The Picture Show," started in London in May, has come to Los Angeles to write about the intimate studio and home life of the American film players who have a large following in England for the readers of the magazine. Mr. Jacobs will be joined by his wife, Minni Grey, a cinema and stage star in England, when her contract expires in October.

Another New Building at Metro.

A new two-story building was started at Metro last week to house the casting department, the wardrobe rooms and additional dressing rooms for the players. A parking shed to accommodate twenty-five automobiles has just been completed on the west side of the main lot.

Include Hampton Studio in Zone 15.

An ordinance was adopted last week by the City Council of Los Angeles to include in Motion Picture Zone No. 15, the property on Fleming street on which the Jesse D. Hampton studios are situated. This studio was overlooked when the original zone ordinance was enacted.

Major Allen in Los Angeles.

Major Jack Allen, producer of pictures of wild animal hunting, is in Los Angeles conferring through T. L. Tally with the First National Exhibitors on a trip to Africa, where he will take pictures of wild beasts of that continent for the Circuit.

Studio Shots

LIEUT. LOCKLEAR, of the United States Flying Corps, arrived at Universal City last week with a retinue of seven people and three aeroplanes to play the leading role in "Cassidy of the Airplanes," written and to be directed by Jacques Jaccard.

Anice Eyton, sister of Charles Eyton, Morosco studio manager, is writing the continuity for Marguerite Clark's next picture, "A Girl Named Mary."

Miss Agnes Johnson, scenario writer at the Ince studio, has gone to New York on a two months' vacation.

Houdini, handcuff king, appearing in a mystery feature now being filmed at the Lasky plant, celebrated the twenty-fifth anniversary of his wedding on June 22.

Robert Warwick has been proclaimed winner in a popularity contest conducted by a movie magazine in Santiago, Chile.

James Young, who has directed all of the Earle Williams pictures for Vitagraph since Williams has been in the West, has severed his connection with Vitagraph.

H. H. Van Loan, photoplaywright, with Mrs. Van Loan, motored to San Francisco last week.

Carl Himm, formerly with Yorke-Metro, is a new cutter at the Bulls-Eye studio.

Dustin Farnum entertained a number of his friends on his yacht over the Fourth of July holidays.

Anita Stewart's company has gone to Santa Cruz Islands to make scenes for the coming feature, "The Fighting Shepherdess." Part of this picture will be made in the East.

Pauline Frederick and other film stars were at the landing place to welcome the first passengers on the Syd Chaplin Airline to make the trip to Catalina Island on July 4th.

William Grossman, attorney for William S. Hart, has come from New York to help Bill make a decision in signing a new contract.

Victor Fleming, head cameraman for Douglas Fairbanks, has gone to New York to get scenes for Doug's new picture for the first "Big Four" release.

Volcanic Formation on the West Coast.
Ruth Roland displays good form while vacationing previous to starting on "Adventures of Ruth" for Pathe.

Jesse L. Lasky has gone on a two weeks' motor trip through California.

Charlie Amador, of the Vitagraph comedy forces, broke his arm last week during the filming of rough stuff for "Chicks and Chickens."

Harry Carey's new play, "The Eternal Savage," has been started at Universal City, with Kathleen O'Connor, Barney Sherry, Harry Von Meter, Lydia Yeamans Titus, Duke R. Lee, Joe Harris, Johnnie Cooke and Ted Brooks in supporting roles.

Andrew MacDonald, formerly with Metro, is now technical director at Bulls-Eye.

Charles Chaplin declares that he will depart from jazz comedies in his first picture for the United Artists. The story will be of a humorous nature, but it will give him opportunity for moments of pathos.

Kathleen Kirkham will play opposite Lewis Cody in his first starring venture for Astra-Pathe.

Charles Ray's new picture, now in course of production at Ince, is by Julian Josephson, and is entitled "A Man's Money."

Little Mary Pickford Rupp is having her portrait painted in oils by Matteo Sandona, the Italian artist who painted Aunt Mary Pickford's portrait for the Hall of Fame in Washington.

Capt. Leslie T. Peacocke is putting the finishing touches on the six-reel production, "Injustice," for the Democracy Film Co., with negro players, at the E. & R. Jungle studio.

George Morehouse has been promoted to the position of assistant director to Leo White at Bulls-Eye.

Allan Dwan is making preparations to go to Honolulu to film scenes in his feature following "Soldiers of Fortune" for the Mayflower Corporation.

Maurice Tourneur has begun the production of "Victory," by Joseph Conrad, with Jack Holt, Seena Owen, Lon Chaney, Wallace Beery, Jack MacDonald, George Nichols, Laura Winston and Bull Montana.

Sheldon Johnson has joined the scenario department of the Brentwood Film Corporation.

Homer I. Mesick and John K. Holden were added to Metro's technical staff last week.

Mr. and Mrs. Sessue Hayakawa returned from a week's vacation at Coronado.

William D. Taylor left Los Angeles on July 12 for New York, where he will direct Mary Miles Minter in her first feature for the Realart Film Corporation.

Henry B. Walthall is building a home in Santa Monica after plans drawn by himself and Mary Charleson, his wife.

George Siegmann has begun the production of "Who Knows?" with Kenneth Harlan and Helen Eddy in the featured roles, and Henry Barrow, Willis Marks, Clyde Hopkins, Edna Shipman, Gertrude Astor and Anna May Walthall in leading parts.

William Farnum, who spent his birthday last year on July 4 in the Grand Canyon in Arizona, this year celebrated the day at Catalina Island.

Alice Lake has been engaged to play opposite Bert Lytell in his coming Metro feature, "Lombardi, Ltd."

Claire DuBrey, who has been in New York for the past few weeks, returned to Los Angeles last week.

H. Sheridan Bickers, formerly of the Universal, Triangle and Paralta scenario departments, has returned to Los Angeles from Siberia and Russia, where he has been fighting the Bolsheviki since last December.

Dal Clawson, recently photographer for Lois Weber, has been engaged by Louis B. Mayer as cameraman for the Mildred Harris Chaplin Company, which will begin production early in September.

KANSAS CITY'S ISIS IS A FINE HOUSE

Suburban Theatre Is Constructed Without Any Visible Pillars—Free Use Made of Venetian Marble in Lobby and Entrance—Music Supplied by Organ and Orchestra

NEXT to Chicago, Kansas City is the possessor of the handsomest and best equipped suburban motion picture theatre in the country. The Isis Theatre, in Kansas City, was erected at a cost of $100,000, while $35,000 more was expended for the interior furnishing. It has a seating capacity for 1,500 and there is not a post to obstruct the view.

Entrance is through a large marble finished lobby fifty by twenty-five feet in dimension, the Venetian marble dressings harmonizing with the colored decoration, which, like those of the foyer and theatre, are delicate and unobtrusive in design. From the lobby one passes into a foyer seventy-five feet long and twenty-five feet wide, with Venetion marble facings and ceiling decoration in white and gold. It is well lighted and fitted up with easy chairs and every convenience desired by a theatregoer. One of the attractions of the foyer is a Ladies' Nook, bright and cosy, carpeted and furnished with divans, easy chairs and table in solid oak.

Of Large Dimensions.

The theatre proper attracts one by its dimensions, few of the legitimate stage houses in the West surpassing it. It is 175 feet long and 75 feet in breadth, while the ceiling is 50 feet above the floor at the stage. Many stained windows relieve the side, and these are of a color in harmony with the other interior decorations. The decorations of the wall are of a delicate shade of green. Of the 1,500 chairs, there is not one obstructed in any way from a full view of the stage.

Adjustable Lighting System.

The stage is regulation, set for the legitimate, and is thirty-five feet deep. The side entrance door is lofty enough to admit any kind of scenery.

The lighting is artistic, any degree, dim or vivid, being easily regulated upon each of the four stage curtains. Concealed electric bulbs throw down a flood of light. All lighting in the theatre is concealed.

Two Power's machines project the pictures the 168 feet from the lens to the stage curtain.

Ventilation System Good.

Not only are the decorations, the seating, and the means for producing good displays all that could be desired, but sanitary conditions have been looked after in an unequaled manner. In the basement is a tunnel large enough for a team and wagon to drive through, which is used to conduct the foul air from the theatre outside. Electric fans pump fresh air into the theatre. In the basement are also commodious rooms for the orchestra, the organist and leader, and the ushers.

Kansas City's Isis.
Which is credited with being one of the handsomest and best equipped picture houses in the country.

The Hope-Jones organ costing $22,000 is capable of furnishing all the accompaniment, but it is augmented at night by an orchestra of eight men, conducted by the organist, Carl Stalling.

Organ Has Many Effects.

This organ is run by electric motor with pipes incased in two separate swell boxes at either side of the stage. This swell box for all pipes gives greater variety of tone, the loudest stop thus being turned into the softest of tones without change of manual. The stops —open diapason, clarinet, kinura, orchestra violin, violin celeste, flute, vox humana and tuba horn, are made more effective by the "borrowing system" by which four or five different tones may be produced. The numerous traps are accessories for making the "silent drama" realistic. Besides the imitation of the various instruments of the orchestra such as the chrysoglott, harp, chimes, bells, snare drum, tambourines, castenets, Chinese block, glockenspiel and xylophone, there are the equally important auto horn, blown at the dramatic moment; steamboat whistle; beat of horse's hoofs, used for the inevitable horse chase in the Western drama; clanging of fire gong; the troublesome telephone bell; tom-tom; and bird whistle. All these are necessary accessories, although a little out of the realm of music. But they are all performed from the organ.

Running a Year.

The Isis (Blackstone Amusement Company) has been playing to full capacity ever since it opened last summer, although it is a suburban theatre with a seating capacity larger than most downtown legitimates. It caters to the better class of theatregoers and none but the better kind of films are used. John Roth, the manager, was formerly manager of the Regent. His assistant is Gus Eyssell.

Interior Views of the Isis.
It will be observed that the view from none of the fifteen hundred seats is obstructed and that the foyer is large and handsomely furnished.

FAMOUS PLAYERS FILM "MIRACLE MAN"

G. M. Cohan's Crook Play, Staged Two Years Ago, Is Now Produced by George L. Tucker

"ONE of the greatest pictures, not only of the year, but of all time," is the way executives of the Famous Players-Lasky Corporation characterize the George Loane Tucker production, "The Miracle Man," which is announced as a September Paramount-Artcraft release.

Mr. Tucker has taken the play by George M. Cohan, adapted it to the screen himself and produced a picture which, Famous Players asserts, will take its place immediately as one of the achievements of photodrama. Avoiding the exploitation of any particular star, he gathered together at the Brunton studios in California a cast of capable players, paying careful attention to the matter of selecting types.

Dramatis Personae.

For the leading male role of Tom Burke he chose Thomas Meighan, whose work as leading man in a large number of Paramount pictures has gained him wide popularity. Mr. Meighan's characterization of the leader of a band of crooks whom he dominates by sheer force of personality is said to be artistic and forceful.

Playing opposite Mr. Meighan in another crook role is Betty Compson, an acknowledged beauty of the screen whose experience, however, has been more or less limited to comedy. Miss Compson has been featured in Christie comedies for some time, but her few excursions into the realm of the dramatic, notably in the Pathe serial, "The Terror of the Range," and in support of William Desmond in two or three recent pictures, revealed talent that marked her for bigger things.

Several Crook Roles.

Joseph J. Dowling, in the role of the Patriarch—the "miracle man," as he is called by the crooks who seek to capitalize his healing power and in the end are reformed through the influence of daily contact with him—gives a performance which in its dignity and impressiveness is one of the striking features of the production. Lon Chaney, long famous for heavy roles, and J. M. Dumont, a character actor of experience, have interesting crook roles which they enact with realism. Elinor Fair, a star in the Fox organization, W. Lawson Butt, artist of both stage and screen experience, and Lucille Hutton, who has enjoyed success in comedy parts, are also seen in prominent roles.

When "The Miracle Man" was produced on the stage in New York some two years ago, with George M. Cohan himself in the role of Tom Burke, which Mr. Meighan essays in the Tucker version, the picture possibilities of the story were commented upon freely by all practical motion picture men who saw it.

George Loane Tucker.

The career of the man who has given this great story to the screen provides interesting reading. George Loane Tucker was born and reared in Chicago and was allowed by his parents to determine along what lines he should shape his life course. So, several years later, discarding his cap and gown at the University of Chicago, he joined the staff of a western railroad.

At twenty-one he was chief clerk in the maintenance of way department of the company and soon thereafter found himself promoted to the position of contracting freight agent, the youngest man in Chicago who had ever held that or a similar position. After the loss of his young wife, who died while giving birth to a son, he resigned his position.

Enters Movie Field.

Motion pictures were beginning to make their influence about then and Tucker made a strike into the new field. He wrote a scenario, but stipulated that he act in the picture himself. He did, and with a success which, if not startling, assured him that there was where his future lay. He decided to be a producer. D. W. Griffith was in the new game at that time and he and Tucker got their heads together and evolved a distributing plan.

The sound philosophy of the idea struck Griffith "between the eyes." They shook on it. And George Loane Tucker made the first million-dollar American picture, "Traffic in Souls," the scenario of which he wrote himself.

Goes to England.

England heard about "Traffic in Souls." She sent for the producer and he forthwith became director general of the London Film Company. Mr. Tucker allied himself with some of the big authors, including Hall Caine and Anthony Hope, and gave to the British public and the world "Rupert of Hentzau," "The Christian," "The Prisoner of Zenda," "The Manxman" and other screen masterpieces.

America called him back again, and he became director general for the new Goldwyn corporation. Soon thereafter he personally directed "The Cinderella Man."

"Virtuous Wives" was the first film he personally produced.

Abrams Adds Four to Field Staff; Fourteen "Big Four" Branch Managers Now Appointed

WITH the appointments announced this week, fourteen of United Artists Corporation's seventeen sales managers to head the company's distributing depots have been engaged.

William H. Jenner will be in charge of the Boston distributing depot. Carlos Moore will be the sales manager for the Pittsburgh territory, Louis H. Reichert will be in charge of the San Francisco distributing depot and Jack Von Tilzer will be at the head of the New York exchange.

These appointments, together with those previously announced, complete the list of sales managers with the exception of the Minneapolis, Dallas and Atlanta offices, for which Hiram Abrams has not yet announced his men.

Ben Wilson.

Featured in Frank Hall's first serial, "The Trail of the Octopus."

Jenner Has Had Wide Experience.

William H. Jenner brings to his post as sales manager of the Boston distributing depot a vast experience, not only on the exchange end of the business but likewise on the theatre end of the amusement field. For two years Mr. Jenner was stage director for "legitimate" attractions. For three years he was managing director of the Aceo Theatre Company, operating the Vista, Marlowe, Monroe, Shakespeare and Windsor Park theatres in Chicago. For the last five years Mr. Jenner has been exclusively identified with the film exchange business.

Louis H. Reichert, who takes over the sales managership of the San Francisco distributing depot, is a veteran film man. He has been in the business for fourteen years. For over three years he has been on the Pacific Coast and his appointment to the San Francisco office gives United Artists a representative who has the full confidence of the showmen he will serve.

United Artists' Pittsburgh sales manager, Carlos Moore, though relatively a newcomer, has already built up a remarkable reputation. Mr. Moore has been in the Pittsburgh territory for about a year, having gone into the business from other lines. He is a tried and seasoned executive and in the twelve months or so that he has been in the Pittsburgh territory he has won the confidence of the theatre men.

Von Tilzer to Head New York.

Jack Von Tilzer, who will be the sales manager for the New York distributing depot, came to the film business some two years ago, from his successful career in the music publishing field. For the last two years Mr. Von Tilzer has been prominent in the New York film exchange circles and the same intensive sales and promotion ability that made him a dominant figure in the music publishing field has brought him to the front rank among local film exchange men.

Authors and Directors Who Will Give Entertainments Under the Fox System

GREAT authors as well as great stars; the best stories the world of literature affords; names will be a real asset in exhibitors' advertising—that is the announced policy of William Fox for next season.

It is not a policy to be confined to any particular class of pictures, but one that will extend to all—to the special features, the star series, and to Victory pictures and Excel pictures. Practically all the productions thus far completed for next season are based on stories by writers of international renown—Henry W. Longfellow, Zane Grey, David Belasco, Henry M. Blossom, Jr. It is to the works of such writers as these that Mr. Fox has turned in his quest for the best material.

Many Big Names Listed.

But these are not all. Arrangements have been made for the picturization of novels and stories by Frederick S. Isham, Agnes and Egerton Castle, Justin McCarthy, Clarence E. Mulford, Forest Halsey, Louis Tracy, Jackson Gregory, Karl Edwin Harriman, editor of the Red Book; Dion Boucicault, H. H. Van Loan, Ralph Spence, E. Lloyd Sheldon and others.

A reputation established in the last three years by such big productions as "Les Miserables," "Cleopatra," "A Daughter of the Gods," "Salome," "Queen of the Sea," "The Prussian Cur," "The Land of the Free" and others will be materially enhanced by the release early this fall of "Evangeline," based on Longfellow's classic poem, and "Checkers," a picturization of the play which brought fame and fortune to Henry M. Blossom, Jr.

The publicity and advertising value of names such as these is beyond computing. Longfellow, "Evangeline," R. A. Walsh—author, story, director—is a combination that, in the opinion of the Fox organization, will fill any theatre any where at any time if well advertised.

Every exhibitor—and every one else—knows "Checkers." It holds a place in the front rank of great successes of the spoken drama. It established Henry Blossom, Jr., as a playwright and novelist. It is associated in the public mind with such other Blossom winners as "The Yankee Consul," "The Red Mill," "Mlle. Modiste," "The Prima Donna," "The Velvet Lady," and others.

J. Gordon Edwards.
Director "Fox Entertainments."

David Belasco is one of the authors contributing to the forthcoming program. This producer of many of the great dramas of modern times and author of stage plays, wrote "La Belle Russe," in which Mr. Fox has cast one of his greatest actresses, Theda Bara. This picture, made under the direction of Charles J. Brabin, is said to be notable for the masterly manner in which its many tense dramatic scenes have been developed.

The fourth Zane Grey picture produced by William Fox will be released this coming season, with William Farnum in the leading role. It will be called "The Last of the Duanes." The wide popularity of Zane Grey novels—his publishers report a sale exceeding a million copies a year—and the general and timely interest in western stories will be of enormous value to the exhibitor in the exploitation of this picture.

George Walsh is shortly to begin work on a Benjamin F. McCutcheon story, "The Seventh Person"; William Farnum has made a picture based on Louis Tracy's well-known novel, "The Wings of the Morning"; Dion Boucicault's "Kathleen" has been completed by Theda Bara, and other stories of similar merit—the best works of popular authors—have been purchased by Mr. Fox for production.

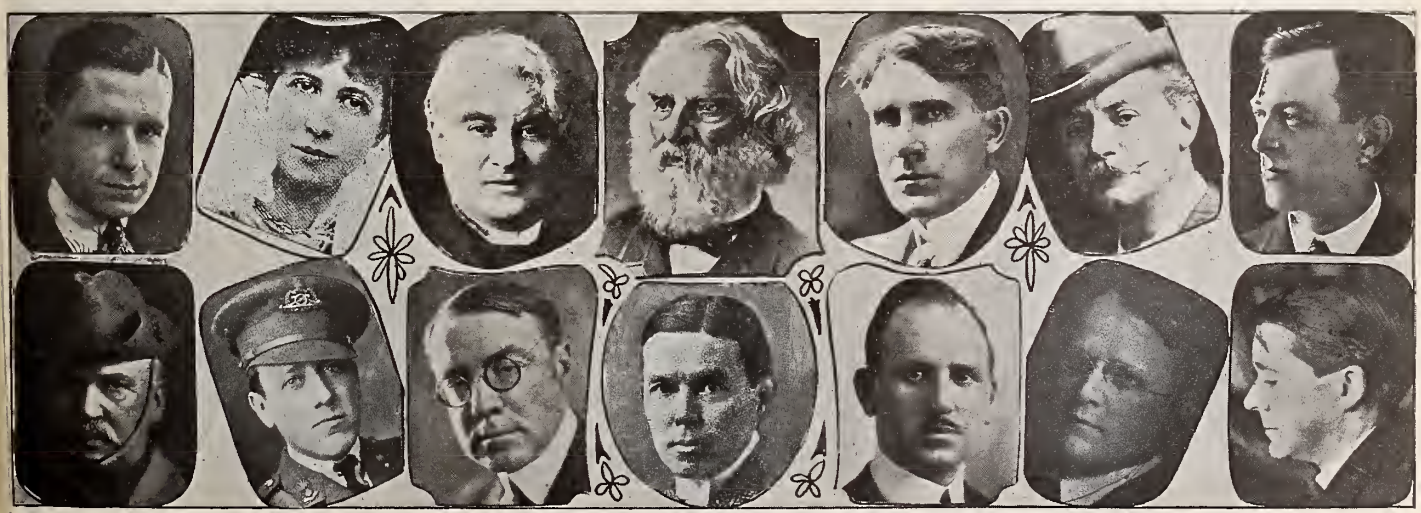
Skillful Directors Will Supervise Fox Productions

ANSWERING the roll call of the expanded producing scheme of the William Fox organization for the coming season here are the Fox directors, the "men behind the pictures," whose fertile brains contribute so materially to the greatness of Fox productions. Upon their work depends largely the question of success or failure. They make up a carefully tested, remarkably balanced and versatile staff.

Men with Records Here.

Each of these men has mastered his own peculiar line; each has made a study of his public and known his star like a book. Hence each, in his own field of production, is the most fitting agent for bringing to the public what best will meet its demands.

Dean of motion picture directors is



Celebrated Authors Who Will Contribute Stories to "Fox Entertainments."
Top Row—Ralph Spence, Agnes Castle, David Belasco, Henry W. Longfellow, Zane Grey, Egerton Castle, Clarence E. Mulford.
Bottom Row—Louis Tracy, Captain Bud Fisher, Forrest Halsey, Henry Blossom, E. Lloyd Sheldon, Frederic S. Isham, Justin Huntly McCarthy.

J. Gordon Edwards. Long associated with William Fox as director of dramatic companies at the Academy of Music, and the first director for Mr. Fox when the latter entered the motion picture field, Mr. Edwards applies to his work a thorough and varied experience.

He is an indefatigable worker, most exacting with his stars and his company, as with himself. In his high ideals for the art of cinema presentation he epitomizes all the best that is embodied in Fox productions.

Dean of Fox Directors.

To the credit of J. Gordon Edwards stands a long record of big box-office successes, including the best work of Theda Bara. Most noteworthy, perhaps, among these were the brilliant Bara productions of "Cleopatra" and "Salome." Mr. Edwards has just directed William Farnum in several productions taken from famous novels—a field in which Mr. Edwards shines particularly. These pictures will be released early in the coming season, making the enviable combination of famous stories, a famous star and a famous director.

Hampton Del Ruth.
Director Sunshine Comedies.

Del Ruth Makes Sunshines.

Hampton Del Ruth, with his corps of assistants, is the man who makes the sun shine on the screen—the creator of Sunshine Comedies, those sparkling laugh provokers that are one of the biggest features of the Fox output. Under the general direction of Mr. Del Ruth five comedy companies are now working in the Fox studios in Hollywood. The Sunshines are referred to fully on another page.

Famed for big pictures, R. A. Walsh, the director behind such pictures as "The Prussian Cur" and "Every Mother's Son," has assumed responsibility for a forthcoming picture that will tax his directorial and artistic ingenuity to the uttermost—a work of art both as film drama and as literature. It is founded on the work of one of the greatest of modern writers, and promises to mark an epoch in motion pictures.

Millarde Has Long Record.

Harry Millarde, with a long series of Fox successes to his credit, is a man who never fails to divine the greatest possibilities of his star and to set them lifelike on the screen. Among the pictures he has directed are those fine emotional dramas featuring Madlaine Traverse, "Gambling in Souls," "The Love That Dares," and "When Fate Decides."

Richard Stanton is a director rarely gifted in handling big themes. He is responsible for the patriotic American picture, "The Land of the Free." He also brought forth "Why I Would Not Marry," and "The Jungle Trail," with William Farnum. He is now putting all his energy into a new Fox creation, the story from a celebrated novel, with an all-star cast.

Le Saint Most Successful.

The fine artistic discrimination of Edward J. Le Saint made his production of "Kultur" famous. After three successes with Tom Mix—"Hell Roarin' Reform," "Fighting for Gold" and "The Wilderness Trail"—Mr. Le Saint has just produced a forthcoming Mix picture, which, in the opinion of practically all who have seen it run, is the best the cowpuncher star ever has done.

Fox Directors.

First Row—Richard Stanton, Harry Millarde, Edward J. Le Saint, Jack Blythestone.

Second Row—Frank Beal, Howard M. Mitchell, Eddie Cline, Edward Dillon.

Linder Returns to Screen

Henri Diamant Berger, publisher of Le Film and other French motion picture trade journals, who recently visited this country to study conditions here preliminary to launching himself and his organization in the producing field in France, announces that he will shortly complete a motion picturization of one of the most successful French musical comedies, "The Little Cafe," which, it will be recalled, was produced here as a legitimate piece some years ago and proved very popular.

The filming of "The Little Cafe" in France, with all the required color and settings easily available, will actually be done on the grounds which inspired the author, Tristan Bernard, to write the play, but what should be of greatest interest to the picture-going public is the fact that Max Linder will enact the principal role.

Fox Directors.

First Row—Scott Dunlap, Roy De Ruth, R. A. Walsh, Frank Griffin.

Second Row—Vin Moore, Edmund Lawrence, Charles J. Brabin, M. St. Clair

CINCINNATI UNIONS UNRECOGNIZED

Only One Exchange Gives in—Other Members of Association Firm—Three Picketers Arrested

THE situation in the strike of the employes of the Cincinnati exchanges remains practically unchanged, with no signs of an early settlement. The exchange managers remain firm in their refusal to recognize the union of bookers, shippers, inspectors, etc., and the union leaders are maintaining their position, although some of their members are said to be applying for reinstatement. One of the exchanges has withdrawn from the exchange managers' association and has recognized the union, but it is claimed by the others that this will have no effect upon their stand in the matter.

Union Claims Central Backing.

It is claimed by the union officials that they have the backing of the Central Labor Council and other union bodies in the city, but this backing appears to be only a half-hearted support, and it is not believed by those well informed that it will lead to any sympathetic action either by labor unions in general or the Motion Picture Operators Union in particular. The Central Labor Council at its last meeting appointed a committee to attempt a settlement of the controversy, composed of Adolph Krummer, William Prout and Thomas Mugavin, but the exchange managers refused to confer with them, declaring that they have not changed their minds regarding the recognition of the union. They further claim that business is being transacted as usual, despite the picketing and sign-carrying indulged in by the opposition.

Union Pickets Arrested.

This picketing resulted in the arrest of three members of the union on charges of disorderly conduct. The defendants, who said they were John Hass, Carl Weinberg and Edward Altvator, it was charged, yelled "scab" at several girls employed by the Paramount Exchange, as they were leaving their work. Judge Fox, in Municipal Court fined all three of the defendants upon the testimony of the arresting officers, declaring that "No man has a right to yell at women or accost them if he does not know them. Women will be protected in Cincinnati." Since that time the ardor of the pickets has cooled to a noticeable extent.

Managers Not Inconvenienced.

There are about 125 employes of the fourteen exchanges out, but the managers declare they are not seriously inconvenienced as it has been possible to replace most of them. They further declare that they cannot see the necessity or reason for a union along the lines of the one recently formed, for the reason that its members are not skilled tradesmen, and that anyone with ordinary intelligence can do the work they have been doing.

New Hanover Opera House Leased.

Fred C. Bitner, manager Havens Theatre, Olean, N. Y., and Dave Newcomer, of Hanover, Pa., have leased the New Hanover Opera House, which has just been remodeled. They are now installing two Powers' 6-B machines, motor driven, with an up to date equipment, and will run pictures during the summer season. The policy for the winter season will be road attractions and feature photoplays.

Bray Pictures Have Filed Papers of Incorporation

THE Bray Pictures, Inc., came into official existence this week, when papers of incorporation were filed with Secretary of State Hugo. The concern is one of the largest which has incorporated in connection with the motion picture business in some time, the company incorporating at $1,500,000, and naming as its directors George J. Johnstone, J. M. Sullivan and Marion E. O'Brien. The past week has also seen the incorporation of the Oliver Production, at $300,000, with Agnes Head, Teresa L. Thompson and Teresa A. Schickling as its incorporators.

There appears to be no let up in the number of firms incorporating and about to begin some end of the motion picture business. The Life Grams was incorporated last week, at $5,000, with James Gillespie, Alexander Yokel and Joseph Tramutolo as its incorporators.

Other concerns incorporating, together with the amount and those interested include the Schenectady Strand Theatre Company, $400,000, William Coombs, Thomas Conniffe and Mildred Fairchild; Victory Reflector Company, motion picture accessories, $20,000, H. Stuart Raleigh, Hugo von Hagen and George W. Breffit, of New York; Long Island Motion Pictures Company, $75,000, George and Ida Mausert, Edward Cupurullo, Richmond Hill; Hermes Amusement Company, $3,000. Walter Brown, William Bell and Fred Retig, all of New York; Reenoip Enterprises, $1,000, D. Levy, J. L. McIntosh and May Jones.

Complete Theatre Interior Is Erected to Give Greater Verisimilitude to "The Brat"

THE construction of an entire theatre interior, from stage to foyer, is one of the big scenic achievements in the newest Nazimova production, "The Brat," which Richard A. Rowland and Maxwell Karger have announced for release September 1. This playhouse, erected at the Nazimova studios in Hollywood, was formally christened "The Nazimova Theatre" in recognition of the star's part in assisting in its design and decoration.

For a number of scenes in the screen version a theatre of the New York Winter Garden type was required. The usual procedure in such a case is to rent a playhouse and photograph the scenes during the morning hours. However, Messrs, Rowland and Karger decided a special theatre should be built.

It is at a benefit performance in this society playhouse that "the brat" at last achieves her dream of being a star dancer, and at the same time wins the love of the novelist who has studied her as the heroine of his masterpiece.

A Full-Sized Auditorium.

M. P. Staulcup, special art director, was assisted by the star in planning a full-sized theatre auditorium with a seating capacity of 1,000. They designed the interior along Greek lines and evolved a color scheme of chaste gray and purple. A magnificent curtain of purple velvet hangs behind the proscenium arch.

The theatre is complete in every detail before and behind the footlights. A back drop hangs at the rear of the stage. Then the wings, the curtain, the tormentors, the footlights, the orchestra pit and the boxes are all complete.

Has Glass Runway.

The floor of the auditorium has a rise of six feet to the "front of the house," one hundred feet behind the orchestra pit. Regulation orchestra seats to the number of 1,000 have been set up and there is even a glass runway down the centre of the house on which the chorus girls dance to the stage, over the heads of the audience.

"The runways in stage use are illuminated from the side by ordinary incandescent globes," said Staulcup, in discussing the problem. "For motion pictures, lights that would reflect into the camera lens are out of the question, causing as they do halation. We shall be compelled to use Kleigearcs and have them shining through the bottom of the transparent runway."

This Is "The Half Way Inn."
But Bill Parsons is more than half way through the door in this Capitol comedy for Goldwyn.

New Universal Comedy Series.

Universal is to issue a new brand of high class comedies under the name of "Okeh Komedies." The new comedies will feature Neal Burns, Ben Wilson and George Odey.

The new comedies will be issued every other week alternating with the Lyons-Moran comedies. The Lyons-Moran comedies produced by Edward Lyons and Lee Moran have previously been issued once a week. This has been the case for the past two years.

BAY STATE ROUNDS UP DELINQUENTS

Three Arrests Made in Connection with Charges of Diverting Moneys Collected on Admissions

MOTION PICTURE theatre proprietors in Massachusetts are being caught in a dragnet thrown over the state by the United States Internal Revenue Department to catch those who have failed to put into the coffers of the government war taxes collected on admissions to their theatres.

Three motion picture house proprietors are already in the toils of the law, and Internal Revenue Department officials said that more arrests will be made within the next few weeks.

Department's Patience Exhausted.

"Our patience is exhausted," declared General Deputy Collector Edwin F. Myers, as he stood behind his desk in his office in the Boston Little Building. "We have done everything possible to get these men into line and to try and make them see their duty to their country, but our advice has gone unheeded. They have deliberately ignored the law. Now they must suffer the consequences of their folly. This department is going to close down on the guilty ones. The penalties are severe as you will see by reading over the law."

The general deputy, of course, would not make known the names of the proprietors who are to be arrested.

Three Arrests Made.

George E. Gordon, proprietor of the Strand Hall, Holyoke, was the first motion picture owner hauled in. It is charged that Gordon is a debtor of the United States government for about $6,000—that is, $3,000 in unpaid taxes, and as much more in penalties. When arraigned before United States Commissioner Hayes, in the Federal Building, in Boston, Gordon pleaded not guilty, and was held in bail for a hearing next month.

On July 8, Alfred Tomaselli and Charles Bonanno, of Lawrence were seized at their homes by Sergeant Inspector John J. Kelleher, of the police department of Lawrence. Kelleher made the arrests at the behest of General Deputy Collector William P. Murphy. Tomaselli and Bonanno were proprietors of the Lawrence Opera House, showing motion pictures. It is alleged that the two men collected about $1,000 during a period of five months, which it is claimed they failed to turn over to the government. Fines fixed by the law increase this amount to about $2,000. In addition there were other penalties. Both men were arraigned before Federal Commissioner Hayes. They pleaded not guilty and were held in $1,000 bail each for a hearing before the commissioner, on August 9.

"Conversion of Public Money."

Officials of the Internal Revenue Department in Boston point out that the Revenue act of 1917 requires all persons collecting war taxes to turn them over to the Collector of Internal Revenue before the last day of each following month. A second section provides a penalty of $1,000 or imprisonment of one year, or both, for failure to comply with the provisions of this law. The officials also pointed out that all persons violating the law are liable to the penalties imposed by the general statutes of the United States, for they claim withholding war taxes is nothing less than conversion of public money.

A Lead, Director, and Two Heavies Join Universal

TWO new "heavy" actors, one new lead and one assistant director have been added to the Universal forces within the last week. All are known widely in the screen world.

Val Paul, who will be remembered as the "heavy" in many of the old Universal features starring the late Myrtle Gonzalez, has rejoined the Universal forces in the role of assistant director to Lynn Reynolds. He is now working on "The Brute Breaker," the picture which will star Frank Mayo and Kathryn Adams.

Arthur Carewe, who has been playing heavies in support of Geraldine Farrar and Lou Tellegen, has joined Universal to play the genteel villain in "Auld Jeremiah," a new Mary MacLaren feature.

Spottiswoode Aitken, the veteran character actor, has been engaged by Universal to play the title role in the above production, which was written by Henry C. Rowland.

Arthur Mackley, who for many years was widely known as the exceptional portrayer of the roles of "sheriff" in many Western productions, has been engaged to play the role of Detective Tyron in Universal's new all-star production of "Loot," the Saturday Evening Post story written by Arthur Somers Roche.

Robertson-Cole Closes Two More Foreign Deals, Disposing of Rights to 35 Pictures

THE great demand on the foreign market for American pictures of the better type is reflected in the activity of the exporting department of Robertson-Cole during the past few months. With the dawning of peace there has been a big call for American films, and one big deal has followed another by Robertson-Cole.

Now comes the announcement of the closing of two more contracts disposing of the rights to thirty-five Robertson-Cole features in some of the most lucrative territory in the world.

Closes for Latin-American Countries.

Arthur Ziehms, of New York, representing Saenz and Mai, considered one of the most influential motion picture organizations in Latin-America, has purchased for Argentina and Paraguay the rights to eight Hayakawa productions, beginning with his new series, eight Barriscale attractions, eight Warner offerings, and eight Desmonds.

Rupert Hughes.
Who has gone to Culver City to supervise production on "The Cup of Fury," his first Eminent Authors' picture for Goldwyn.

The Barriscale features ready for immediate delivery to the South American firm, are "All of a Sudden Norma," "A Trick of Fate," "Tangled Threads" and "Josselyn's Wife."

The Desmond dramas prepared for shipment are "Life's a Funny Proposition," "The Prodigal Liar," "Bare-Fisted Gallagher," "Whitewashed Walls" and the "Mints of Hell." "A Sage-Brush Hamlet" is now in the course of completion and will be forwarded in a couple of weeks.

"Man Who Turned White" Included.

H. B. Warner's initial Superior Picture for Robertson-Cole, "The Man Who Turned White," is included in the deal with Saenz and Mai. "The Pagan God," second Warner offering, is another attraction which comes under the arrangements concluded by the Robertson-Cole foreign department.

The Hayakawa contract will not start until the Japanese star has completed the octette of productions which comprise the first Hayakawa series for Robertson-Cole.

Closes With Holland Firm.

In another deal, the Robertson-Cole foreign department disposed of three features to J. C. Barnstyn, American representative of the British and Continental Trading Company of The Hague, Holland. The features are "Just Squaw," starring Beatriz Michelena, and the two Brentwood productions, "Better Times" and "The Turn in the Road."

The territory included in the arrangement is Holland, Belgium, France, Switzerland, Germany and German-Austria. Mr. Barnstyn had previously taken over some other Robertson-Cole product.

Thurston Hall Leaves Screen.

Thurston Hall, who has been featured as leading man for Priscilla Dean and Mary MacLaren in several Universal pictures, has temporarily deserted the screen to return to stage.

He is now appearing with Oliver Morosco's Los Angeles stock company in their presentation of "Civilian Clothes," a new comedy production by Thompson Buchanan.

WASHINGTON BILL TO HELP SHIPMENT

Measure Now Before House Provides for Quick Return of Films Not Reaching Destination

EARLY action on the passage of a bill by the House of Representatives authorizing the return to the sender or the forwarding of undeliverable, second, third and fourth-class mail matter, is expected. This measure would prove of great value to the motion picture industry.

As it is now, when an exchange ships a show to an exhibitor and the films are refused or wrongly addressed, they cannot be moved until the sender forwards sufficient postage to have them moved, either to a new address or to the point of origin. Very often many days elapse before the films can be recovered, and large rental losses may easily occur.

Bill Well Backed.

This matter was put up to the postal authorities—it was suggested a long time ago by the Washington Exchange Managers' Association, and now the Post Office Department is itself back of the proposed legislation. The bill was introduced by Congressman Steenerson, who is chairman of the House Committee on Post Offices and Post Roads, and this fact really insures the passage of the proposed law.

Will Benefit Movie Men.

"The moving picture men," said Congressman Steenerson to the Moving Picture World correspondent, "will be greatly benefited by such a law as is proposed by the bill I have introduced in the House of Representatives. The experience of the Post Office Department convinces the postal officials that it would be advantageous to have such legislation as this. It is often that parcels of a perishable nature cannot be held until the sender furnishes the postage and a loss is sustained. The motion picture men, of course, lose because their product is somewhat in the nature of a perishable article—the value of the film is in its availability for use, and I realize that when delays of this nature occur it works a hardship on the movie people."

Measure Means Economy.

The Steenerson bill provides that after its enactment into law, under such regulations as the Postmaster General may prescribe, fourth-class matter of obvious value which is of a perishable nature may be forwarded to the addressee at another post office charged with the amount of the forwarding postage, and when such matter of a perishable nature is undeliverable to the addressee it may be returned to the sender charged with the return postage.

The measure further provides that other undeliverable matter of the second, third, and fourth classes may be forwarded to the addressee or to such other person as the sender may direct, at another post office, charged with the amount of the forwarding postage, or it may be returned to the sender charged with the return postage, when it bears the sender's pledge that the postage for forwarding and return will be paid, such postage to be collected on delivery. The bill specifically provides that when the sender refuses to furnish such postage in accordance with his pledge, the acceptance from him of further matter bearing such pledge may be refused.

LINZ.

Film Shipment Information from Bureau of Explosives

THERE has been considerable confusion reported among motion picture distributors as to exact interpretation of Interstate Commerce Commission regulations governing shipment of films. The subject is cleared up in an important phase by a letter from W. S. Topping, of the Bureau of Explosives, in which he describes a recent amendement to the regulations.

P. H. Stilson, chairman of the transportation committee of the National Association of the Motion Picture Industry, states that the ruling marks a distinct step forward in the campaign his committee has been making to get a definite and authentic decision on the subject of film shipment.

The letter is as follows:

I am in receipt of advice from the Interstate Commerce Commission to the effect that the note to paragraph 43(a) of the Interstate Commerce Commission Regulations covering the transportation of other dangerous articles than explosives by express has been amended so as to change the effective date after which only specification packages will be permitted for the shipment of motion picture films, from July 1, 1919 to October 1, 1919.

"The effect of this ruling is to require that shipping containers purchased prior to May 15, 1918, may be used for the shipment of motion picture films until October 1, 1919, provided they are securely closed and in good condition; and provided further that if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body. Leather or web straps, if used, must be in good condition and tightly fastened. String or rope must not be used.

"My attention has recently been called to the fact that some dealers in motion picture supplies have sold or offered for sale to motion picture exhibitors or exchanges, film cases constructed in accordance with the old regulations, and which do not, and could not be made to, comply with I. C. C. Shipping Container Specification No. 32. It seems extraordinary that in view of the wide publicity that has been given to the revised regulations, any reputable concern would either offer for sale or purchase supplies of motion picture containers that do not meet the requirements of the specifications, and it will be our duty to prohibit the use in transportation of any such containers which were purchased subsequent to May 15, 1918. In view of the co-operation that the Bureau of Explosives has always extended to the Motion Picture Industry as a whole, such action on the part of any representative of the industry is inexcusable, and I trust that, so far as lies within your power, you will, through your Committee, impress upon the trade, the strict necessity of complying in all respects with the Federal regulations as they now stand.

"It is my understanding that no further extension of time will be requested or granted."

Neither the Predicted Ice Famine Nor Piratical Tonsorial Prices Disturb Tom Moore in "The City of Comrades."
Tom is reaching for a string of pearls at the left, but evidently the loot did not enable him to lose the beard which supplants the Tom Moore smile in this, his current Goldwyn feature.

Hobart Bosworth Is Secured by T. H. Ince to Star Under the Famous Players Banner

HOBART BOSWORTH, one of the most popular of screen stars, an actor of real ability and a personality that has made him a favorite with the film-going public for a number of years, has been engaged through a contract with Thomas H. Ince, producer of pictures for Paramount-Artcraft release, to star under the supervision of Mr. Ince in a number of high-class productions.

The first picture will be started in a few days at the Ince studio in Culver City, California.

Hobart Bosworth has had a notable career in pictures as actor, producer and writer. In the legitimate he appeared opposite such well known actresses as Julia Marlowe, Amelia Bingham, Mrs. Fiske and Blanche Walsh. He was engaged to appear in Belasco stock in Los Angeles and from there emerged into the motion picture field.

Will Probably Direct Own Pictures.

Hobart Bosworth is physically a splendidly built man, possessed of a technical and artistic training that is far above the average. He is a patron of all outdoor sports and is accomplished at swimming, boxing, fencing, riding, etc. It is assumed that he will direct his own pictures under Mr. Ince's personal supervision.

With a new studio which ranks among the finest and most completely equipped in the world, with an enlarged production staff and with new stars of such recognized prominence, the coming year promises to be the biggest in the history of the Ince organization.

Mr. Ince has just started at Culver City the first of the several big special productions for Paramount-Artcraft release which he will personally direct. The title is "Americanism" and C. Gardner Sullivan is the author.

Metro Signs Margaret Campbell.

Margaret Campbell has been signed by Metro. The first picture in which Miss Campbell will play the lead will be "Please Get Married," in which Viola Dana will be the star. Prior to entering the pictures Miss Campbell was leading woman for the Bramhall Players for five seasons. Since then she has appeared as the adventuress in Wharton's serial "The Eagles Eye," and as Helen in the "Prince of Innocence" for the Buffalo Motion Picture Corporation.

Hobart Bosworth.
Signed up for Paramount productions under the direction of Thomas H. Ince.

Locklear, Who Jumps from Airplanes, Will Be Featured in Universal Five Reel Film

LIEUTENANT O. L. LOCKLEAR, the world famous aviator, is to star in a motion picture. This arrangement was completed last week at Universal City by Carl Laemmle, Universal's president.

Locklear, claimed to be the only aviator in the world who has gone from one airplane to another while the two planes were in mid-air, startled thousands recently at Atlantic City by doing this remarkable feat. He has also reversed the act by climbing from a lower plane by the aid of a rope ladder, to the one above.

Universal secured the services of Locklear and his two asistants, Lieutenant Elliott and Lieutenant Shirley Short, to take the leading parts in a five reel melodramatic production. The production has been given the tentative titles of "The Winged Trail," or "Cassidy of the Air Lanes." The plot will show the attempts of "air bandits" of the future to rob one of the "express air mail lines." In retrospect will be pictured the outlaws of former days, holding up stage coaches and the more modern bandit robbing the express train.

Production Will Be Costly.

The production will be one of the costliest and most daring produced at Universal City. Three planes belonging to Locklear and his two assistants were brought to Universal City recently and several others will be used in addition. One of the planes will carry Jacques Jaccard, Universal's well-known serial director, who will direct this feature, and cameraman Milton Moore, while the air acenes are being made.

The story was written by Mr. Jaccard and the supporting cast will be an all-star one. Francelia Billington will play the leading feminine role, with Carmen Phillips as the feminine heavy. Raymond Ripley will be cast as the male heavy and Wallace McDonald will have the part of the straight lead.

Pershing to See Himself in Film on His Return

WHEN General Pershing returns to the United States—and announcement of his sailing date may come at any time—he will be invited to attend a special showing of the William Fox patriotic photoplay, "The Land of the Free." General Pershing is the central figure in this special production of which the life of the brilliant Commander-in-Chief of the American Expeditionary Force furnishes the theme.

He will be especially interested in viewing his double, Olaf Skaval, the actor who plays the role of General Pershing. Skaval's resemblance to Pershing is really startling. Not only are his features remarkably like those of the general, but his general makeup corresponds closely.

The film places on the screen practically all the prominent figures of the world's war. They include, besides General Pershing, President Wilson, Hindenberg, King George, Marshal Foch, the Crown Prince, Emperor Wilhelm, Premier Clemenceau and Admiral Tirpitz. All these world figures are shown with wonderful fidelity to the originals, not only in face and figure, but in manner.

Goldwyn Creates Costume Department at Culver City

GOLDWYN PICTURES has met one of the most annoying conditions with which film stars have had to contend by instituting a costume department under the direction of an experienced costumer, Miss Wachner. She is one of the best known designers of stage costumes in the country, and is on her way West to take charge of the new department.

She will have a large workroom with assistants who are experts at cutting and fitting. In addition she has connections with the most exclusive shops in New York, from which the latest models will be sent to her. Miss Wachner has designed all kinds of stage clothes for costume plays, modern plays and the elaborate things for the Follies.

Lieut. O. L. Locklear.

Jose Engages Frankie Bailey.

Frankie Bailey, a well known show girl in the early days of the old American Music Hall, has been engaged by Edward Jose, to play the part of a cabaret dancer in "Mothers of Men," a screen adaptation from the book of the same name by Henry William Warner and De Witte Kaplan, which will be the first Jose Production for Film Specials, Inc. In the same scene, Claire Whitney, who has the leading role in "Mothers of Men," with Lumsden Hare playing opposite her, appears as a cabaret singer.

EVE UNSELL WILL SAIL FOR ENGLAND

Famous Players Scenarist Soon to Take Charge of Scenario Department of British Producers

EVE UNSELL, Famous Players-Lasky scenario writer, sails for England next week to take charge of the scenario department of the newly organized Famous Players-Lasky British Producers, Ltd., whose intention it is to produce the works of the greatest Continental writers on the actual locations specified by the authors, whether they be London, Paris, Madrid, the Alps or the battle-scarred areas.

The selection of Miss Unsell for this important post places her in the rank of premier international scenarists. Her work in connection with such pictures as "Wildflower," "The Man from Mexico," "The Dummy," "The Parisian Wife," "Eyes of the Soul," "The Test of Honor," and many others equally well-known, was responsible for her being chosen. Miss Unsell will work in association with Robert A. MacAlarney, scenario editor of the Famous Players-Lasky Corporation, who remains in America.

Will Adopt English Plays.

Among the first productions to be made by Famous Players-Lasky British Producers, Ltd., will be adaptations of stories and plays by Henry Arthur Jones, Arthur Wing Pinero and other English dramatists. Already one of these plays is in script construction, awaiting Miss Unsell's arrival in England for the completion of certain details relating to locale.

Miss Unsell is enthusiastic in the anticipation of her new work and the abundant possibilities which it entails. "The day of libels against British authorship by means of motion pictures is over," she says. "Production of stories by British celebrities on their original locales, without the cheapening or inaccurate process of transplanting or imitation in scenic form, opens a new epoch in the motion picture industry. It should mean a cementing of international friendships, since only in this way can the beauties of English scenery and the true British ideals be brought vividly before other nations in pictorial form."

Comes From Cowboy Country.

Born in Caldwell, Kansas, in the midst of the habitat of the cowboy who was destined to contribute much atmosphere to the then unknown drama of the screen, Miss Unsell began at an early age to lay the foundation for her career. Following a brief term of attendance at Hardin College, Mexico, Mo., she entered Christian College at Columbia, in the same state, being graduated four years later with the degree of bachelor of arts and winning the Senior Essay medal. The subject of her prize-winning essay was "A Brief for Xantippe," and the judges arriving at their decision largely because her effort was brief in fact as well as in title, Miss Unsell says that she attributes much of her success as a writer and adaptor of screen stories to the fact that she has consistently followed the implied advice.

After graduation Miss Unsell took a special course at Missouri State University, followed by a tour of Europe with her parents. The drama "bug" had already bitten her, she admits, and on her return to this country she matriculated at Emerson College in Boston where she took a two-year course in literature and drama. The following summer she again went to Europe and attended a course of lectures by Philip Wicksteed at Oxford University.

Has Been on Stage.

Returning to America she went on the stage, doing repertoire with Nance O'Neil and stock with Paul McAllister, and then played extended engagements in "Excuse Me" and "Seven Days." It was during this period that she did her first scenario work and it attracted the attention of the Famous Players company. She had been with the company but a few days when she was entrusted with the adaptation of "Wildflower" for Marguerite Clark, working from the galley proofs of the novel. So successful was "Wildflower" that important assignments followed in rapid succession, among her early adaptations being, "The Eagle's Mate" for Mary Pickford, "One of Our Girls," for Hazel Dawn, "The Man from Mexico" and "Are You a Mason?" for John Barrymore, and later, with Hugh Ford, "The Dawn of a Tomorrow," "The Morals of Marcus" and other prominent features.

Eve Unsell.
Goes to England in charge of the scenario department of the British Famous Players-Lasky Company.

Miss Unsell's later work has also been uniformly successful and includes "Sunshine Nan," "The Honeymoon," "The Silent Sacrifice," "The Whirlpool," "The Test of Honor," "Three Men and a Girl," "The Marriage Price," "The Parisian Wife," "Eyes of the Soul" and "The Shadow of the Rope."

G. A. Smith Back From France.

G. A. Smith, known in the film industry through his four years' connection with Pathe, is back after eleven months' active service in France. Following the armistice, Mr. Smith, formerly a newspaper man, was sent by the Government on a tour of France and Germany, visiting every place where the American forces operated.

"Wherever I went," said Mr. Smith, "I found the motion picture. During the war, of course, there were not the same opportunities, but when the fighting stopped, there were motion picture shows almost every night to cheer up the doughboys through the dreary days of waiting. I do not believe the folks back home fully appreciate how eagerly the boys over there looked forward to this entertainment. Generally it was their only form of amusement. The pictures, for the most part, were recent releases."

Mr. Smith has temporary headquarters in Room 624, Knickerbocker Theatre Building, New York.

Metro's Hollywood Studio Has Large Lighting Plant

METRO'S new million dollar studios in Hollywood, now the home of Screen Classics, Inc., are tuned up to the highest production pitch for the "fewer, bigger and better" pictures drive that is scheduled for the early fall under the personal supervision of Maxwell Karger, Screen Classics, Inc., director general.

Since their virtual completion last November, the studios have been put through a finishing process that has brought the plant now to the highest point of efficiency.

Has Greatest Number of Lights.

One of the large Hollywood studios of another company is the closet rival of Screen Classics, Inc., in the matter of lights. It has a total of 10,000 lights, but the Metro plant has a total of close to 11,000.

These lights include several dozen great Cooper Hewitt stands and "goose necks," Kliegs, California Sunlight arcs and spots by the hundreds. Under a system recently installed at the studios under the supervision of David Thompson, studio manager, not a line of electric cable is ever stretched across the floor of the immense enclosed stage. All cables are strung overhead, and out of the way of the players and directors. The overhead Cooper Hewitts are suspended by cables from movable cranes running in grooved rails and able to be moved rapidly to any part of the stage whenever required on any particular set.

Laboratories with Large Capacity.

This immense lighting equipment, for which power is supplied by huge dynamos manufacturing both direct and alternating current, is another evidence of the far-sightedness of Screen Classics, Inc., executives, who foresaw the increasing desirability and necessity of "light effects" to enhance the beauty and artistry of a screen production.

The laboratories which will turn out the original negatives and finished prints, have a daily capacity of output even in excess of the enormous requirements of the new Screen Classics, Inc., productions. And the accessories, such as properties and specially designed scenery are either in stock or can be supplied on the premises quickly by the large, electrically-equipped carpenter shop which can turn out anything from a window sash to a grand staircase for a ballroom.

ERWIN J. W. HUBER ANSWERS THE CALL

In Absence of Minister, Picture Man Steps Into Pulpit and Delivers a Sermon on the Cinema

IT is not often that a picture man gets a chance to dole out his wisdom from the pulpit, but Erwin J. W. Huber, who is quite active in exhibitor circles at Rochester, has added new lustre to his fame as an orator and a pinch hitter for screen men's doctrines.

Last Sunday at Bayview Mr. Huber filled the bill to a goodly congregation who occupied the pews in the community church. The pulpit had been supplied during the pastor's vacation by ministers from nearby towns or by some who were summering in the adjacent territory, but it seems that last Sunday the reverend gentleman who was to preach met with an accident and at the eleventh hour had to send word that he could not be present.

A Request to Preach.

Mr. Huber was among the congregation who had comfortably settled back in their seats waiting for the services to begin. He had been motoring to the city, and being a good man, had been attracted to the little wayside house of worship. One of the trustees of the church, George I. Jennings, recognized Mr. Huber as an old friend, and knowing of his ability as an orator during the recent Sunday opening campaign, asked him to speak a few words.

Talks of Movies.

Mr. Huber, after a little protest, rose to the occasion and elucidated on a subject dear to his heart: "Why I Am a Movie Fan." He pointed out in a graphic word picture the great good that the moving picture has done for the average community and the world in general. Mr. Huber said that he made no pretense of being able to advise his hearers on their spiritual needs, but could only dwell on how the movies had done much to soothe the restless feelings of men who wanted to visualize things that cold type could never effectively describe, and on how the screen was an educator, an entertainer, an uplifter and the nemesis of evil attractions.

In the vernacular Mr. Huber "got by." He was warmly complimented after his talk and invited to come again. Incidentally, it might be said that Mr. Huber's father and brother are ministers.

Ellen Terry and Irving Star in "The Lyons Mail"

THE third production announced in Triangle's Big Four Classics series is H. B. Irving in a screen adaptation of "The Lyons Mail," while the fourth of the series stars Ellen Terry in an ambitious offering entitled "Her Greatest Performance," in which the most famous living actress on the English-speaking stage is cast in a role showing her as she is today and at the same time giving her the opportunity of playing one of the most powerful emotional roles of her long and remarkable career.

Photographs and sketches of the lives of these two famous stars were sent out broadcast to announce their early appearance on the screen. As if by magic, valuable photographs and stories appeared in print which supplied the picture press-agents with a wealth of material that it would have taken months of labor to uncover. Investigation showed that the brilliant stage careers of Ellen Terry and H. B. Irving had supplied the newspapers and periodicals with records of their successes which, in volume and interest, are rivaled only by the records kept of our foremost statesmen.

Picturizations of Two Popular Novels Scheduled for Release July 20 by Famous Players-Lasky

SCHEDULED for release July 20 by Famous Players-Lasky are picturizations of two of the best known works of English and American fiction. One is "The Career of Katherine Bush," by Elinor Glyn, a Paramount-Artcraft Special, with Catherine Calvert in the stellar role, and the other is "Louisiana," Frances Hodgson Burnett's quaint novel, in the Paramount version of which Vivian Martin is starred.

"The Career of Katherine Bush" was scenarioized by Kathryn Stuart, and directed by R. William Neill, this being his first production since his connection with the organization of Thomas H. Ince. Miss Calvert, as Katherine Bush, is seen as an ambitious young woman who begins her career as a typist and succeeds in wedding the Duke of Mordryn, a member of the British Parliament, after a turbulent courtship.

The cast is a large one and includes among its principals John Goldsworthy, Fred Burton, Craufurd Kent, Mathilda Brundage and Ann Dearing.

"Louisiana" Adapted by Alice Eyton.

"Louisiana," which is from one of the later successes of the author of the immortal "Little Lord Fauntleroy," was adapted by Alice Eyton and directed by Robert Vignola. The scene is laid in the mountainous district of South Carolina in order to get the proper backgrounds and atmosphere.

The story on which the picture is based concerns a little mountain girl who goes down to the city for the first time when about seventeen years of age, and there she falls in love with a young playwright. The jealousy of Louisiana's mountain lover is aroused and he is determined to hold her love even though it involve the death of his rival at his hands.

Robert Ellis is Miss Martin's leading man and the supporting cast includes Noah Deery, Arthur Allardt, Lillian West and Lillian Leighton.

The "Get Married" Plea Made Viola Dana Give Us These Pretty Pictures.

The matrimonial role of "Please Get Married," the popular Broadway production, will be the first of Viola's parts for the Metro "fewer and better" schedule.

Pathe News Scores Beat When President Returns

A SPEED record was set by the Pathe News in the celerity with which the pictures showing President Wilson's return to American soil were placed before the public. The President was expected to debark at Hoboken early in the afternoon, and then to make a speech in Carnegie Hall at 3.00 p. m. Ceremonies over on the Jersey side were more elaborate than was expected, and it was long after 4 when the Presidential party started across the river.

It was 4.45 when the President, after being whirled in an auto up Fifth avenue, began his address. But by 7.30 the entire procedure, the debarking at Hoboken, the reception by school children, the triumphant dash up the avenue, the crowds in front of Carnegie Hall, and the start for the journey back to Washington were being flashed in a number of New York theatres.

It was an achievement in line with the news beats scored by Pathe on the Toledo fight pictures and the arrival at Mineola of the British dirigible, R-34.

ydney Chaplin Going Abroad to Produce First of Four Pictures For Famous Players

SYDNEY CHAPLIN, the most recent star to join the forces of the Famous Players-Lasky Corporation, with which concern he has signed a contract to make four five-reel productions, will film his first picture in France. The indication that Chaplin would go abroad was his arrival in New York and his announcement that he would sail for England July 24.

Accompanying the star will be his wife and several members of the executive force of his organization. These include Carlyle R. Robinson, who for the past three years has been identified with both Charlie and Sydney Chaplin in the capacity of director of publicity and was recently engaged by Sydney as studio manager; Henry Clive, under whose supervision the art direction of Chaplin's productions falls; Mrs. Clive and Alexandre de Bray, prominent in the Society of Authors, France.

Will Have Studio in France.

Upon his arrival here Mr. Chaplin disclosed the fact that he had already acquired a lease on a new motion picture studio six miles out of Paris, on the banks of the Seine. The studio has never been occupied, having been completed just as the war broke out. The plant is modern in every respect.

According to his schedule Mr. Chaplin will arrive at Liverpool on July 31 and immediately go to London. He will spend two weeks with his mother, and then continue to Paris and start work at his studio on August 15. Messrs. Robinson and de Bray will go straightway to Paris, following their arrival at Liverpool, and all arrangements will be completed to have the studio in working order upon the star's arrival.

An estate of sixty acres within a short distance of the studio has been taken over by Mr. Chaplin, and it is here that he will make his home for the duration of his stay in France. The place is the property of a family who, through circumstances brought on by the war, have been forced to moderate their mode of living.

May Star on Stage.

While near Paris Mr. Chaplin will entertain the idea of co-starring in a stage play with Elsie Janis. He has already been approached by the London managers of the actress who are seeking his services for night performances exclusively.

Mr. Chaplin will not take members of his immediate company from the United States, but will fill up his cast from the professional colonies of London and Paris. A musical comedy star, now under another contract, has been in communication with Chaplin regarding affiliation as leading woman.

During his sojourn in Paris Mr. Chaplin has made arrangements to visit his mother in London weekly. He will have an aeroplane capable of flying 150 miles an hour and the screen star will be a week-end aviator.

Those acquainted with the fact that Mr. Chaplin has selected France as the proper place for the production of his initial Paramount-Artcraft picture have come forward with expressions of doubt regarding the undertaking, to which the player replies:

Wants Authentic "Location."

"I see no reason for any particular comment. I lived in England and France the greater part of my life and believe that I understand the conditions. I have made a very thorough investigation and taken everything in consideration.

"My first picture is one calling for numerous scenes in and around the city of Paris. I am fully aware of the fact that I could put on such scenes right here in the United States and build my 'sets' in such a manner as to fool even the expert familiar with conditions abroad. But it is my desire to give the public the very best obtainable, especially after having been in retirement for almost four years.

"For that reason I am going after the genuine article. I am the one who has everything at stake and it is my desire and aim to make good. Exclusive of any motion picture business it has been my wish for a long time to visit my mother, whom I have not seen for six years.

"My brother and myself endeavored to bring her to this country, but because of conditions brought on by the war could not do so. The next best thing is to visit her."

Mr. Chaplin's first production will be completed about November 15. He has made no plans for the second of the remaining four pictures.

George Melford Ready to Start Filming "Everywoman"

GEORGE MELFORD has practically completed arrangements for the production of the Paramount-Artcraft version of "Everywoman," Walter Browne's play, which he is to direct at the Lasky studio. Under his supervision a number of big sets, built on the scale of elaborateness which all those familiar with the play can readily appreciate is necessary for an adequate picturization, have been constructed, and the work of filming the scenes will be under way in a day or two.

George Melford.
The man to direct destinies of "Everyman."

Violet Heming, whose engagement to play the title role was recently announced, is already in California, and in addition Mr. Melford has assembled a cast of prominent players, including Theodore Roberts, Irving Cummings, Tully Marshall and James Neill.

The selection of Mr. Melford to direct "Everywoman" comes as a fitting recognition of the high quality of the work which he has turned out since his connection with the Famous Players-Lasky Corporation.

His most recent work was "Told in the Hills," the Paramount-Artcraft picture in which Robert Warwick is starred and which was completed but a few weeks ago.

"Tiger's Cub" Is Feature of Pearl of Serial Fame

AFTER nearly a thousand well-known plays and books had been delved into by the scenario department of Fox Film Corporation, "Tiger's Cub," an Alaskan melodrama by George Potter, has been selected as the vehicle in which Pearl White will make her debut as a Fox star. Miss White will be seen in the title role—that of Mary "the Cub," daughter of Hank Bloss "the Tiger."

"Tiger's Cub" was produced in 1915 at the Garrick Theatre, London, and achieved notable success, running for years with Madge Titerage, one of England's foremost actresses, in the title role. It was novelized later, and in book form was rated as one of the best sellers in the British isles. The novelization is by George Goodchild.

"Tiger's Cub" is a tale of the Alaskan wilds and of the lawless and motley society at Dawson City in the latter days of the gold rush. Despite its sensational contrivances and distinctly melodramatic leanings, the story is a vivid, full-blooded and realistic narrative and reminds one of Jack London's style. The romance centers around "Cub," the reputed daughter of the grim and callous ruffian known as "Tiger," and David Summers, an English lad who comes to the Far North to avenge the death of his father.

Arrest of Bathing Girls Increases Theatre's Takings

SOL LESSER'S Bathing Girls, from the Mack Sennett stable of screen beauties, skedaddled to Coney Island, shortly after the Broadway Theatre engagement began, disported themselves in one-piece suits upon the sands and were arrested by the vigilant coppers. Haled to the police station, they were kept in cells until Magistrate O'Neill could attend to their case. Then "hizzoner" admonished the girls not to do so again and sent them away with the press-agent rejoicing.

It is asserted on behalf of the Broadway that business picked up instantly the New York paper began exploiting the sensational beach encounter of the bathing girls and the police. Photographs were made and carried in the newspaper advertising, after some of the dailies had run "stills" of the event on the day it all hapepned.

CENSORSHIP BODY SEEKS POPULARITY

Makes General Appeal to Citizens of New York State for Suggestions as to Who Shall Be It

Albany, July 14.

IT does not matter whether you are an exhibitor, producer, distributor or a member of organized labor, providing you are a resident of New York State and have any idea as to the make-up of the proposed committee on censorship advocated by the State Conference of Mayors, W. P. Capes, secretary of the conference, is anxious to secure a suggestion from you as to the make-up of this committee.

Mr. Capes has just returned to Albany from a trip to New York, during which he got in touch with Frederick C. Elliott, executive secretary of the National Association of the Moving Picture Industry, and as a result, Mr. Elliott will probably call a meeting of moving picture exhibitors, distributors and producers of the metropolis in the near future. Out of this meeting, Mr. Capes expects that three or more names will be suggested to him as representing the three branches of the industry who will act as representatives on the coming committee.

An All-Embracing Project.

Judging from the present appearance of things, the committee will consist of not less than nine members, including a representative from the exhibitors, the producers, the distributors, organized labor, educational forces, women's clubs, the Catholic and the Protestant churches. There has been some discussion of late as to the advisability of the New York State Housewives' League being represented.

In conversation, on July 14, with a representative of the Moving Picture World, Mr. Capes said that the make-up of the committee was still in the air, and that he is open to suggestions as to its personnel. These suggestions should be sent to him in care of the State Mayors Conference, Albany, N. Y. Mr. Capes has also sent a number of letters to upstate exhibitors so that both the metropolitan and the outside districts may be represented in the formation of the committee. The National Board of Review will also be asked to provide a member.

To Study Censorship.

As soon as sufficient names are secured to warrant a selection, Mr. Capes intends to place them before Mayor Walter Stone, of Syracuse, president of the Mayors' Conference, and an announcement will probably be forthcoming shortly after.

The real object of this committee will be the study of the entire problem of censorship so far as New York State is concerned, and in the studying of the same, to provide an answer to the question as to whether or not censorship, under state control and supervision, is necessary at the present time, and if so, what recommendations should be made to the legislature next winter, as to the kind of censorship and its method of administration and control. If this proposed committee, according to Mr. Capes, discovers that there is really no urgent need for censorship in New York State, then it is supposed to offer some suggestions which will in a measure replace censorship, but at the same time exert a controlling influence over pictures, which will do away with any possibility of certain types assuming greater latiture and fringing on the salacious.

Albany Still to Decide.

According to Mr. Capes, there is little or nothing now happening in the state in connection with the further thrashing out of the Sunday motion picture proposition. The majority of cities have settled the matter for themselves, Albany being a possible exception, as the proprietors of motion picture houses there have decided to leave things as they are until next fall, when it will be carried to the common council and some decision reached. Mr. Capes states that none of the adjoining states have recently written him in connection with New York's attitude, and that, apparently, the situation has been settled for all time.

There is little doubt, however, but that censorship will become one of the issues in the legislature next winter. There is every probability that Speaker Thaddeus Sweet, who has been keenly alive to the situation for the past two or three years, will himself ask for the introduction of the bill along some such lines. There is an underlying sentiment among a certain type of legislators that there is a need for state censorship, but whether or not this will assume any great strength next winter, or will meet with the defeat which has come to similar bills in the past, is a question which time itself will alone settle.

Lehrman Studios at Culver City Have Elaborate Arrangements for Water Scenes

THE Henry Lehrman Studios at Culver City, Cal., the future home of the comedy producer, are rapidly being brought to a point where construction is far enough advanced to permit the starting of the first Henry Lehrman Comedy within a few days. Large forces of carpenters and painters are now engaged in putting the final touches on the first of the big stages, and diffusers are already being put in place, preparatory to the actual beginning of production.

Lake in Studio Grounds.

The administration building fronting Washington boulevard will be distinctly Venetian in design. A lake 600 feet in length will be formed in front of the property, and access to the grounds and business offices will be by means of ornamental bridges.

The first of the stages, now nearing completion, is one of the largest in the country, measuring 100 by 250 feet; and construction plans also include the erection of an enclosed glass studio of the same dimensions. In the first stage three large concrete tanks are located at intervals throughout its length, so that three companies, if desired, can produce "water stuff" simultaneously. Opening off the stage, and extending entirely along one of its sides, is a large building which will house the property department, carpenter shops and scene docks, so that any article may be moved to the desired set without waste of time or effort, and without the necessity of moving it off the floor on which it stands.

In this building will also be constructed the mechanical effects which enter into the mixing of the modern comedy, and enable the cavorting comedians to defy everything from the law of gravity to the police force. Flanking the stage on the opposite side are two large two-story buildings, one of which will be given over to dressings rooms and temporary business offices, while the other will be devoted to various technical departments.

Represents Investment of $200,000.

The Lehrman Studios, when completed, will represent an investment of approximately $200,000, and will be the means of adding another heavy payroll to the credit of the motion picture industry in Southern California.

Henry Lehrman, after many years as a director and producer of screen comedy, began in 1917 the production of the Henry Lehrman Sunshine Comedies, which proved so successful that the reissue of thirteen of these subjects, less than two years after their original release, has just been announced. Mr. Lehrman has been personally responsible for every Sunshine Comedy since the inception of the company.

"The forming of my releasing affiliation with the First National Exhibitors' Circuit," said the producer last week, "is in itself an incentive to the production of comedies."

We're Glad He Made Her Cry.

Otherwise we wouldn't have seen this dandy picture of Katherine MacDonald from her Goldwyn, "High Pockets," starring Louis Bennison.

Colonial Reverts to "Legitimate."

The Colonial Theatre, Providence, R. I., one-time legitimate theatre, but for the past five or six years a motion picture house, is going back to its former status. The theatre is being remodeled and will be opened in September.

E. H. ROTH HAS OPTIMISTIC OUTLOOK

Finds Producers Are Consulting Experience of Exhibitors in Determining What Public Demands

OPTIMISM, with a big O, is a description of the attitude of Eugene H. Roth, managing director of the California and Portola theatres, San Francisco, in regard to the immediate future of the moving picture business. He sees a new era dawning in the industry, with the old order disappearing and but few inclined to mourn its passing. Better pictures, better presentation and better profits for all concerned are among the things he believes are right at hand and he advises a thorough house cleaning in the industry in order to make the visitors permanent guests.

In an interview following his recent trip to New York he said: "Since my return from New York a few days ago I have in my spare moments reflected upon the result of the trip. Heretofore, these visits have always resulted in securing approximately the same information, some minor changes in the policies of producers, a new wrinkle in the art of screen presentation, and the like. On this occasion, however, I noted a great change in the general air of the business, with many interesting developments to the credit of both producers and exhibitors.

Now Accept Exhibitors' Suggestions.

"I found that at last producers have realized the need of catering to the demands of moving picture patrons through the influences and suggestions made by exhibitors who are constantly agitating the likes and dislikes of their daily clientele. As a result, I think the coming year will show a greater development in the production of feature pictures than any in the history of the business, with fewer pictures made but these of an infinitely higher standard. Instead of using cheap and imperfect scenarios, as heretofore, every producer is aiming to secure bigger stories by our best authors, and seem willing to pay an adequate price for the same. The producers, instead of making a series of eight pictures with a star, will make only four. It is obvious to those in the industry that by giving more time to the making and by taking keener interest in the stories, much better results will be obtained, especially in view of the fact that the supporting cast will be stronger and more care given to the selection of the same.

Better Pay for Better Pictures.

"I had the pleasure of visiting all the principal producers, and in nearly every instance there seemed to be an honesty of purpose and a real desire to make good pictures, which, of course, was very gratifying to me. For the past year these producers have been battling with problems that have been of an extremely serious nature, and now that their ideas are in more concrete form and will be given out to exhibitors throughout the world it is the duty of the latter to encourage their efforts to the fullest extent. It is the aim of the producer to give us for our patrons pictures of a higher standard and in turn we should be willing to pay higher rentals for these superior productions. The tendency has been among a majority of exhibitors to discourage high prices, but we have now arrived at a point where we must seriously analyze all angles of the game, and give a financial support to encourage further progress.

Believes in Open Market Policy.

"We all realize that we will be offered picture by concerns who lay back and watch the movements of others, endeavoring to ride the tide with progressive concerns and force the use of pictures of inferior merit, but apparently the open market policy will be the method of release, and therefore, the pictures will stand on their merit alone. The rental values will be determined by the effort and money put in these releases. Everywhere in the country, in the largest cities and in smaller communities, palatial houses are either in course of constructions, or are being planned. More moving picture "fans" are being created, and the army of enthusiasts will be greatly augmented when we have a better type of pictures as well as better places in which to exhibit them. Producers and exhibitors have a great deal in common and it is up to all of us in the industry to assist in working out the problems as presented and to take off our coats and assist each other in perfecting our standards. I found a very healthy condition existing at every point I visited and feel very optimistic for a big season in 1920."

Eugene H. Roth
Managing director of the California and Portola theatres, San Francisco.

Hall Resumes Magazine and Scenario Writing

EMMETT CAMPBELL HALL, who was one of the first star scenario writers and who kept in the business until a couple of years ago when he dropped out of sight with the completeness of a man wanted for murder, has located himself again.

When he severed his connection with the Goldwyn company he announced to his friends that he was going to quit writing and buy an orange grove in Florida. Last September he purchased a strip of ocean frontage 200 feet by 1200 deep and about 22 acres back of this strip, near Delray, Florida. Last year was a bad one for the groves, for there was a heavy frost and other setbacks, but Mr. Hall writes that he made $6.43 in money and about $10,000 in health while the value of the land has increased about 75 per cent. This coming season he expects to make a real showing. Meantime he has taken up writing again, both for the magazines and for the studios.

Saunders Is Famous Players Field Exploitation Head

FAMOUS PLAYERS-LASKY'S field force of exploitation men, organized to assist in the presentation of the big productions to be released under the Selective Booking plan, will be in charge of Claud Saunders. Vice-President Walter E. Greene, in charge of distribution, announced the engagement of Mr. Saunders for this important work.

Although Mr. Saunders will be at the home office of the company in New York, he will employ immediately representatives to be stationed at Chicago, Boston, Philadelphia, Kansas City, San Francisco, and other principal cities of the country. Showmen of the highest type will be representatives of the exploitation department.

With the engagement of Mr. Saunders and the organization of his division Famous Players-Lasky fulfills the promise held to exhibitors in its recent announcements of the new plans to establish an exploitation bureau on lines as elaborate as the other divisions of its operations. Mr. Saunders will work in close co-operation with Al Lichtman, general manager of distribution; S. R. Kent, general sales manager, and John C. Flinn, director of publicity and advertising.

Mr. Saunders has a wide acquaintance in the motion picture field and he was one of the pioneers in exploiting the big film productions to the trade and to the public. He was connected in an executive capacity with the distribution of "The Birth of a Nation" and personally exhibited this picture in a number of the leading cities. He was also connected with Mr. Griffith's productions, "Intolerance" and "Hearts of the World," and for some time was the western representative for Mr. Griffith with headquarters in Chicago.

"Exhibitors all over the United States will find the Exploitation Department their constant aid, as the results of our efforts will be measured by the money the productions attract to the box office," said Mr. Saunders.

Write Song for Hodkinson Release.

That another of Hodkinson releases has been an inspiration to a trio of lyricists and composers is revealed in the announcement of Waterson, Berlin and Snyder that they are to publish soon a song of the West, "Desert Gold," which will be advertised nationally in conjunction with Benjamin B. Hampton and Eltinge F. Warner's first Zane Grey picture "Desert Gold," scheduled for early release. Samuel Lewis and Joseph Young, authors, are the sponsors of "Desert Gold."

FOX OPENS SIXTEEN FOREIGN BRANCHES

Carlos in Charge of New Exchanges—Paris His Headquarters—Offices Established in Northern Africa

THE signing of peace has been the signal for Fox Film Corporation to open sixteen new branch offices abroad and three new branch offices in Canada—an expansion of the Fox company's foreign policy that places that concern in touch with exhibitors in practically every corner of the earth.

The opening of these foreign exchanges is the result of plans formulated on the recent visit abroad of William Fox, head of Fox Film Corporation, and Winfield R. Sheehan, general manager. Mr. Fox and Mr. Sheehan made arrangements for a liberal extension of the company's foreign service, and the establishment of these new exchanges is the culmination of those plans.

The arrangements for inaugurating these exchanges being completed, the actual openings awaited only the consummation of peace. It was considered an inauspicious time to open new exchanges when peace terms were not fully agreed upon.

Carlos in Charge of New Exchanges.

Abraham Carlos, general representative of the Fox company, is in direct supervision of these exchanges. Mr. Carlos is making Paris his headquarters, and from that central point is directing the operation of all the exchanges. He is familiar with foreign conditions in the motion picture business.

The new exchanges, opened under the direction of Mr. Carlos, are:

France—Lille, Bordeaux, Lyons, Marseilles.
Holland—Amsterdam.
Italy—Milan, Turin, Rome, Naples.
Spain—Barcelona.
Portugal—Lisbon.
Switzerland—Geneva.
Belgium—Brussels.

Opens Offices in North Africa.

Arrangements also have been made for covering the field in northern African colonies, and offices have been established in Algiers, Tunis and Morocco.

In addition to this expansion abroad, Sam Dembow, Jr., home office representative, has established branch offices in Winnipeg, Calgary and Vancouver, thus covering the Western Canadian field. Eastern Canada is already thoroughly canvassed, with well established branches in Montreal, Toronto and St. John.

There are twenty-three United States exchanges, so distributed that they completely cover the country.

Twenty-Three Exchanges in Europe.

There are twenty-three European exchanges also. With London as the center, there is a chain of offices which take care of the distribution of Fox pictures throughout the British Isles, branches being maintained in Scotland, Ireland and Wales.

And with Paris as the headquarters on the continent there is a chain of offices covering the principal cities of France, Italy, Spain, Switzerland, Belgium and Holland.

Then there are branches in the Argentine and Uruguay, in Brazil, Australia and New Zealand, and the new branch offices of the North African colonies and Western Canada.

Publicizing "Letter Box" Becomes Baremore's Duty

COMES the announcement that R. W. Baremore, with the Exhibitors Trade Review since that journal started, has resigned to go with Kashin & Cohn to handle the advertising and publicity for their Screen Letter Box. This is a work Mr. Baremore has been indirectly concerned in since M. Kashin and Jack Cohn formed their organization.

On the Trade Review, Mr. Baremore specialized in advertising guides for exhibitors and service pages to aid in promoting photoplays regularly released. Before going with Editor Mason, Every Week and the Associated Sunday Magazines employed Mr. Baremore in the work of organizing their screen features. During his service in the trade paper field he has handled personal publicity for several stars, including Corinne Griffith, Betty Blythe, Louise Huff, Agnes Ayres and Edward Earle.

With Kashin & Cohn he will have opportunity to utilize his inventiveness in designing and creating publicity.

English Beauty Appears in "Man Who Stayed at Home"

BETTY HUTCHINSON, the famous beauty who has been painted by Whistler and other artists of world renown, walked into the Screen Classics, Inc., studios as a visitor during the making of some scenes in the all-star production, "The Man Who Stayed at Home."

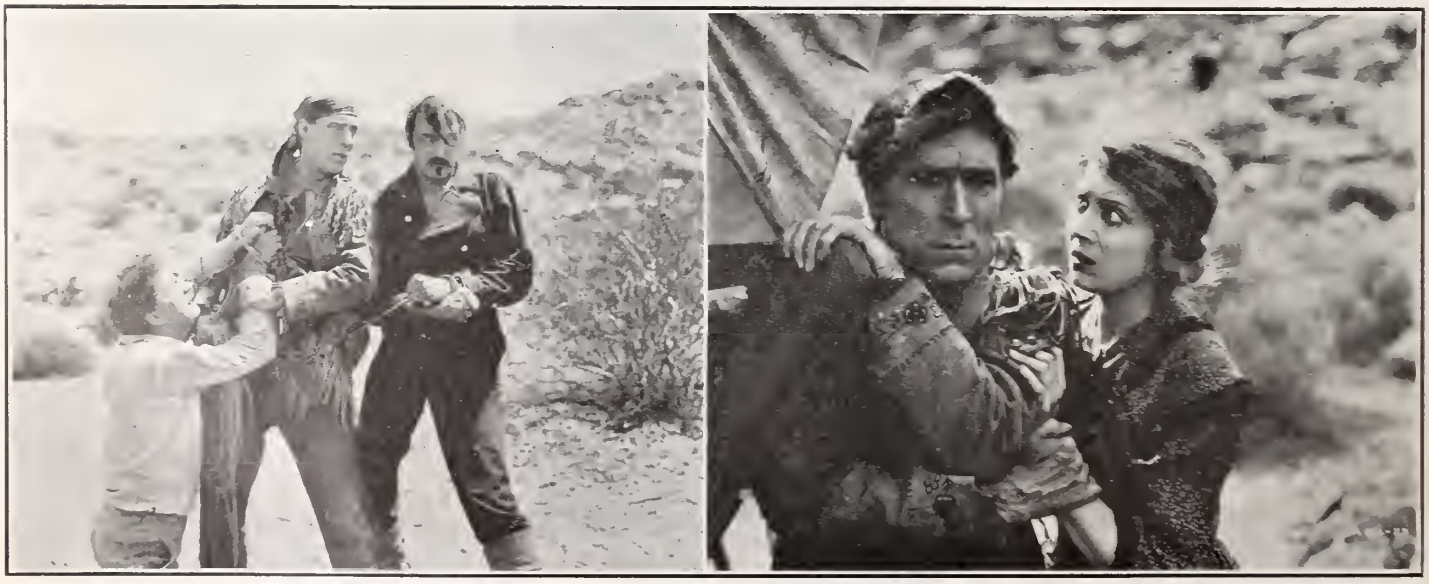
Miss Hutchinson made a fourth at a table where were already seated Alexandre Herbert as young Norma Preston, Ricca Allen as Miss Myrtle, and Ida Darling as Mrs. Sanderson. Her wealth of silver hair, exquisitely coiffed, and her modish costume gave added distinction to the handsome scene supposed to take place in the private sitting room of Mrs. Sand, an adventuress, in a fashionable seaside hotel.

Miss Hutchinson is still a young woman. Her coloring is most unusual. She has rosy cheeks, large violet eyes, and snow-white hair with which she was born. As "that beautiful white-haired girl," she created a furore during her residence abroad.

Stock Roll Tickets Ended.

The National Ticket Company, of Shamokin, Pa., has been notified by the Government that the sale of stock roll tickets must be discontinued and the National has imediately done so. All tickets must conform to Government regulations and bear the established price of admission and tax paid. This ruling makes the sale of stock roll tickets illegal and theatre-managers trafficking in them should at once take heed.

Reviews in Moving Picture World are best used as press work in your papers.



The Title, "Wagon Tracks," Is Simple, but in Itself It Tells a Story of the Struggle in the Desert.
William S. Hart, heartless at the left, is still unrelenting in this Thomas H. Ince production for the Artcraft schedule.

EXHIBITOR XYDIAS EN ROUTE TO GREECE

Will Also Visit Balkan States, Turkey and Egypt and Expects to Open Export Office on His Return

PASSING through New York en route to Greece, Anthony J. Xydias, prominent exhibitor and exchangeman of the Southwest, called at the Moving Picture World offices and proved to be a most interesting visitor.

The primary object of Mr. Xydias' trip to Europe is to visit his father whom he has not seen for twenty-six years and who is now living in Constantinople. He intends, however, to make a thorough study of the film situation, visiting Greece, Turkey, Egypt and the Balkan states, with a view to establishing an office for the exportation of motion pictures to those countries on his return to the United States, which will be about Christmas.

Has Had Varied Film Experience.

Mr. Xydias is a native of Greece and is well qualified for such an enterprise, as he has had a number of years' experience in various branches of the industry in this country and in addition has command of several languages, speaking English, French, Greek and Italian together with a little Turkish.

Well-known in the Southwest, Mr. Xydias first came into national prominence through his fight against the local censorship regulations in Houston, Texas, about five years ago, where he conducted five motion picture theatres. The regulations required, says Mr. Xydias, that an exhibitor should each morning submit to the local authorities, all films to be shown that day and receive a permit for their presentation. This he considered an unjust and unnecessary hardship and determined to fight it as a matter of principle, as he stated he was careful at all times to show no objectionable pictures.

Backed by the newspapers and exhibitors Mr. Xydias decided to test the ordinance by showing films without a permit. He was arrested and after spending about $5,000, the case reached the Texas Supreme Court, but was finally decided against him.

Opened Exchange in New Orleans.

Mr. Xydias disposed of his Houston theatres and securing a partner opened the Central Feature Film Company in New Orleans to handle state right pictures. Early in 1918 he took over the Lomo, a 1,000-seat house in Hattiesburg, one of the largest in Mississippi. Almost immediately thereafter the Government established Camp Shelby at that point, and due to the enormous increase in population, there being about 30,000 soldiers in the camp, and the consequent exceptional opportunities, he disposed of his holdings in New Orleans and assumed active management of the Lomo.

Business proved so successful at the Lomo that Mr. Xydias also took over the Gem, a 600-seat house, and met with the same success. During his management of these houses high class pictures were installed and the admission prices gradually raised from 5 and 10 cents to 15 and 20 cents with 25 cents for special productions. After the signing of the armistice and return of condition in Hattiesburg to the normal, Mr. Xydias disposed of his interests in these two houses to the Saenger Amusement Company and then decided to visit Europe.

Mr. Xydias is accompanied by his wife and they are stopping at the Hotel Markwell while awaiting the issuance of their passports. He is a great admirer of the Moving Picture World and has made arrangements to have each issue forwarded to him throughout his entire trip.

A. J. Xydias.
Who will study film conditions in Balkans and Egypt preparatory to engaging in the export business.

Gene Warren Is Made an Assistant Director

BELIEVING that a woman is more efficient, and by her sympathy is capable of getting more out of his players, John William Kellette, director of the Paramount-Briggs Comedies, has engaged Miss Gene Warren as his assistant director. Miss Warren is now at work with the Briggs company in its enlarged quarters in the Ideal Studio, Hudson Heights, N. J.

There are only a few women directors in the profession, and of women assistant directors there are even fewer —a fact which probably is due from the vast amount of detail which an assistant director has to attend to. But it is for this very reason, says Mr. Kellette, that he has engaged Miss Warren, because he has found from experience that women are more adapted to caring for details and are more efficient than men in studio work.

Miss Warren has had a thorough experience in motion pictures, having been identified with several of the leading companies as player, studio employe and production aide.

Anna Lehr Ill With Poisoning.

Anna Lehr, who was selected to play opposite David Powell in the all-star cast of "Teeth of the Tiger," now being produced at the New York studio of the Famous Players-Lasky Corporation, under the direction of Chet Withey, has been compelled to withdraw from the cast. Miss Lehr was taken ill with ptomaine poisoning three weeks ago and her continued illness has necessitated a substitution and the retaking of the scenes in which she has worked.

Marguerite Courtot has been engaged to take Miss Lehr's place.

Will Soon Start Work on "Bob Hampton of Placer"

HAVING completed his production of "In Old Kentucky," featuring Anita Stewart, Marshall Neilan will leave for New York, and from there will make a hurried trip to London. During his absence the staff will make preliminary preparations for the initial Marshall Neilan Special to be made for the First National Exhibitors' Circuit.

This will be an adaptation of Randall Parrish's novel "Bob Hampton of Placer." The motion picture version will be titled "The Eternal Three." While in many scenes thousands of people will be used the production will not be of the spectacle type. It is expected that in some of the scenes as many as two thousand horses will be used.

Lewis Stone, it is expected, will play the title role, and Marjorie Daw the female lead. Little Wesley Barry, now known internationally as "Stickers," will have the part of his career. He will be a bold, bad buckaroo in miniature. Mahlon Hamilton, featured with Mary Pickford in "Daddy Long Legs," and at present playing the leading male role of "In Old Kentucky," will have a prominent part, being in fact the third angle of the well-known triangle. The other two are Lewis Stone and Miss Daw.

Reviews in Moving Picture World are best used as press work in your papers.

Gene Warren.
Assistant director of Paramount-Briggs comedies

KEENAN LECTURES AT MINNEAPOLIS

Speaking at Banquet He Says That Picture Industry Has Advanced and Left Some Behind

BETTER moving pictures and an industry united in one common cause, the uplift of the screen, was the keynote of addresses at a banquet given in the Gold Room of the Dyckman Hotel in Minneapolis July 12 in honor of Frank Keenan, the actor and producer.

The occasion was one of the most representative gatherings ever assembled in film circles of the Twin Cities. It was arranged by Charles Stombaugh, manager of the Minneapolis Pathe office. Mr. Keenan was the principal speaker, and Theodore L. Hays, manager of the St. Paul New Garrick and New Liberty, acted as toastmaster. Minneapolis and St. Paul newspapermen were among the guests.

Champions Independent Producer.

Mr. Keenan, in his address, championed the cause of the independent producer. "I am an independent producer myself," he said, "and I recognize no boss but one—the people. The independent producer has the edge on the others. While he wants to make money, he has a personal pride in his output that is bound to make him work for something more than merely a matter of dollars."

Makes Prophecy.

Speaking of the future of moving pictures Mr. Keenan said: "Of course, everyone who is informed on the situation knows that the future of the films is bound to grow bigger and bigger and has in store unlimited possibilities. It is a deplorable fact, however, that the moving picture industry has grown much faster than many of the men who are in it. Those men who are losing pace with the development of the industry haven't tumbled yet to its bigness, but I am hoping to see the time come when it will be moving along smoothly on a stabilzied basis.

Advent of Better Picture.

"The day of just simply any old kind of a moving picture is past. The erratic and indecent pictures will not do. The people do not want to see them. The day of the sensational picture is also dead, and flamboyant and extravagant advertising is no longer successful. The people have been fooled too often, and things of this sort will no longer get by. The exhibitor who buys must know what he is buying, and the only thing for him to do is to watch the man who is making big pictures that the people like. He must advertise honestly. The public does not want the morbid picture, for the trend of the times is assuredly toward optimism. There is enough sorrow in life without heaping on more.

Patron Wants Real Stories.

"There is a change in the general tendency of the public, marked by a desire for better and bigger pictures. The using of vital stories with the atmosphere of the present day seems to have struck a popular chord. Real stories, not bunk, are what the patrons of the screen want. The public has had its taste of the blood and thunder stuff, it has seen an improvement toward better things, and wants more of that kind of entertainment. The public has been educated to like something better. It is an educational step forward such as the child takes when he drops his fairy tales to take up literature of a more advanced type, and so the patrons of the screen have become educated to a new vision of the screen. Consequently, those in the industry who have failed to keep pace with its growth as a recreational and educational medium will be lost unless they awaken to the needs of the times promptly."

Sets Forth His Ambitions.

Referring to his film, "World Aflame," which will be released through Pathe in August, he said:

"If I cannot thrill you and your patrons, make the tears come to your eyes, cause a wholesome laugh and send the audience away with a feeling of optimism, a note of happiness, then I have failed. This is what I am striving for, and I hope that such is the aim of everyone connected with the great moving picture industry."

Makes Personal Appearances.

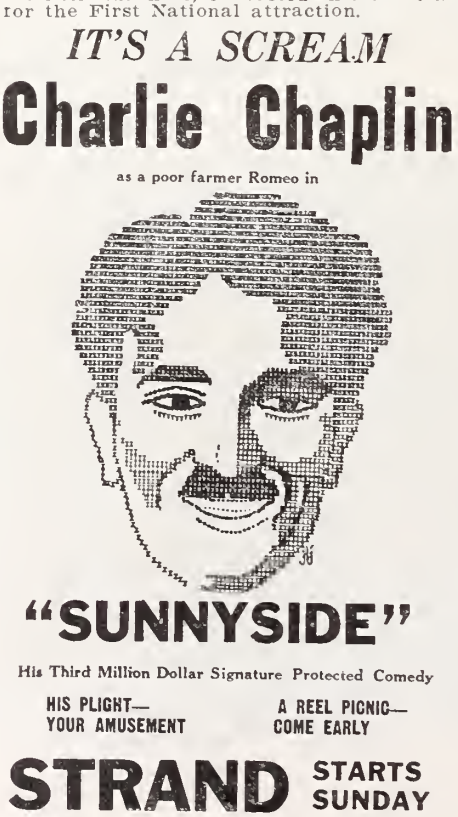
Mr. Keenan, during the day, appeared in person at the Minneapolis, New Garrick, the St. Paul, New Liberty and the St. Paul New Garrick. He made eight addresses. At each of the theatres he spoke of himself as "producer, actor and general master of ceremonies for Keenan productions, anxious to have a chat with my boss, the only master I have in the world, the people." Mr. Keenan was heartily applauded at the theatres.

Among those who attended the banquet in his honor at the Dyekman were Theodore L. Hayes, Charles Stombaugh, T. Van Horn, J. C. Johnson, H. Murphy, Billy B. Watson, William Koch, Edward Tunstall, George W. Granstrom, Bert Goldman, C. C. Perry, W. F. Vance, Phil R. Reisman, A. J. Fischer, Harry Rathner, Tom Burke, Les E. Davis, Ira Mantzle, A. S. Holmes, A. J. Stinson, T. Fischer, H. C. Andress, J. F. Cubberley, C. W. Jones, F. M. Woollen, J. L. Johnston, G. W. Briggs, A. A. Hixon, H. Hellweg, B. N. Judell and Carlton Miles.

Mr. Keenan stopped in the Twin Cities while en route to Seattle, where he will attend the Northwest Exhibitors' convention. He will speak at the Chamber of Commerce in Seattle and will also be a guest at a ball to be given at Tacoma. When these festivities are over he will return to California to get back into harness.

More Facile with a Typewriter Than a Press Agent.

Is John Le Roy Johnson, Ruben & Finkelstein advertising manager, who, with his little machine, concocted this stunt ad for the First National attraction.



Will Build Large House in Melbourne, Australia

MELBOURNE is soon to have a huge motion picture theatre, fashioned after the familiar type that had its origin in New York and counts its largest number of representatives on Broadway, although prototypes are now to be found in the leading cities of the country. J. C. Williamson, whose activities in the antipodes rank with those of the leading American amusement firms, announces through his American representatives, Sanger & Jordan, that arrangements have been completed for the immediate erection of the house, which is planned to seat 4,000.

The policy will follow that which has been standardized by the best American motion picture establishments—a mixed program of educational, news, scenic and comedy films, with a feature, and marked attention devoted to the musical side. It will be the first undertaking of the kind in Australia and will mark a pronounced advance for the motion pictures in that distant land. An intimation is made that American pictures will figure largely in the programs.

Two existing theatres in the heart of the amusement district will undergo demolition to make room for the new house, which is designed to rank among the largest theatres of the world.

Sketch of Chaplin, Made on Typewriter, Is Film Ad

JOHN LE ROY JOHNSON, publicity and art director for Ruben & Finkelstein's Minneapolis houses, created a novelty in the illustrated line which has aroused interest in Northwest film circles. As an opener to the campaign for "Sunnyside," third of the Chaplin productions distributed by First National Exhibitors' Circuit, he prepared an advertisement carrying a picture of Charlie Chaplin drawn with a typewriter instead of pencil, pen or brush. A replica of the whole head and face of the famous comedian was pounded out by a typewriter on a piece of paper, and was reproduced in the newspapers.

Because of the interest aroused in this unique idea, Johnston plans to use many other similar ads, art work and all, made with a plain typewriter. Old time showmen have all endorsed the idea as clever. "Sunnyside" goes into the Minneapolis Strand the week of June 29.

MOVIES THRIVE AMONG THE GUSHERS

Salesmen Don Overalls and Vend to Texas Oil Field Exhibitors Who Give Shows at $2 a Seat

BRIGHT young men who tie up exhibitors for unlimited celluloid yardage may have invaded the snow-roofed igloos of the Eskimos or sold film in the sweaty zarebas of darkest Africa, but they never experienced any heavier going than Dallas film salesmen have in their recent invasion of towns in the West Texas oil fields.

About a month or so ago the big Dallas film exchanges were suddenly stricken with the idea that much valuable business lay in the tiny oil towns of central and western Texas—miles from a railroad—which have swelled into wild mobs clamoring for amusement owing to vast oil discoveries. Almost every film exchange in Dallas sent salesmen into this virgin field where moving picture shows are building overnight, and it is a "punk" film that does not show for a minimum of a dollar admittance.

Salesmen in Overalls.

The Dallas salesmen sauntered nonchalantly forth faultlessly equipped with Panama hats, Palm Beach suits and creases in their pants. They came back in overalls, hungry, needing shaves, but with contracts and orders which gratified the most exacting and grouchiest of film exchange managers. Whittlesey and his "lost battalion" had nothing on the birds who spread their wings for the mud, filth and tents of golden oil sands. They were gone three weeks, covering territory which under normal circumstances and with proper rail connections should have taken them three days to traverse. Their expense accounts listened like a Democratic rivers and harbors appropriation bill.

They Journey to Mud Hole, Texas.

Through wasteless tracks of mud, over roads which are impassable to any but a money-mad oil speculator or a business bent film salesman, the Dallas men hit the bumps to little towns which a year or so ago could count their population on their finger tips, but which now are tented cities sheltering thousands of transients.

R. I. Brown, of Metro and First National, was one of the first of the contingent to return. He was badly battered as to raiment and his pocket book sagged. His story is typical.

A Survivor Speaks.

"I blew into Desdemona after a twenty-six mile automobile ride through seas of mud from De Leon, the nearest point on the railroad," Brown says in describing his trip. "The automobile bandit who hauled me charged $18. There were seven other men in the flivver and the trip took almost five hours. We alighted every few miles to aid in hauling the car out of deep mud holes. Just before we reached town we swam a bridge which was under water owing to a flood, and the car was washed clean for the first time in months.

"On our way we passed 'gassers,' gas wells which have such a strong pressure that it is impossible to cap them, and the roar of the gas almost deafened us until we moved a few hundred feet away. I found that Desdemona had been called Hog Town until the discovery of oil and the advent of the multitude had caused it to choose a more aristocratic name. There is one hotel situated in the midst of a sea of mud and various mud-smeared tents. People sleep in automobiles, on planks, under mesquite bushes, and, in fact, in any place they find in town after spending the day in the oil fields.

Movies at $2 a Seat.

"Desdemona is about three months old, so far as the real oil boom is concerned. Already they have two moving picture shows running and one is being built among the derricks. They are all crowded twenty-four hours each day. 'The Unpardonable Sin' brought $2 a seat for two weeks. The average film calls for a dollar admittance. The oil men, workers who are earning $20 or more a day, and the speculators who are reaping thousands and hundreds of thousands, will pay any price for a good show.

But the Place Is Dry.

"The absence of saloons makes Desdemona and other oil frontier towns mere mild replicas of what you see in Bill Hart's pictures. Since the world has gone dry I discovered that hard liquor—possibly a Texas product—which is guaranteed to make any oil man believe a duster is a gusher—costs $80 a quart in the oil fields. At that price the city jails are full of 'stews' worth their weight in gold. The oil men simply don't realize the value of money.

"All these little towns, far from civilization and the steel rails, have moving picture exhibitors who want the very best that money can buy. They think nothing of driving twenty miles through the mud and waiting hours for the arrival of film on a train which has no running schedule or arrival time.

Writer Talks Bunk.

"I was lucky to grab a bunk at Desdemona. A man rented me a cot for $4 a night. I slept on it under some trees. Luckily it did not rain. Beds, eight in a tent, cost $3 a night. The hotels have no dining rooms. You have to eat in restaurants in tents, where food is mutilated over gasoline stoves. A fragment of tough and almost inedible beeksteak costs $2. If you want an extra glass of water you have to pay a dime. One quickly doffs city clothes for overalls and high boots if you want to keep alive and do business.

Eight Bucks Per Mile.

"All travel in the oil fields is by automobile or on horseback. Automobile rental is charged according to the weather which is mostly rain this year. After a heavy downpour a trip which might cost you $10 in ordinary times costs you anywhere from $35 to $50 for a half-dozen miles."

Mr. Brown during his recent trip visited Breckenridge, 20 miles from the railroad with three theatres; Caddo, 23 miles from the railroad with three theatres; Desdemona, 26 miles from the railroad with two theatres; Gorman, which has three theatres; De Leon, Comanche and other West Texas towns where dollars are worth less than doughnuts at the present time. He lived to tell the tale.

Thompson Has New Assistant.

The new assistant to David Thompson, studio manager for Met-Pictures Corporation, is Fred Booth, formerly a cashier in the accounting department. He fills the vacancy left by R. T. Taaffe

"Man's Desire" Is Laden with Snow and Drama, the One Cold and the Other Warm with Life.
Lewis Stone and Jane Novak are featured in this Robertson-Cole production distributed by Exhibitors Mutual.

Lucas Theatre Supply Company of Atlanta Opens Dallas Branch; E. J. Callahan, Manager

A SECTION of the industry which has received little notice, but which has grown apace with the film production and exchange branches of the business, is the equipment or supply business.

One of the representative type of progressive supply men is Harry K. Lucas, head of the supply house which bears his name, and which is located in Atlanta. For the past nine years, the name of Lucas has been before the exhibitors throughout the South. Having as his territory the twelve states south of the lower half of Virginia and running westward as far as New Mexico, the handling of this territory in a business-like manner called for the building up of a well organized selling machine and establishment.

Occupies Entire Building.

The Atlanta office of the Lucas Theatre Supply occupies the building at 158 Marietta street, and is pronounced as being one of the most completely equipped and finely finished supply houses of its kind. A showroom 40 by 60 feet occupies a section of the lower part of the building, in the show-windows of which are located the latest type of Simplex projectors for which Mr. Lucas is the sole Southern distributor. Everything that can possibly be used in the line of theatre equipment can be seen in these showrooms.

Downstairs is located a handsome and fully equipped theatre, the dimensions of which are 12 by 32 feet. A feature of this theatre is the projection room which is 7 by 6 by 12, and which, besides containing the latest type of Simplex Mazda Incandescent Lamp Equipment, motor driven rewinders, and high grade film cabinets, has all of the necessary fixtures found in the latest theatre projection rooms. The theatre contains forty seats.

Has Extensive Repair Department.

Around the Minusa screen is arranged an eight-inch border of royal blue velvet trimmed with gold. All lighting effects for both the stage setting and theatre illumination are operated from the projection room.

Downstairs, in another section of the building, is located one of the institutions for which the Lucas company has become famous—namely, the extensive repair department and service station. In this department, facilities are at hand for taking care of all kinds of repair work of a mechanical or electrical nature. In this 30 by 30 feet of floor space are installed a twelve-inch swing engine lathe, buffing, emery and grinding wheels, upright drill press, and other necessary machinery for turning out first class repair work.

Mr. Lucas, who is still a young man, is keen on publicity, and owing to the bulk of his business being of the mail-order type, many thousands of inserts, stuffers, pamphlets and the like are sent out from his office yearly through his mailing list of 4,100. His knowledge of publicity was gained by him through his experience as publicity man for several of his own theatres in the earlier days, besides acting in a similar capacity for several theatres in Dubuque, Iowa, in 1919.

The "Cosiki," which is the house-organ of the House of Lucas, is a twelve-page monthly periodical and is edited by Mr. Lucas himself. The word "Cosiki" is a composite word, using the first two letters of the maiden name of the mother of Mr. Lucas.

Opens Dallas Branch.

The large amount of business being handled through the Atlanta office, which worked under severe handicaps during the war and again during the "flu" epidemic, was so great that it prompted Mr. Lucas going to Dallas, where the Simplex Projectors and other products were being handled through the Superior Electric Company of that city as a Lucas agency. One of the members of that company was E. J. Callahan. During his recent three weeks' sojourn in Texas, Mr. Lucas established a branch office of the Lucas Theatre Supply Company, and installed Mr. Callahan as its general manager. The branch is located at 1816 Main street, Dallas. A Simplex service station is also installed.

The Squirrel Under the Car Is the One They Are Gunning for.

Ethel Clayton is well aware of that fact, but she is giving the escaped convict a chance to stop "making big ones into little ones" in her Paramount, "A Sporting Chance."

Wilkinson Is Appointed Realart's Buffalo Head

HENRY E. WILKINSON has been appointed manager of the Buffalo exchange of Realart Pictures Corporation.

Mr. Wilkinson was educated at the Massachusetts Institute of Technology, being graduated with the degree of civil engineer. After his graduation, he spent five years in the City Engineer's office of Buffalo. But being more inclined toward business than engineering, Mr. Wilkinson went into the stock brokerage business as a salesman with the firm of John F. Steele in Buffalo. With the experience gained with Mr. Steele and others, Mr. Wilkinson went into the business of buying and selling stock and bonds for himself. He remained in this field until the United States entered the World War.

With four years' service in the National Guard of New York to his credit, Mr. Wilkinson enlisted in the American Army. Having been an aviation enthusiast for years, he took the "air" examination and was soon commissioned a lieutenant in the Aviation Corps.

Upon receiving his discharge from the Army, a photoplay proposition presented itself and Mr. Wilkinson became the partner of Joseph A. Schuchert, who has seven theatres in Buffalo, one in Niagara Falls and a second under construction at Niagara Falls at an estimated cost of $250,000. Mr. Wilkinson took charge of the Ellen Terry Theatre in Buffalo.

Having been a member of the Theatrical Managers' Association of Buffalo, Mr. Wilkinson is well acquainted with the exhibitors in the territory in which he will operate in the interests of Realart. Buffalo offices will be located at 221 Franklin street.

Scores of French Towns Await Picture Exploitation But Have No Electricity

QUITE naturally G. Carroll Johnson called at the office of Moving Picture World, where he was welcomed only a few hours after he had landed from France, a member of the A. E. F., but soon to be demobilized at Camp Grant. Mr. Johnson, before he joined the colors, was long employed by the firm now known as Rath, Bell & Mills, of Minneapolis, specialists in moving pictures for commercial exploitation.

For two years and two months Mr. Thomas was in the service, coming out a sergeant in the air service, connected with the Headquarters Staff of photographers. His assignments in France, Belgium and as one of "The Watch on the Rhine," was to do special ground work, take historical photographs, and to make movies for the Red Cross. He is going back to Minneapolis, when he is "demobbed," where his family resides and where his brother, John Le Roy Johnson, is making an excellent reputation as publicity and advertising manager for Ruben & Finklestein.

Restricted Lighting Facilities.

Sergeant Johnson found time to watch the progress of motion pictures as entertainment in the towns he entered, and discovered that the backwardness of France, as compared to the enterprise of the United States and most of the European nations, is restricting the exploitation of pictures to a deplorable degree. The lack of electricity supplied by public corporations is the first and almost insurmountable barrier against the general showing of photoplays, according to Sergeant Johnson.

He cites instances of towns numbering 25,000 or more in population that have only gas for illumination—while small villages nearby are supplied with electricity. The influence of corporations in controlling lighting monopolies over there seems to be too potent to give motion pictures a fair chance. In communities where they may be shown, pictures are immensely popular, says Mr. Johnson, and the French are willing and eager to pay good prices for that class of entertainment.

In numerous towns of one to two thousand populations, according to Sergeant Johnson, the natives have never seen a moving picture. The Y. M. C. A. service gave to thousands of Frenchmen their first look at a moving picture while the soldiers were being entertained.

Careless Projection Prevails.

In Paris, among the largest cinemas, Mr. Johnson particularly noticed poor projection and insufficient lighting of the screen. In houses where large and skillful orchestras are employed and where the best pictures in Paris are shown, the projection was wretched and permitted but a meagre idea of what pictures properly handled might develop as satisfying entertainment Ninety per cent. of the pictures shown on French screens are American products, projected through foreign machines.

"It was like old times in America to visit the shows over there," said Sergeant Johnson: Bells ring to attract the crowd and dingy unsightly rooms are used for theatres. There was a great deal of the Y. M. C. A. and Red Cross picture equipment available for purchase, but the French showmen would not buy it. They are satisfied with old-fashioned and inadequate outfitting for their theatres.

There should be a great field for Delco lighting systems—if the French could be induced to buy them. Acetylene gas outfits are in general use now. Hundreds of towns are laying wide open for picture exhibitions—if the electric lighting could be available. Unlike France, the German territory occupied by the A. E. F. is remarkably favored with enterprise and advance methods in comparison to Belgium and France," concluded Mr. Johnson.

Famous Players Receive Numerous Indorsements of their Open Booking Plan from Exhibitors

THAT the majority of exhibitors throughout the country enthusiastically approve of selective booking and the production plans embodied in the recent trade paper announcements of the Famous Players-Lasky Corporation is the conclusion which Walter E. Greene, vice-president in charge of distribution for that organization, draws from the countless letters and telegrams during the past few days.

"With few exceptions—in fact, so few as to be almost negligible," said Mr. Greene, "exhibitors everywhere are seizing the opportunity to let us know that they are with us heart and soul in our plan for better pictures, booked on the basis of their individual merits. In the first place, we decided upon the new policy only after many months of most thoughtful consideration. When we unfolded it to the members of our sales force it was approved by them with absolute unanimity. Now the final jury is passing upon it, and in such a manner as to convince not only us, but the entire industry, that we are on firm ground."

Queries Sent to Showmen.

Shortly after its announcement of its plans for the year 1919-20, Famous Players sent out queries to hundreds of representative exhibitors, large and small, operating under widely divergent conditions as to location and clientele. Many of the messages received were entirely spontaneous, antedating the receipt of the query, and practically all have evidenced a thorough understanding of the proposition and an appreciation of its benefits.

Managing Director Ellison, of the Rialto and Princess Theatres, Denver, lost no time in signing first-run contracts for the first two Paramount-Artcraft September releases, and in so doing stated that he believed the selective booking plan to be the greatest step forward in the history of the motion picture industry.

Those Who Have Indorsed Plan.

Similar indorsements have been received from hundreds of other exhibitors, among whom may be mentioned Ruben and Finkelstein, Minneapolis and St. Paul, Minnesota; McCarthy Brothers, who operate theatres in Aberdeen and Watertown, South Dakota, and Fargo and Duluth, Minnesota; Tom Furniss, Rex Theatre, W. Abrahamson, Savoy Theatre, Duluth; C. M. Waterbury, Lyric, Palace and Rex Theatres, Chippewa Falls, Wisconsin; H. C. Miner, Princess, Nemec and Miner Theatres, St. Cloud, Minnesota; Phil Reisman, Dale Theatre, St. Paul, and Rialto Theatre, Minneapolis; E. U. Carter, Garden, Venus, Ohio, and Palace Theatres, St. Paul; C. L. Graham, Forest and De Luxe Theatres, St. Paul; H. A. Schwahn, Eau Claire Theatre, Eau Claire, Wisconsin.

An Excellent Source of Information for Censors

Here is part of an interview our Rochester (N. Y.) Representative had with Curtis W. Barker, deputy commissioner of public safety. His chief is R. Andrew Hamilton, and censorship of films in Rochester rests in their hands.

"Your boss seems to have the right dope," said the World man to Mr. Barker.

"Come over to the office and I'll show you where we get our dope," said Mr. Barker.

In due course the World man breezed into the City Hall and found Mr. Barker safely anchored in a comfortable looking chair deeply engrossed in a perusal of the Moving Picture World.

"We read this carefully and get much wisdom therefrom," said Mr. Barker.

The city of Rochester subscribes to Moving Picture World for the benefit of its censor and his assistants and it is the only film trade publication for which the city subscribes.

"We looked them all over and decided that Moving Picture World was the best," said Mr. Barker.

Universal Wants to Hear of Funny Doings in Army

STORIES from which comedies may be produced are as hard to get as stories for five-reel productions. Now that the returned soldiers are settled and resuming their usual avocations they will no doubt think of many comical and humorous events and experiences that they saw or were in during their life in the service.

Universal wants to hear of these events and invites every soldier in the land to submit a story telling of the funniest thing he saw or took part in during the time he was in service.

These incidents, or at least many of them, Universal believes should make good short comedies. The complete details leading up to the event are wanted in the story.

All such stories are to be mailed to the office of the general manager Universal Film Company, 1600 Broadway, New York, and if the story is accepted it will be paid for according to value.

Start Work on Clara Kimball Young Film—First of the Series to Be Distributed by Equity Pictures

FOLLOWING last week's announcement of the organization of the Equity Pictures Corporation for the purpose of distributing the four special productions which Clara Kimball Young will make during the next twelve months, word comes from the Coast that the work of making the first picture, "Eyes of Youth," has been actively begun.

Miss Young and her associates will work in the Harry Garson studios in Los Angeles, where Albert Parker, chosen as director for "Eyes of Youth," has been for some weeks making preliminary arrangements for the beginning of the work. Mr. Parker, it will be recalled, directed Douglas Fairbanks in "The Knickerbocker Buckaroo," one of his recent and most successful Artcraft releases.

Actors Start Work.

William Courtleigh, Vincent Serrano, Edmund Lowe, and Gareth Hughes, who are among the principals that will support Miss Young, left New York for the Coast some days ago and are already at work.

The release of "Eyes of Youth" is expected about the middle of October, and while the production is to be unusual in every respect the advance preparation which has been made will make rapid, good, and economical production possible. The play was purchased a number of months ago and there has been lots of time for preparing the screen version, with the result that the director and his numerous assistants have all had ample opportunity to fix firmly in their minds just how the story is to be handled. Mr. Parker's trip to the Coast in advance of Miss Young was for the purpose of preparing the studio sets and arranging for the necessary locations.

Distributing Office Active.

Activities at the offices of the Equity Pictures Corporation in the Aeolian Building, New York, indicate that Herbert K. Somborn and Joseph I. Schnitzer, respectively president and treasurer of the recently organized distributing company, mean to have everything in readiness for the efficient distribution of the first release when it reaches their hands. Announcement of the connections the company is making from day to day is expected in the near future.

Herbert K. Somborn.
President of Equity Pictures Corporation.

Gives 21 Days First Runs to Robertson-Cole Films

THE Waldorf Theatre, Akron, which has long been noted for its promotion feats, has added to its unusual list. Recently this first run house began issuing a twelve-page booklet, which is a combination advertising proposition and memorandum book. Eight pages are devoted to heralding forthcoming attractions, and four to blank pages on which notations may be made. The booklet can be slipped into the vest pocket without feeling bulky.

Virtually all of the June issue was devoted to advertising Robertson-Cole features distributed by Exhibitors' Mutual. "The Man Who Turned White," the first Superior Picture starring H. B. Warner, played the Waldorf the third week in June, marking its initial appearance in Ohio; Bessie Barriscale, in "Josselyn's Wife," was also accorded a week's run; Billie Rhodes, in "The Love Call," ran the first four days in June, and William Desmond, in "The Mints of Hell," the following three days.

Robertson-Cole features were thereby accorded twenty-one days' first run bookings in a theatre that shows only the finest attractions, holding the First National Exhibitors' Circuit franchise for Akron.

There is one thing the management of the Waldorf Theatre does. It invites criticisms of stars and pictures, and really acts upon them.

Goldwyn Pictures Corporation Inaugurates Nationwide Billboard Advertising Campaign

SOME morning in the near future, America will wake up to find the names of Goldwyn, Eminent Authors, and the Goldwyn stars on twenty four sheet bilboards in every available location in the United States. For some time past, the Goldwyn organization has been considering the advisability of instituting a national advertising campaign to supplement its many other publicity ads for the benefit of exhibitors.

When the new campaign opens, no district in the country will be left uncovered. From New York to San Francisco, from Buffalo to New Orleans, billboards advertising the merits of Goldwyn and Eminent Authors' pictures, as well as the individual excellence of their stars will tell the story of this organization to everyone who reads.

Seven Types of Posters.

Seven different types of posters have been made, and at the moment, these are being distributed to every section of the country to be ready for the big day on which Goldwyn will blazon forth on the billboards of the nation. This is in keeping with the national publicity campaign recently instituted by Goldwyn.

In making of the seven different poster designs no expense has been spared to produce the best results obtainable. A staff of artists has been engaged to lay out new designs, thus giving assurance of a continuous change in poster material.

Mary Miles Minter Host to Belgian Military Mission

MARY MILES MINTER played hostess to a distinguished party of guests at her home on Fifth avenue, New York, Wednesday night when she entertained the heads of the Belgian Military Mission to the United States at dinner, followed by a party at the Midnight Whirl at the Century Grove. The event was declared to be highly successful in every particular.

The guests included General Leon Osterreith, head of the Military Mission, foremost soldier of Belgium, who has been decorated by King Albert seventeen times for valor in battle. The general is here preparing for the coming of King Albert to America in the fall. He is a Knight of the Order of Leopold II and a Knight of the Crown, the two highest honors a Belgian can win. Lieutenant William Van Goethem, one of the youngest and handsomest officers in the Belgian army, who has also been decorated, was also in the party. The lieutenant was selected personally by King Albert to be personal aide, diaison officer and guide for President Wilson during the latter's tour of Belgium, and arrived in American a few days ago. The third member of the party was William Augustus Whitely, American attache to the Belgian Mission.

After dinner the entire party attended the performance of the "Midnight Whirl" at the Century Grove, where the officers and their many decorations and the beauty of Miss Minter attracted unusual attention.

Joseph I. Schnitzer.
Treasurer of Equity Pictures.

SUNDAY SHOWING AIRED IN INDIANA

Jury Cannot Agree on Exhibitor's Culpability —Church Has Mass Meeting—One Arrest Made

PICTURE theatres will probably be operated on Sunday at Hartford City, Ind., in the future as a result of the action of a jury in the Blackford county circuit court July 6, in the case of F. D. Walters, proprietor of a theatre, who was arrested a few weeks ago on a charge of desecrating the Sabbath by operating the theatre on that day.

Jury Cannot Decide.

The twelve jurors, before the case was tried, were evenly divided from the start, and were unable to reach a verdict after twenty-four hours of deliberation. They were later discharged by Judge Gordon and state officials announced that no further action would be taken. The case was first filed in a justice of the peace court, but later was dismissed by the state when a jury was found to be unsatisfactory to both sides.

During the recent trial counsel for Walters asserted that members of the Hartford City Ministerial Association, said to have been responsible for the prosecution, attempted to influence some of the jurymen by shaking hands with them as they were on their way to dinner during a recess.

Church Opposition in Bluffton.

As a result of the action at Hartford City, it was believed by residents of Bluffton, a town in the same judicial circuit, that the theatres there would begin the operation of Sunday shows, but it is understood that the exhibitors later agreed not to open their theatres on Sunday.

A mass meeting of church people was held at the Reformed Church, Sunday night, July 6, and a committee was appointed to draw up by-laws for a law enforcement organization to be known as "The Good Citizens' League of Wells County." The original purpose of the league was to back the authorities in fighting the Sunday show question, but an understanding was reached later by which the exhibitors are said to have agreed not to open their shows on that day.

Arrest Made at Marion.

George Spurr, treasurer of the Mutual Theatre Company, which operates theatres at Marion, Ind., was arrested Sunday, July 6, on a charge of desecrating the Sabbath when he attempted to open up the Indiana picture theatre. Spurr sold one ticket, it was said, and then the police placed him under arrest. He waived a preliminary hearing in the city court Monday afternoon and appealed his case to the Grant county circuit court.

The case is of more than ordinary interest because it is believed it marks the beginning of an aggressive effort on the part of Marion theatre owners to operate their places on Sundays.

Director Jack Conway Is Back with Metro Pictures

HAVING fully recovered from an illness which has kept him away from pictorial circles for the best part of a year, Jack Conway, one of the foremost of the younger motion picture directors, has returned to the megaphone and Kleigs of the studio.

It was about a year ago that Mr. Conway felt the need of an indefinite vacation from the life of a director. As soon as he has declared himself again fit, Screen Classics, Inc., engaged him to direct one of the earliest of its forthcoming thirty-six big screen versions of stage successes, "Lombardi, Ltd."

Atlanta Censors' Action Gives Publicity to Film

THE Fulton County Superior Court of Georgia provided the most phenomenal advertising matter in the history of that state when Judge George L. Bell issued a written opinion overruling the mandates of the local Censorship Board and the Trustees of the Carnegie Library in the case of the distributors of a motion picture attraction booked to appear at the Atlanta Theatre.

Popular comment started in Atlanta when it was announced that the local censor board had placed a ban on "Auction of Souls," starring Aurora Mardiganian, and of which First National Exhibitors' Circuit is distributor. Then followed announcement that the First National circuit of Virginia had sought an injunction in the Superior Court of Fulton County restraining the Board of Review and Board of Trustees of Carnegie Library from interfering with the showing of "Auction of Souls," as scheduled.

The biggest stir was created on June 28, when a copy of Judge Bell's opinion featured a half-page advertisement announcing that the film would be shown during the week, at the Atlanta Theatre. The opinion was headed by a seven column streamer—"Supreme Court Lifts Ban." Double column news stories announced Judge Bell's decision in favor of the production.

Two Architects Added to Personnel of Screen Classics to Help with New Policy

ADDITIONS to its technical and art staffs and further enlargement of its studio facilities in Hollywood have been made by Screen Classics, Inc., as the company's newly announced policy of "fewer, bigger and better" pictures beginning with September 1 is getting under way.

Expansion of the art and technical department of his big organization was recognized by Maxwell Karger, director general of Screen Classics, Inc., productions, as an immediate need of primary importance.

Mr. Karger consulted with Edward J. Shulter, supervising technical director, and they decided to put applicants for new positions on the staff through a rigorous test of efficiency. It resulted in the selection of Homer I. Mesick and John K. Holden, both architects with years of motion picture experience.

Design Sets from Visualization.

In conducting the test each of the two dozen applicants was handed a manuscript scenario, instructed to read it carefully and then design three or four sets as he visualized them from the script. He was then to furnish the sets in character with the personalities of those who were supposed to occupy them. Mr. Mesick, Mr. Holden and two others were the only ones successful to pass the test.

As the forthcoming screen versions of great stage successes will be made on a most elaborate scale, work has been started at the Screen Classics, Inc., studios, upon an additional two-story building to accommodate the enlarged casting and wardrobe departments and to permit of a dozen or more large dressing rooms besides the fifty already in use at the studios by stars and supporting players.

A parking shed housing twenty-five automobiles has been constructed against the west fence of the main lot. All the space has been alloted to executives, stars and a few others of the organization.

A "Corner" in the Money Market.
This unusual situation is lifted from Rex Beach's Alaskan story for Goldwyn, "The Girl from Outside."

Weeks to Consult with Hampton.

Charles A. Weeks, treasurer of Great Authors Pictures, Inc., and Zane Grey Pictures, Inc., went to Los Angeles last week to consult with Benjamin B. Hampton on several important matters in connection with the exploitation of the second Great Authors and Zane Grey pictures. He will be absent from his desk at 547 Fifth avenue two or three weeks.

The new pictures for these two organizations are "The Sagebrusher," Emerson Hough's popular novel for Great Authors, and for Zane Grey Pictures that author's newest novel, "The Desert of Wheat." Work on both these productions is well under way on the Coast.

Reviews in Moving Picture World are best used as press work in your papers.

Wide Exploitation on "Auction of Souls" Results in Big Business for Michigan Showman

PROVING that the populace of Bay City, Mich., would rather attend a motion picture performance than patronize a score of warm-weather remedies, James H. Rutherford, manager of the Bijou Theatre of that city launched an advertising campaign that will go down in Bay City's theatrical history.

Mr. Rutherford started his advertising in exploitation of "Auction of Souls," starring Aurora Mardiganian, and of which First National Exhibitors' Circuit is the official distributor, by getting control of every bit of available billboard and window display space in the city and environs. Three days before the opening he started his newspaper advertising. This increased in size until the showing of the attraction.

Uses Big Space in Dailies.

Disregarding exploitation precedent in Bay City, Mr. Rutherford kept his advertising during the exploitation in newspapers at a larger space than ever before in the history of his theatre. This, he maintains, is the outward sign of an exhibitor's continued faith in his show.

"'Auction of Souls' was one of the biggest successes I have ever played at the Bijou," Mr. Rutherford said. "My only regret is that after I gave it such a wonderful exploitation I was not able to reap the full harvest of what I had paid for because the picture was only booked for a three-day stay. After the newspapers appeared with their favorable reviews of the production, audiences increased immensely. In fact, the audiences were larger toward the end of the showing than they were at the beginning of the run of the picture.

"But it's all in the exploitation. This alone can beat hot weather. Advertise your show right and the general public will prefer it to any source of amusement."

Real Courtroom Scene Used in Gilbert Parker Picture

THAT Sunset Pictures Corporation officials and Director Frank Powell left nothing undone to make "You Never Know Your Luck" stand out in realism is attested by the appearance of several prominent Texas jurists and state and county officials in three important scenes of the Sir Gilbert Parker story, starring House Peters.

This W. W. Hodkinson release was filmed for the most part at the Sunset plant on the outskirts of San Antonio With work on the exteriors completed, the director began preparations for the big courtroom scene, one of the outstanding features in the production.

Accompanied by the director, the Sunset official called on Judge William Anderson at the 37th District Court. It required but little persuasion on Mr. Webster's part to obtain the necessary permit. Here Mr. Powell took a hand and smilingly remarked to Mr. Webster: "Wouldn't Judge Anderson make an imposing screen jurist?" And, as Mr. Powell tells it, "the judge never waited to be asked and, not only consented to act himself, but promised to get every court, county and state official within reach to take part."

Also present at Judge Anderson's request were County Judge James R. Davis, Sheriff John W. Tobin, County Attorney T. S. Newton, County Clerk F. R. Newton, District Attorney D. A. McAskill and his assistant, W. S. Anthony, all of whom, including Judge Anderson, gave up an afternoon of fishing to appear in the production.

Row with Atlanta Censor Helps Jacksonville Show

IN Atlanta, not far from Jacksonville, "Auction of Souls," starring Aurora Mardiganian, of which First National Exhibitors' Circuit is the official distributor, meant a priceless free-publicity wrangle with the local censor board in which the Supreme Court of Georgia was involved.

The management of the Arcade in Jacksonville knew it. Atlanta papers are sold every day on the streets of Jacksonville.

And talk started. This was encouraged by the Arcade Theatre. Every usher, musician, ticket-taker and seller in the Arcade organization helped scatter the information broadcast over Jacksonville. The Arcade's word-to-mouth organization talked "Auction of Souls," in terms of how this attraction had been made a court issue in Atlanta, Ga.

No big newspaper ads were published. No bill posters were used. The system through which the Arcade manage circulated news about his forthcoming attraction was purely a personal one, prompted mostly by the desires of all employes of the Arcade Theatre to ameliorate their respective positions.

Herbert Miles Heads Moving Picture Expedition to Labrador; to Make Scenic and Educational Films

A LARGE party of picture men and scientists left a week ago on the yacht "Carmen," bound for Labrador. The party is headed by Herbert Miles, of Miles Brothers, of New York.

The place is of such great interest that Mr. Miles expects to bring back with him at least 20,000 feet of scenic and educational film.

The party is equipped with all the latest modern inventions that will enable them to secure the best of picture results. So far as history goes, they will make visits to places that have only been visited by three expeditions of white people since exploring began.

The expedition is not without great dangers. Besides having to contend with wild animals, they will also have to put up with long and dangerous portages across snow covered land that holds death in its hand.

When the party was last heard from, they telegraphed from Newfoundland that they have not been able to operate their wireless, which had gone wrong before they sailed. It was also mentioned that they have been able to secure the services of the required lumberjacks, who will help them in the perilous journey.

Places to Be Visited.

Among the prominent places that will be visited by the expedition will be the famous Musk Rat Falls and the Great Grand Falls which are much larger than our own Niagara Falls.

Among those included in the party going as far as Hamilton Bay, Labrador, are J. B. Seaman, Colonel W. B. Chantland, Stanley Arthur, Dr. W. P. Colvin, Frank Milham, Jack Young, and Herbert Miles.

The party expects to return in about six weeks, bringing a goodly bag of film for educational and scenic short subjects.

Jane Starr Wrangles with Jane as to Whether Jane or Jane Shall Take It.
As a matter of fact Jane herself is entitled to it, as the Universal comedy girl won the cup at the Venice Bathing Parade for being the most "figurative" young lady in the procession.

ROBERTSON-COLE PROGRESS OUTLINED

Starting with "Cannibals" Film Six Months Ago Company Has Placed Thirty Pictures on Market

THE past six months have been noticeable for the rapid rise in the domestic field of Robertson-Cole. A resume of the activities of this organization, which half a year ago entered the field, was issued this week. It called attention to the progressive nature of this firm's career.

It was in January that Robertson-Cole's first contribution appeared on the film market. Martin Johnson's, "Cannibals of the South Seas," which has proved one of the most successful features, was the picture which launched Robertson-Cole into the domestic film field. Several years of increasing success in the exporting trade was back of the Robertson-Cole movement in the United States.

Has Produced Thirty Films.

Since the issuance of Johnson's feature, Robertson-Cole has placed thirty productions before the public with Exhibitors Mutual as its distributing agency.

Sessue Hayakawa has appeared in four up to June; Bessie Barriscale in five; William Desmond in five; Billie Rhodes in five; H. B. Walthall in three; Alma Rubens in one, and H. B. Warner in one. Then there are the specials, "What Every Woman Wants," featuring Grace Darmond, and "The Turn in the Road," with an all star cast. Another Brentwood production, "Better Times" was also issued in the six months' period. Beatriz Michelena appeared in "Just Squaw," a western drama.

H. B. Warner Revived.

H. B. Warner was brought back to shadowland by Robertson-Cole in his first Superior Picture, "The Man Who Turned White." Superior Pictures were inaugurated by Robertson-Cole to establish a class of productions that could be rated as "specials" in every sense of that brow-beaten word. The success of the experiment is left to the judgment of the exhibitors who played this film.

One month after the release of "Cannibals of the South Seas," Robertson-Cole productions were scarcely to be found in any first run houses.

Today, through the quality of the plays and intensified selling and exploitation, Robertson-Cole features are playing in a host of the foremost first run theatres in every section of the country.

Sessue Hayakawa Popularized.

Hayakawa has come to be regarded as one of the foremost exponents of the silent art since becoming affiliated with Robertson-Cole. He has always been popular because of his ability to act intelligently and with fervor, but since joining the Robertson-Cole constellation, his following has nearly doubled. His features are now playing in 4,000 theatres in the United States alone.

Bessie Barriscale has come back with a punch. She has made pictures under her own management that have been surpassed by few female stars. All of Miss Barriscale's films are clean, and well acted, with substantial settings and expert direction.

William Desmond has proved his merit with the comedy-drama type, and exhibitors are finding him one of their best attractions.

"What Every Woman Wants."

Few pictures issued since the first of the year have met with the success accorded "What Every Woman Wants." Two of these are "The Turn in the Road" and Johnson's "Cannibals."

"The Turn in the Road," a simple, human story, with no star, has been rebooked time and again by exhibitors, and in some towns it has been booked by an exhibitor after his rival around the corner had played it to capacity.

Robertson-Cole entered the motion picture industry with the intention of applying business principles where business methods were not always regarded with the kindest feeling. Results have proved the wisdom of this action. Robertson-Cole, it is recognized, stands well to the front in the alignment of big names in the country today.

Plans for the 1919-1920 campaign are now being formulated by Robertson-Cole, and will be announced in the late summer.

"Why, Josephine, I'm Surprised!"
Says Kathleen O'Connor across the page to Josephine Hill. Kathleen forgets that she, too, is wearing "summer" stockings at the Universal comedy studios.

Los Angeles Showman Carries Out Atmosphere of "Mints of Hell" in Theatre Decorations

DRESSING up a theatre in the atmosphere of a motion picture production is an art that few managers possess, yet it adds materially to exploitation value to any film drama. Anything that resembles snow is always a welcome sight in the summer, and with a snow picture as the attraction any manager should be capable of arranging an attractive setting for his lobby.

Clune's Theatre in Los Angeles, recently did unusual business with the Robertson-Cole feature, "The Mints of Hell," which is distributed by Exhibitors Mutual, not alone because of the popularity of William Desmond, the star, but through its exceptional lobby display.

Put Up Frosted Cardboards.

The production is essentially a "snow" picture, being laid in the Yukon, and containing some big blizzard scenes. Clune's carried a good part of the atmosphere to the lobby, making it not only attractive but invitingly cool.

Inside and outside of the lobby the manager had frosted cardboard to imitate icicles, while from the ceiling he ran hundreds of pieces of cotton on black threads to resemble a snow storm.

Cotton to represent snow was piled over the cashier's booth while here and there were hung snow shoes. All about the lobby were scenes from the play with the emphasis on the "snow stuff." The money spent on this display was insignificant, but the returns were marked.

Write Song "The White Heather."

"The White Heather," the Paramount-Artcraft Special produced by Maurice Tourneur, is the latest release of the Famous Players-Lasky Corporation to have a special song written around it. This is published by the McKinley Music Company, of 145 West Forty-fifth street, New York, and 1501 East Fifty-fifth street, Chicago, with words by Charles S. Snyder and music by Alfred L. Haase and J. Fred Coots.

The McKinley company has supplied a full line of accessories which will be furnished free.

"Summer Stockings and Some Are Not."
Says Josephine Hill in reply to Kathleen O'Connor across the way. Josephine's stockings are of the "not" variety, yet strictly holeproof.

Viola Dana's "Don't-get-wet" Bathing Suit Christened with Real Water in Starting "Please Get Married"

VIOLA DANA splashed right into "Please Get Married," the successful stage farce that is to be Miss Dana's first starring vehicle for Screen Classics, Inc., under its new "fewer, bigger and better pictures" policy. The splash was literal, but unintentional. It was the first time on record that a not-meant-to-be-wet swimming creation was not only dampened but soaked.

The scene was the fresh-water marble swimming pool that is set like a jewel in the elaborate sunken gardens at the Long Beach, Cal., home of John J. Haggarty, Los Angeles millionaire. Gay colors dotted the terraced lawns where guests sipped cooling drinks, and a long sweep of foaming surf, beyond which a white sail flashed, pounded on the shore of a few yards away.

Canoe Capsizes.

The first day on this location, used by special permission to Screen Classics, Inc., Miss Dana, in her don't-go-near-the-water creation danced gaily in the animated picture and greeted the girls and men who were disporting in the swimming pool. Miss Dana was not supposed to get wet, Director John Ince had carefully informed her. She was supposed, however, to negotiate a voyage of some ten feet in a very small canoe that bobbed on the surface of the water.

In this juvenile boat she was safely seated, and thrust off, when alas!—she waved to a friend and the craft upset. There was a splash, a gurgle, and up bobbed a much-moistened star.

The production just started by Miss Dana is a screen version prepared by Finnis Fox from the original Morosco stage success, "Please Get Married," which was from the pens of James Cullen and Lewis Allen Browne.

Miss Dana has the role of Muriel Ashley, the demure little bride whose honeymoon is so rudely and so often interrupted.

Welfare League of Sing Sing Makes Gift to Zukor

AS a token of oppreciation of the many courtesies extended to the Mutual Welfare League of Sing Sing prison by the Famous Players-Lasky Corporation, President Adolph Zukor has received from the League a handsome hand-engrossed copy of his recent statement to exhibitors in connection with the announcement of the selective booking plan of the corporation.

The engrossed copy, which is the work of one of the members of the League, was done in ink on heavy white bristol board of full size. A succession of white circles on solid black background, in which are repeated the words, "Paramount Artcraft Pictures Famous Players-Lasky Corporation," each circle containing one word, forms the border. Each line of the text is underlined in black ink, and each separate word is further underlined with two lines of gold.

New System of Distributing Goldwyn Films Involves Elimination of Release Dates

THE new system whereby every Goldwyn picture will be sold on the foundation of its own merit and with no other qualifying condition whatever will have as one of its essential features the elimination of all release dates. Pictures will be put out in groups arranged in that way and wherever possible that order will obtain in their release. The play is already in process of operation, although none of the great pictures which are to be sold under this arrangement will go on the public screen until after September 1.

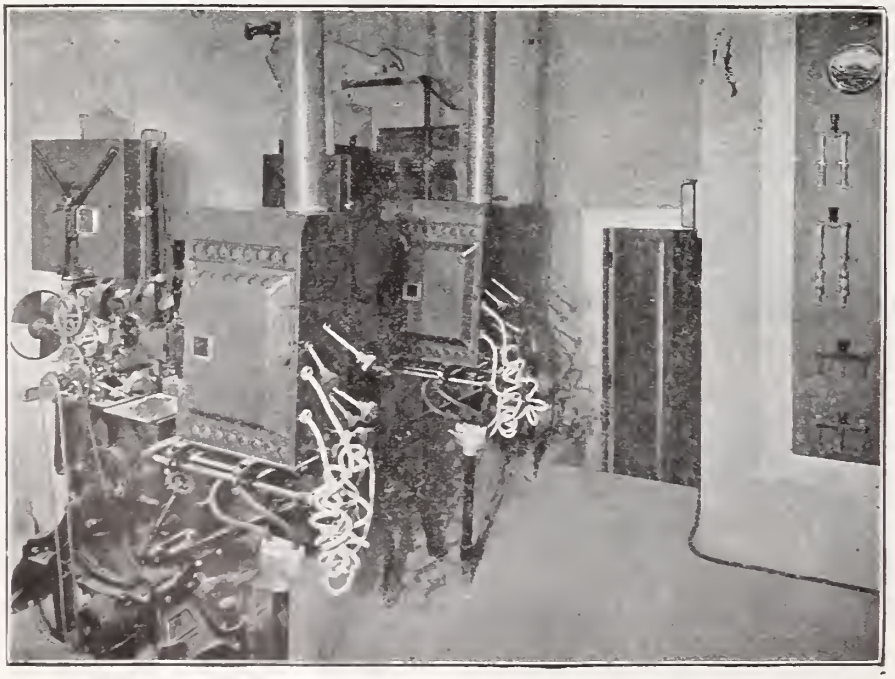
A letter which has recently gone out to Goldwyn branches points out that each branch will have in its possession, prior to the commencement of the new system, not less than six subjects to show.

Debars Weak Productions.

It is clear from the letters which are coming to Goldwyn officers that exhibitors who have been reached by the new announcement understand fully the relationship of the new plan to the quality of the product. The new system was worked out to automatically debar any weak production of motion pictures. It forces every picture when it leaves the studios to go out on the market and face the world and demand its attention entirely on the basis of what it can offer in the way of story quality, star quality, director quality and production quality.

Will Create Longer Runs.

One of the important results of the distributing plan will be a demand for longer runs not only in large cities, but in small cities all over the country. The Goldwyn company was one of the first to realize that one of the chief elements in the progress of the motion picture industry would be the creation of pictures great enough to hold more than the momentary attention which was won by pictures as they have been produced in many instances in the past.



Projection Room of Miller's California Theatre.
This part of the Los Angeles house has spic and span appearance.

Clubmen Give Picture Show Despite Board of Selectmen

REPORTS from the Island of Nantucket, the "right little tight little" island off the southern New England coast tell of a lively motion picture row.

It seems that the Board of Selectmen have refused to grant the Nantucket Athletic Club a license to show moving pictures. This angered the clubmen, and they went ahead and held a show just the same. Then they advertised they were going to have more shows, and that they would have the "better class of pictures." This last thrust was considered as a rap at a member of the Board of Selectmen, who is alleged to hold the only motion picture license on the island.

Members of the athletic club declare that they will carry the fight into the next town meeting and that the chief issue in the next election campaign will be motion pictures in Nantucket.

Power's Cameragraph in Miller's Theatre

It is a far cry from the "nickelodeon" to the first class theatre of the present day. The view to the left demonstrates that. The booth in its perfect cleanliness look more like an operating room in a hospital where everything must be clean and always right.

This is the projection room of Miller's California Theatre, the newest and largest in Los Angeles. This room was designed by the chief operator, Frank Hardell,who is an enthusiast in his profession and who manages to get the most out it. The machines which do the projecting are Power's 6B Cameragraphs.

GIVES VIEWS ON MATERIAL FOR SCREEN

General Manager Atkinson of Metro Says Popular Plays and Novels Form Best Matter for Pictures

GREAT stage successes and novels by well-known authors upon which time has stamped its seal of approval are the best material for motion pictures, in the opinion of W. E. Atkinson, general manager of Metro Pictures Corporation. Richard A. Rowland, president of Metro, shares Mr. Atkinson's conviction. This is one of the chief reasons why Metro decided, in pursuance of its new "fewer, bigger and better" pictures policy, that Screen Classics, Inc., productions to be distributed by the Metro organization should consist solely of picturizations of popular pieces of prose fiction and dramatic composition.

"The stage success and the famous novel possess invaluable qualifications as screen material," said Mr. Atkinson, discussing Metro's new plans. "In the first place they are the products of trained literary minds. The plots must be strong or they never would have survived to achieve recognition. The character drawings are true to life and strikingly done. They are works of art; a thing that, unfortunately, cannot always be said of the original screen story, which is not infrequently written in a hurry and designed to sell rather than to live as a finished work of the imagination.

Advertising Values Enormous.

"And of course the advertising values in an established stage success or a famous novel are enormous. Their renown is cumulative, so that the screen translation of the work receives the full tide of the popularity that the work has earned in its original form. It is sound logic to reason that the millions of persons who have read a great novel and the hundreds of thousands who have witnessed a triumph of the stage are eager to see it upon the screen. And if the picture production excels the story in its original form, there is added prestige and glory for the producer.

Have Filmed Many Plays and Novels.

"We are convinced that such picturizations are bound to arouse the keenest interest, and we have the exhibitor and his natural desire for big profits, equally as well as the artistic advancement of the motion picture industry in mind in our intention to produce screen versions of the thirty-six notable stage plays and novels to be made by Screen Classics, Inc., and distributed by Metro."

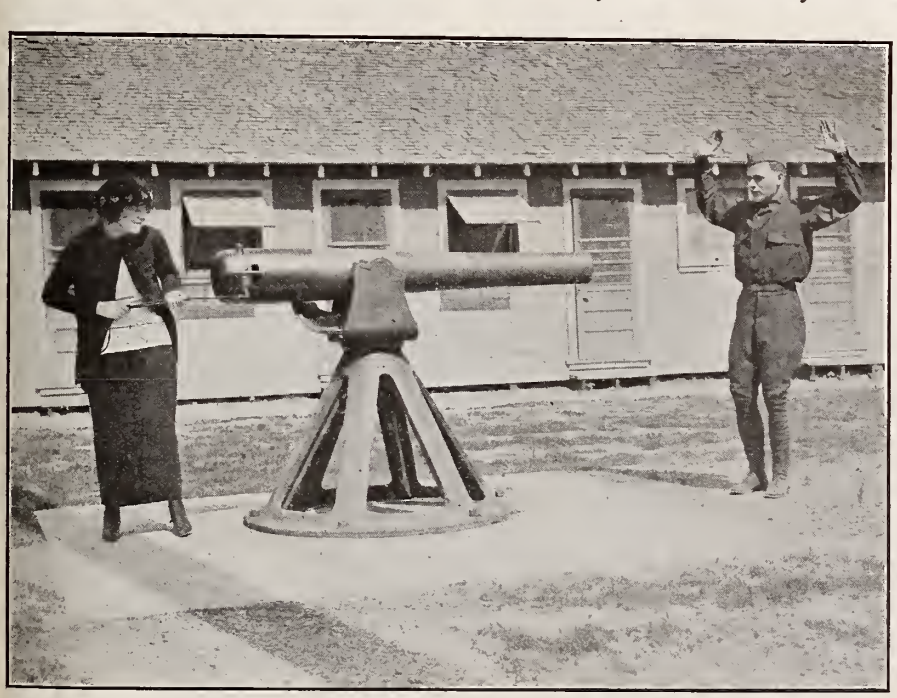
Mr. Atkinson pointed out that Metro has ever been a consistent advocate of the successful stage play and the successful novel as admirable screen material. Within the past twelve months, he recalled Metro and Screen Classics, Inc., have picturized a great number of world-famous plays and novels, as well as adaptations of notable short stories appearing in the most prominent American magazines.

Some of the Plays and Novels Bought.

Scheduled for first production among the thirty-six big stage and fiction works acquired by Screen Classics, Inc., are "Fair and Warmer," Avery Hopwood's farcical triumph, with May Allison; "Lombardi, Ltd.," by Frederic and Fanny Hatton, with a record run on the stage, starring Bert Lytell, and "Please Get Married," by James Cullen and Lewis Allen Browne, which just wound up a six-months run on Broadway, with Viola Dana as star of the picturization.

Metro will also distribute the new Nazimova production, starting on the Pacific coast, "The Native Born," from the novel by Miss I. A. R. Wylie. Miss Wylie is also the author of another popular novel acquired by Screen Classics, Inc., entitled "The Temple of Dawn."

Other productions to be made include James A. Herne's stage vehicle of a popularity of thirty years, "Shore Acres"; "The Willow Tree," "Yosemite," "The Yellow Dove," by George Gibbs; "The Right of Way," "Tess of the D'Urbervilles," "The Walk Offs," "Maison de Dance," "L'Homme de Riche" (The Rich Man); "The Hermit Doctor," Someone in the House," "The Heart of a Child," "The Brat," and "The Wholly Innocents."



Doris May is About to Sound the Retreat Gun for Douglas MacLean.
Showing these Thomas Ince stars on location for "Twenty-three and a Half Hours' Leave," a Paramount-Artcraft picture.

Internal Revenue Bureau Gets After Tax Evaders

WITH the decision in the English-O'Brien case, in Boston, as a precedent, the Bureau of Internal Revenue has inaugurated an intensive campaign for the detection and punishment of persons and concerns who failed to render tax returns or who evaded the payment of part or all of the taxes due the Government. No quarter will be shown, no compromises will be accepted and the prosecution of tax-evaders will be pushed to the limit, it is declared. The only persons who will receive any consideration are those who innocently filed incorrect returns, or persons who attempted to evade the law who come forward with a confession and a correct report.

5,000 Men to Scour Country.

Within a few days, the Treasury Department will have not less than 5,000 thoroughly trained men scouring the country for persons who have not paid their taxes or only paid in part. For the first time in the history of the country, it is declared, a millionaire has been sent to jail for non-payment of taxes, and the same slogan of "without fear or favor" will be followed in the prosecution of others who may be detected in attempts to evade taxation.

Kept Two Sets of Books.

Business concerns especially will be subjected to scrutiny. It appears that, as in the English-O'Brien case, certain concerns throughout the country have been keeping two sets of books—one for themselves and one for the revenue inspectors. During the past two years, firms which formerly made but comparatively small profits have reaped a harvest through the war demand for the commodities in which they dealt.

In such cases there has been a temptation to falsify returns, the idea being that a return can be filed showing only a moderate increase in business, which, compared with previous returns, will appear to be a straightforward report. Messrs. English and O'Brien adopted that procedure and nearly saved a million dollars in taxes.

Rickard Confers with Hall.

Tex Rickard, promoter of the Willard-Dempsey contest, and interested with Frank G. Hall in the motion picture of the big sporting event, has arrived in New York, for the purpose of conferring with Mr. Hall on important details concerning the exhibition of the Willard-Dempsey pictures. Mr. Rickard is stopping at the Biltmore.

Manager of Olympic, Opening in December at Wichita Falls, Likes Exchangemen

LATEST in the chain of theatres owned by Dye Ford & Rogers, of Amarillo, Texas, is the Olympic, of Wichita Falls. This will be sixth in the list of those located at Plainview, Canyon and Amarillo. This theatre concern has been in the business for almost ten years. According to Ross D. Rogers, Dallas has "the best bunch of exchange managers in the United States." He says: "We consider them all our friends —endeavoring at all times to play the game square in every respect."

House Well Equipped.

The new house will cost $125,000. The seating capacity will be about 1,500, with a large balcony. The lobby will be equipped with rest rooms for men and women, and will be arranged with built-in frames for photographs. The front will be finished in white terra cotta. A concealed lighting system in the main auditorium will flood the house with any color of light without any fixtures being shown. Interior finish will be old rose and gold, with deep purple and gold hangings.

The house will have a modern ventilating and heating system. The operating room, twelve feet by eighteen feet long, will have the latest Powers machines, a rotary converter, and lavatory for the operator. It is hoped to have the house open by December.

In a letter to the World, Mr. Rogers says:

"The writer has been a subscriber for the Moving Picture World continuously now for nearly seven years. Of course we will want it for our Wichita Falls house too. Our Mr. H. S. Ford will have charge of the theatre there, and the writer, Ross D. Rogers, will have the active management of the two Amarillo houses and supervision of the Plainview and Conyon houses."

J. W. Kerrigan Invited To Be Hero of a Novel

J. WARREN KERRIGAN, hero of many stage and screen dramas, who has just completed "A White Man's Chance," first in his series of Robert Brunton productions for W. W. Hodkinson distribution, is to be a fiction hero, the central character of a novel by Marie Bjelke Petersen.

Miss Petersen, author of "The Captive Singer," and other books published in England, wrote to the film star from her literary retreat in the islands near Hobart, Tasmania, asking his permission to use him as the prototype of the hero in a novel she is now writing and that she be allowed to use his portrait as the picture of that hero in the front of the book.

Another idea was to have the other illustrations done in soft-focus photography with Mr. Kerrigan and other persons chosen to fit the types of the book, posing in character for them. Miss Petersen, in her letter, also requested a photograph of Mr. Kerrigan's leading woman, Lillian Walker.

Fox Buys "If I Were King."

Announcement is made at the offices of Fox Film Corporation, 130 West Forty-sixth street, that the world's screen rights to Justin Huntley McCarthy's romance, "If I Were King," have been purchased by William Fox as a starring vehicle for William Farnum. This drama ran for five years in the United States with E. H. Sothern as the star, and for a similar length of time in England with Herbert Beerbohm Tree. Arrangements for its production in picture form will begin at once.

Frisco's Picture Welfare Committee Holds Meeting

AT a recent meeting of the Motion Picture Welfare Committee of San Francisco three additional organizations joined this body and pledged their support to the plan to attract studios to that city, these being the Mission Merchants' Association, the Hotel Men's Association and the Transportation Club, making a total of twelve with a combined membership of several thousand business men.

Joseph A. Eliason, production advisor to the committee, and a Los Angeles producer, has left for the southern city to place the advantages of that city before location experts and directors as a first step in getting practical action on San Francisco's plan of getting its share of the producing business.

Louis R. Greenfield, of the Kahn & Greenfield Circuit, and vice-president of the United Picture Theatres of Northern California, attended the recent meeting of the committee and pledged the support of exhibitors in this part of the State.

Plans for the offering of practical help to producers desiring to locate there were discussed, and these will be gone into in detail at a general meeting to be called soon.

Hodkinson Managers Holding Nationwide Trade Showings of Stewart Edward White's "Westerners',

A GROUP of important pre-release presentations of Stewart Edward White's "The Westerners," the first Benjamin B. Hampton-Great Authors' production, will be announced as a result of special trade showings being held this week in thirty American cities. The Hodkinson managers at the thirty Pathe distribution centres covering the entire United States like a blanket have arranged invitation performances, and those held the early part of the week were characterized by the same enthusiasm for "The Westerners" that was shown by audiences at its premiere presentation in Los Angeles at the Kinema and Quinn's Rialto, where the production had two first runs.

Following its Los Angeles presentation no bookings were solicited or accepted on "The Westerners" until its producers and distributors could complete their showmanship and exploitation plans based upon its initial California showing. Distributors are beginning to see the values of early pre-release engagements which give their exploitation men the advantage of seeing actual showmanship and exploitation applied to a picture, and the Hodkinson organization expects to follow this policy with the majority of the big productions it releases.

The special exploitation men of the organization will be on the spot at pre-release engagements and there perfect and devise a complete campaign for a picture based upon actual exhibitor experience instead of a theoretical campaign.

"Only the Best Is Good Enough"

SO runs the slogan of the Royal Opera House, Port Hope, Ontario. To prove that Manager J. S. Smart, of the Royal, is consistent in every detail of theatre management here is a letter written by him under date of June 27:

"As I lost my copy of the Moving Picture World for June 7, I inclose 20 cents for another, and sincerely hope that you can supply it, for I would miss even one number many times a year when referring to my files for information.

"I might say that I have seen all the American trade papers, but there is only one for me and will be only one as long as its present high standard is maintained."

Silversmiths Anxious to Design Mut and Jeff Cup

MUTT and Jeff, Bud Fisher's mirth-making characters, are keeping the silversmiths busy these days. All because Winfield R. Sheehan, general manager of Fox Film Corporation, began a big sales drive on Mutt and Jeff Animated Cartoons, and Bud Fisher, as sponsor for Mutt and Jeff, offered a silver loving cup to the salesman who would secure within a stated period the largest number of contracts in proportion to his territory.

Bud Fisher awarded the contract for the trophy to the Reed & Barton Company, and the other day the president of that concern sent the Fox company word that delivery of the trophy would be delayed a week. "The delay is caused," he said, "by the fact that the designers and engravers are in a bitter competition to see which will submit the design to be accepted. Mutt and Jeff are great popular favorites and all the designers are anxious for the honor."

One feature of the contest has especially appealed to salesmen working in territories less closely settled than others; this is that the final award will be based upon the amount of business produced in proportion to each salesman's territory, so that it will not necessarily be the one who captures the greatest number of new contracts that will carry off the cup, unless his percentage also is highest.

The result of this will be to make the contest entirely equitable; it gives the salesman in a sparsely settled district an equal chance with those in other thickly settled sections.

QUARTET OF FILM PLAYERS INCORPORATE

Lewis, Nilsson, Owen and Welch Combine to Form Company with Individual Directors

THE latest quartet of prominent players who have affiliated comprises Mitchell Lewis, impersonator of northwestern and French-Canadian types; Anna Q. Nilsson, recently seen in "Auction of Souls;" Seena Owen, one of D. W. Griffith's discoveries and the first leading woman for Douglas Fairbanks, and Niles Welch, prominent as a leading juvenile.

Each of the stars will head his and her own company, with individual directors. The four concerns were incorporated in Delaware recently. The Mitchell Lewis, Anna Nilsson, Seena Owen and Niles Welch Productions Company, Inc., will be general titles of the quartet, directors for which have not been announced.

Players' Film Records.

Mr. Lewis has played on the screen with the late Harold Lockwood and with Viola Dana, besides gaining prominence under the supervision of Edgar Lewis, "The Sign Invisible," "The Bar Sinister," "The Barrier," "Children of Banishment," "Jacques of the Silver North," and "The Gulf Between" are his best known vehicles. Mr. Welch has played in World, Universal, Pathe, Famous and Selznick photodramas. He made his debut in motion pictures in the Metro program, and was featured with Mary Miles Minter. He left the Metro to play leads for Mary Fuller and Violet Mesereau with the Universal and was also leading man for Kitty Gorden in "The Crucial Test." He recently completed the leading role with Pearl White in "The Blossom of the Bee" for Pathe.

Miss Nilsson a Veteran.

Miss Nilsson, though young, is a picture veteran. All older fans recall her in Kalem releases, and the newer generation with Famous Players, Goldwyn and Metro. Miss Owen made her first big hit with the Fine Arts Studio, playing leading roles in "The Lamb," with Douglas Fairbanks, "The Penitents" and "Martha's Vindication." Born of Danish parents in Spokane, Washington, her education began in the schools of that city, but was completed in Copenhagen. A trip to Los Angeles caused her to become a member of the moving picture colony.

Miss Owen always wanted to become a director, now at the head of her own company, her wish will be gratified. The biggest success achieved by Miss Owen was in Griffith's "Intolerance."

Vallie Belasco Martin Appears in Truex Comedy

VALLIE BELASCO MARTIN, who appears in support of Ernest Truex in his first two-reel comedy under the management of Amedee J. Van Beuren, is a demure little person, modestly effective and projects a personality of girlish charm, fresh, vivacious and individual.

Miss Martin was born in Milwaukee, being the daughter of the late Sam Martin, formerly past exalted ruler of the Milwaukee and Seattle lodges of Elks. When her father named little Vallie Belasco Martin after his cousin, David Belasco, he had no thought of the outcome of the act. The name had its effect, however, and when Vallie grew up she decided to become an actress.

Soon Came to New York.

She made her professional debut at the Little Theatre in Milwaukee. Then following this engagement she starred in an adventure film in Detroit, sponsored by a local newspaper. Later she played in stock in Seattle and Kansas City.

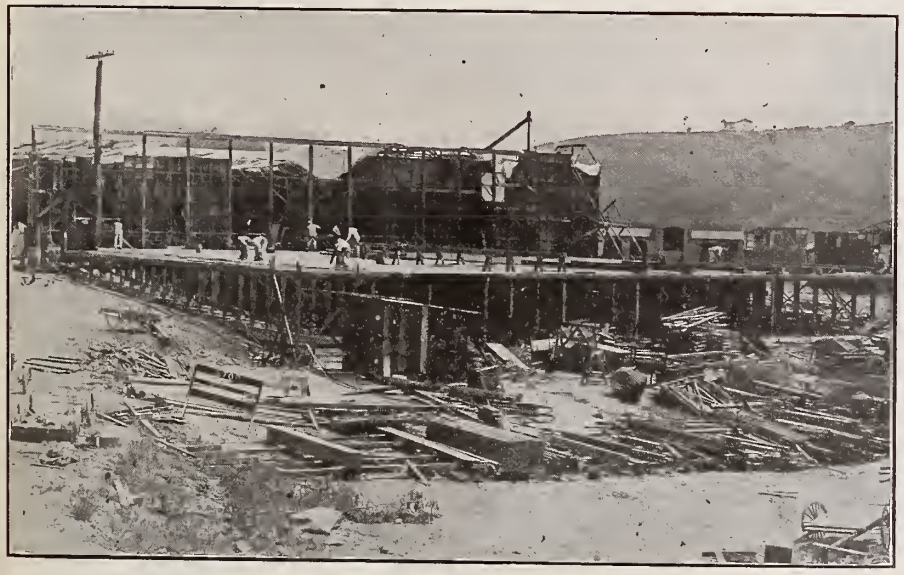
She soon decided to come to New York—Broadway—and visited her cousin, David Belasco, who decided musical comedy would be the proper sphere for her. Whereupon she was cast for the role of Elsie Darling in "Very Good Eddie," following this production with an appearance in "Watch Your Step." A vaudeville engagement in an original act of her own preceded her appearance in the Truex comedy.

"As a Man Thinks" Completes Second Week of Extended Run at the Garrick in Los Angeles

ONCE more Augustus Thomas' stage success "As a Man Thinks" is proving its power of appeal in its screen form, this time at the Garrick Theatre, Los Angeles, where the W. W. Hodkinson release has completed its second week of an extended run to heavy patronage.

The Garrick management had deferred the playing of "As a Man Thinks" because previously scheduled pictures left no opening for an uninterrupted run until July, when the house had four consecutive open weeks. The patronage of the first week gave promise of the success of this Harry Raver-Four Star production for its second and subsequent weeks.

In St. Paul the production had a continuous first run for ten days at the Blue Mouse Theatre; in Denver it broke the year's patronage records for A. G. Talbot at his America Theatre; in New Orleans it had a continuous eleven-day first run at the Globe, and received doubled playing time at all of the houses of the Saenger circuit; in San Antonio it enjoyed a continuous ten-day run at the Lytle House.



One of the New 10,000-Square-Foot Stages at Vitagraph's Western Studios.
Construction activities are being rushed in anticipation of the Vitagraph move from East to West for production in the fall.

Vitagraph Increases Size of Studios on West Coast

NOT only in anticipation of the increase in number of working companies that will come to the west coast studio in the fall, but also because of the top speed activity of present production, the Vitagraph Company is enlarging its western plant as rapidly as human effort can increase its size. Visible results of the recent visit of Albert E. Smith, president of the company, are seen in the army of carpenters, masons and mechanics in all branches of construction work that are working day and night erecting new stages, laboratories, cutting rooms, dressing rooms and garages that will furnish accommodations for twice the number of people now employed.

The need for more space is so urgent that sets are being put into place on the half finished stages and circus wagons used in the "Iron Test" serial are being utilized as dressing rooms pending the completion of the new quarters. The cutting room building that formerly was a single story building, is now a "double decker" and the upper story was in use before the roof was in place.

In the midst of this work of enlargement, a fire occurred at one of the oil wells near the plant and for several hours the western Vitagraphers were worried lest the blaze spread to the plant. Happily, however, it was finally extinguished and every one breathed easier.

Reviews in Moving Picture World are best used as press work in your papers.

LIBERTY OPENS DOORS IN FORT SCOTT

Recently Opened Kansan House Declared To Be Finest Locality—Has Been Building Some Time

WHAT is said to be the finest theatre in southeastern Kansas opened its doors July 1 at Fort Scott. The new house, known as the Liberty, opened with a photoplay, although it has contracts with the Klaw & Erlanger and Shubert theatrical syndicates. The owner is H. L. Stout, who has been endeavoring to complete alterations to his house on Main street for some months. War conditions, however, delayed alterations for some time.

Description of the House.

In a description of Fort Scott's latest amusement house a local journal says:

"As you enter, you find a spacious lobby, ample for those waiting to purchase tickets, in the center of which is the box office—three sides of glass. In this will be installed the latest automatic ticket vendor of National Cash Register manufacture.

"Flanking the ticket office are two flights of stairs leading to the lounge, which is on the mezzanine floor. This is one of the most attractive features of the playhouse. It is furnished in settees, chairs and tables of wicker, in Madieriense style. Here is a trysting place for friends, and for women awaiting their escorts. The management will keep this lounge open during the day for the convenience of shoppers.

Well Equipped Retiring Rooms.

"A retiring room for women and a smoking room for men open off the lounge, both furnished with every convenience, even to baths. A maid will be in attendance in the women's room during all performances.

"Divided stairs again lead up to the gallery, in the rear of which is the projection room. Here are the three modern Simplex projectors, and a $600 transformer.

Unobstructed View for Chairs.

"The most pleasing feature is that there are no posts to obstruct the view of the stage, so that each of the 900 persons who are provided for in the seating capacity has an uninterrupted view of the stage. Attention is next drawn to the lighting system, which is indirect throughout. A great convenience will be the hooded lights in the aisles, at the end of the rows of chairs, so that patrons may be seated during the run of a picture without stumbling over persons' feet.

"Two large fans, one six feet, the other four feet, in diameter, draw out the heated and vitiated air with such rapidity that the air of the whole house is changed completely every two minutes.

Has Stage for Spoken Plays.

"The stage's the thing! In the Liberty it has an opening of thirty-two by forty feet, and a floor space which will permit the production of road shows. The management has booked several big productions. Men and women actors have comfortable dressing rooms on opposite sides below the stage.

"One evidence of the modernness of the Liberty is the absence of the old-fashioned boxes. Instead the loge system is used, the loges fronting the gallery floor, with seats for sixty. The mural treatment is attractive throughout the building.

"In the basement is a soda grill."

At this grill, as was announced directly and on the screen the opening night, the women present were served ice cream gratis. Favors were distributed to the women.

A special program was given on the opening night which included speeches by leading citizens and a reception by some of Fort Scott's leading society women. George Beban in "Hearts of Men" was the feature film.

Pauline Frederick Finds This Driver as Independent as a Taxi Pirate.
She has just come from the East to the West in this scene from her next Goldwyn, "The Peace of Roaring River."

Detroit Police Remove Own Ban on "Auction of Souls"

REMOVING his own ban against further showings in Detroit of "Auction of Souls," starring Aurora Mardiganian, and of which First National Exhibitors' Circuit is the official distributor, Police Commissioner Dr. James W. Inches was cheered to the echo by 10,000 persons in Cadillac Square recently, when his announcement followed an appeal for Armenia by the star, Miss Mardiganian herself.

Police Commissioner Inches had ordered "Auction of Souls" removed from the screen after it had been shown as a pre-release for one week at the Washington Theatre in Detroit. His action was taken at a private presentation. He allowed the management one week's run to compensate them for part of their heavy advance advertising. In removing his own ban, the Commissioner expressed the wish that Miss Mardiganian and the picture starring her, remain in Detroit for an indefinite period.

Screen Star Rides in Pageant.

Aside from this honor paid Miss Mardiganian, she was asked to ride at the head of the Safety-First pageant which was a procession two-miles long. Seated in an automobile with Lieutenant James Anderson, special representative of the First National Exhibitors' Circuit and Harry Scott, First National executive at Detroit, Miss Mardiganian was cheered during the entire parade.

The Police Commissioner further accommodated the management of the Washington Theatre by posting extra patrolmen to prevent throngs of Detroit people from blocking traffic. Several times it was necessary to order ticket sales stopped for short periods.

Montreal Methodists Decry Idea of Church Movies

A NUMBER of Methodist ministers of Montreal have come out in opposition to the decision of one hundred ministerial delegates at the Methodist Centenary Exposition at Columbus, Ohio, on July 9, to favor the use of moving pictures in the church. Rev. Mr. Whiting of the Dominion Methodist Church, Montreal, declared in an interview that he did not believe that pictures should replace the sermon at any time. They could not be used as a satisfactory substitute.

Rev. F. H. Sproule, of the Sherbrooke Street Methodist Church, has taken a more lenient view. He believes that pictures "of the better type" should be seen in the church and may even be substituted for the sermon.

Rev. T. E. Hollins, Westmount Methodist Church, has declared himself against pictures as a permanent institution of the church. Others declared that it would take a considerable amount of time before they could accustom themselves to the idea of seeing pictures [illegible] church.

CARL LAEMMLE HAS THE HONOR OF PRESENTING

For the first time in pictures

THE MASTER PRODUCER AND MAKER OF STARS

DAVID BELASCO

PLAYING THE LEADING ROLE

IN

"A STAR OVER NIGHT"

STAGE WOMEN'S WAR RELIEF SERIES

DISTRIBUTED BY JEWEL-UNIVERSAL

2298

David Belasco in "A Star Over Night"

The Cast of this Stage Women's Film Jewel Photo-play de Luxe might have been chosen by Mr. Belasco himself for the all-star stage productions of his career. Bruce McRae is at present playing in "Daddies", a great Belasco success and previously played in "The Thirty Years of Discretion" and "Sherlock Holmes". Elizabeth Risdon is just as charming as she was in "The Merry Dance", "Miss Alliance" and "Seven Days Leave". Hamilton Revelle, this year, played with Mrs. Fiske in "Miss Nellie of N'Orleans", Hilda Spong, long with Henry Miller, is one of the leading players in Barrie's great comedy, "Dear Brutus". Edward Martindel is now starring at the Shubert Theatre, New York in "Good Morning, Judge". With such names on the bill, headed by David Belasco, you can promise your patrons a dramatic feast which no other Series of productions has ever provided in the past or will ever do so in the future. We mean—

UNIVERSAL-JEWEL

HALL HAS PLANS FOR FALL CAMPAIGN

President of Independent Sales Intimates as to Changes in Store—Deplores Action of Ohio Censors

A PROGRAM of such elaborate dimensions for the Independent Sales Corporation, to be launched during the fall season of 1919, has been mapped out by Frank G. Hall and those associated with him that the incorporators of the concern are considering an expansion of office quarters to taking over an extra floor of the Leavitt Building, 126-130 West Forty-sixth street, or moving into a more commodious home.

Hitherto, the Independent, while promoting only first class productions of comedies and dramas, has confined its efforts to an exclusive, small range photoplay field which offered every opportunity of making an intensive study of the motion picture art as seen from a producer's standpoint.

Special attention has been given to the exhibitor whose observation and opinions concerning the wishes and desires of a diverse motion picture public, have led the Independent officers to the conclusion that something new in the way of film offerings must be placed upon the market if the picture industry is to maintain its present position.

Not Yet Ready to Reveal Plans.

"Although I am not in a position at present to give the public an outline of what my company proposes to do in the way of putting new life into the picture play industry, I can say with all candidness that the Independent is about to close a deal which will, in my opinion, add something of no little significance to the progressive trend of filmdom.

"One of the best known director-producers of the picture world came to me the other day with an idea, which although it will take thousands of dollars to exploit, will mean more to the field of screen work than any other single idea advanced since the six-reel feature was conceived," said Mr. Hall.

During the past two weeks Mr. Hall's time has been taken up with duties connected with the exploitation of the Willard-Dempsey prize-boxing exhibition film, which has been looked upon with disfavor by the Ohio State Board of Motion Picture Censors, but which, in the opinion of a large part of America's sport-loving public, should be allowed a state-wide showing.

Spectators of Fight Cannot See Film.

"The most curious and unique anomaly exists in connection with this picture in the opinion of many prominent sport writers of the country," said Mr. Hall. "The actual battle was allowed to take place on Ohio soil in one of the most thickly populated cities of the state, and yet the same people who viewed the spectacle and thousands of others who were unable to attend are prevented from seeing a motion picture review."

Unable to Explain Censor Stand.

Ray O. Archer, business manager and intimate friend of Jess Willard the defeated champion, who is now in New York, expressed himself as being entirely in the dark as to the attitude taken by the Ohio Board of Censors.

"I cannot understand their position," declared Mr. Archer. "Neither the federal nor the state law of Ohio contains any clause that carries the slightest intimation that a showing of the Willard-Dempsey pictures would be in violation of any statute. It is purely a matter of discretion with the Ohio censors, and for the life of me I cannot see why they refuse permission for a showing."

View of Beach Film Marks Opening of Goldwyn Branch

TO inaugurate the opening of Goldwyn's new Omaha branch office, Rex Beach's "The Crimson Gardenia" was shown at the Muse Theatre to every exhibitor in the district. Special invitations were sent out for a morning presentation of this photodrama, after which the guests were taken in automobiles to the new Goldwyn office and shown the novel arrangements which have been installed for expediting the handling of films.

They are distributed from a steel-lined room, which connects with a vault in which the reels are kept. Further down a corridor, the reel boys call for their posters and advertising material, while at another window, they receive star photographs and scene stills.

The business office is fitted up with mahogany desks and trimmings, with every convenience and time-saving device which a modern office affords.

Marjorie Daw Is Engaged for First Neilan Picture

MARJORIE DAW, who has been leading woman in a number of Douglas Fairbanks films as well as scoring heavily in important roles with the Famous Players-Lasky organization, has been engaged to play the principal part in "The Eternal Three," the inital production to be made by Marshall Neilan under his contract with the First National Exhibitors Circuit.

Although quite young in years, Miss Daw has an enviable record of successful and artistic interpretations.

She first attracted the attention of the picture public while appearing in films made under the direction of Cecil De Mille at the Lasky studio, and subsequently in support of Mary Pickford.

Miss Daw has appeared in many Fairbanks films during the past two years. She did striking work in the leading opposite roles of "He Comes Up Smiling," "Mr. Fixit," and "The Knickerbocker Buckaroo," and she is an important member of the cast of the Fairbanks picture now in the making.

Miss Daw's work in "The Eternal Three" will afford her the opportunity of doing the best work of her career. She has modestly expressed herself of the opinion that the part is worthy of the ability of an actress of greater experience than she possesses, but she feels that Marshall Neilan's direction will enable her to do justice to the role.

Marjorie Daw.
Who will star in "The Eternal Three," Marshall Neilan's first production for distribution by First National.

Florence Deshon Joins Goldwyn Repertory Company

FLORENCE DESHON, who is to be one of the members of the Goldwyn repertory company, has had the kind of life one reads about in books. Her mother was a gypsy, and her father was an English musician. She was born in Tacoma, Wash.

When she was still a young girl, just wearing long clothes and putting up her hair, she came on to New York, to go "on her own." Her first job was in an advertising agency. Perhaps being half gypsy makes it hard for one to work in a business office; Miss Deshon was fired.

Her first appearance on the legitimate stage was in "Jaffrey" by William J. Locke. Lawrence Trimble saw her in a play in London and was so impressed with her beauty that when he and Rex Beach were casting "The Auction Block" he demurred when Beach told him he had found a girl for the play. Then she came in—and of course it was the girl he had seen in London. That was Miss Deshon's first picture, but she has been in a number since.

Announce Cast for "Everywoman."

A large part of the cast for "Everywoman," the Paramount-Artcraft production which George Melford has started at the Lasky studio, has been chosen, among the players announced being Violet Heming as Everywoman, Wanda Hawley as Beauty, Mildred Reardon as Conscience, Bebe Daniels as Vice, Mary McIver as Youth, Margaret Loomis as Modesty, Irving Cummings as Passion, Theodore Roberts as Wealth, Raymond Hatton as Flattery and Noah Beery as Bluff.

Mutt and Jeff to Girdle the Globe.

Mutt and Jeff, the mirth-provoking characters made world-famous by Captain Bud Fisher, are to make a world tour for William Fox in behalf of their Animated Cartoons.

Captain Fisher is now in Paris, on the second step of a trip that will circle the earth. He will depict Mutt and Jeff in comic antics in each country he visits. Mutt and Jeff in London, Mutt and Jeff in Paris, and Mutt and Jeff in Ireland will be the first three of this Animated Cartoon series.

This around-the-world feature is expected to increase greatly the popularity of the Mutt and Jeff cartoons.

CHANGES ON UNIVERSAL'S PRESS STAFF

Rice Put in Charge of Exchange Publicity Men—Schneider to Write for Company in Indianapolis

IN keeping with the advancement of its productions and sales department, Universal has made some radical changes and promotions in its exploitation and publicity departments.

The latest addition to the New York home office staff is Harry Rice, publicity man for Universal's exchange in Chicago. Mr. Rice arrived in New York last week and began work in the New York office. He has been put in full charge of the exchange publicity men, who number twenty-five, and who exploit Universal pictures in every state in the country.

This in a way is a newly created position, the supervision of this work in the past having been carried out by the other members of the New York staff. Mr. Rice will begin plans to standardize the exchange publicity methods and advertising. Mr. Rice was a captain in the army and after receiving his discharge joined the Universal forces as publicity man for the Chicago exchange.

Dekruif Succeeds Rice.

George Dekruif, formerly with the Chicago Examiner and Chicago American and until recently sales promoter of the sign department of the Commonwealth-Edison Company, of Chicago, has been selected to succeed Mr. Rice at Chicago.

Another addition to Universal's outside staff was made last week when L. V. Schneider was made publicity man for the Indianapolis territory. Mr. Schneider has for a number of years been employed by the Indianapolis News.

Press Boxes for Special Pictures.

The entire exploitation department in the home office is composed of department heads, under the supervision of Tarkington Baker.. John W. Krafft, former newspaper man, has charge of compiling and editing the Universal press books which are issued for each special attraction and Jewel production.

Prior to assuming charge of this work Mr. Krafft made an exhaustive study of the larger newspapers in the United States and has adapted the style to the press book, so that in the majority of cases newspaper editors can use word for word the publicity material on the picture which is receiving a showing in a local theatre.

With the exception of Mr. Rice and Fred Baer of the New York exchange. Mr. Baker's home office staff is a hoosier one. Miss Lee Reiner, formerly of Indianapolis, is in charge of Universal's still department.

Gulick Oldest in Point of Service.

Publicity material for trade papers is under the supervision of M. Lowell Cash, who is assistant director of publicity. Mr. Cash, also a former Indianapolis newspaper man, has charge of Universal's general information bureau and is the author of several articles on picture productions.

Oldest from the point of Universal association is Paul Gulick, editor-in-chief of the Universal Weekly. Mr. Gulick is the treasurer of the Associated Motion Picture Advertisers.

Flinn Speaks at Meeting of Methodists at Columbus on "Motion Pictures and the Church"

AS the representative of the National Association of the Motion Picture Industry, John C. Flinn, director of publicity and advertising of the Famous Players-Lasky Corporation, on the afternoon of Tuesday, July 15, addressed 3,000 Methodists at the Centenary Celebration of American Methodist Missions, at Columbus, Ohio. The centenary has been in progress since June 20.

Dr. Christian F. Reisner, of New York, a pioneer in making use of the motion picture in connection with the church service and the foremost advocate of its general use in churches everywhere, was chairman of the meeting.

Mr. Flinn, whose subject was "Motion Pictures and the Church," on behalf of the National Association, pledged the support of the industry to the program of extension of pictures among the churches of America and foreign countries.

"A heavy responsibility rests upon those in this country who were in favor of national prohibition to provide a substitute better than the saloon for recreation purposes," said Mr. Flinn. "Moreover, it is evident from the keen interest manifested everywhere that this responsibility is well recognized and that the motion picture is looked upon as the wholesome medium by which this recreation may be supplied.

"It therefore follows that the church needs the motion picture far more than the motion picture needs the church.

"Whatever the denomination, the church need not look askance upon motion pictures, for in this country any institution which is supplying amusement daily to ten million people is right and sound fundamentally, as it could not be otherwise and fulfill its function."

It is certain that the prominence given motion pictures at the gathering will result in a big increase in the number of churches using them regularly.

Kley Back in California.

After about a month's absence in New York, Fred Kley, studio manager of the Lasky studio, Western plant of the Famous Players-Lasky Corporation, has returned to take up the duties of his office.

"I am glad to be back again in California," remarked Mr. Kley, "despite the fact that I had a most enjoyable trip—my first visit East in a number of years.

"New York," he continued, "in fact all the East, is picturemad. Crowds that are astonishing flock to the cinema.

Mr. Kley was accompanied by Mrs. Kley.

Peggy Hyland Is Starred in "Cheating Herself," And She Is Shown Here Playing Against a Sure Thing.

She dealt herself the wrong costume at the left, but the chap at the right has called her hand. Scenes from her forthcoming Fox feature.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Fires of Faith."

Released by Famous Players-Lasky.

Prepared by George W. Beynon.

Theme—Fires of Faith (Moderato Song), Waterson, Berlin & Snyder.
1—T. At screening. 3:20. Andante Religioso, Henriques.
2—D. They kneel in prayer. :15. (Silence.)
3—T. Nearly two score years. 1:30. Theme.
4—T. Mark Southard. 1:50. Faust Overture (Lento), Gounod.
5—T. The evening hour. 2:20. Romance (Andante Sostenuto), Karganoff.
6—T. The Traverse home. 2:30. Flirtation (Waltz Intermezzo), Meyer-Helmund.
7—T. The true story. 1:00. Rescue the Perishing (Hymn).
8—T. Hoodlums are coming. 1:00. Agitato, Borch.
9—T. In the name of the Lord. 2:30. Remembrance (Andantino), Telma.
10—T. As planned by her friends. 2:00. Crafty Spy (Andante), Borch.
11—T. Luke regains consciousness. 2:30. Scotch Poem (Allegretto Agitato), MacDowell.
12—T. Old lady pulls bliud. 1:30. Theme.
13— Morning brings tragedy. 1:50. Serenade (Moderato), Widor.
14—T. In the months that pass. 3:50. Romance in F (Andante), Tschaikowsky.
15—T. The services open. 2:30. God Is a Spirit, Bennett.
16—T. The derelict. 1:30. Andante Pathetic, Schumann.
17—T. It is a day later. :30. Theme.
18—T. While on the Atlantic. 3:20. La Forza del Destino (Overture), Verdi.
19—T. Twelve days later. 3:30. Reverie (Lento), Drumm.
20—T. A home for maimed children. 1:20. Hansel and Gretel.
21—T. Agnes hears from. 1:30. Romance (Andante), Rubinstein.
22—T. Elizabeth the recruit. 1:00. There.
23—T. The world struggle. 1:40. Hands Across the Sea (March), Sousa.
24—T. At the Salvation Army. 2:50. Blessing, Glory and Wisdom, Tours.
25—D. Miss Booth leads in prayer. :10. (Silence.)
26—T. Elizabeth Blake is among. 1:50. Terpischore (Moderato), Ganne.
27—T. Months later. 1:00. Pershing's March (Moderato), Watt.
28—T. Some distance from. 2:30. Gavotte Tendre, Ganne.
29—T. In another far off. 2:20. Agitato (to action).
30—T. Pursuing the second. 2:00. Le Retour (Vivace), Bizet.
31—T. The service of cherr. 1:00. Dramatic Tension, Andino.
32—T. Hiding by day. 1:20. Misterioso Agitato, Smith.
33—T. Taken to the nearest. 1:30. Theme.
34—T. Now follow days. 1:00. Elegie (Lento), Massenet.
35—T. Agnes gets leave. 1:15. How Ya Gonna Keep 'Em Down on the Farm, Donaldson.
36—T. Was there an injured. 1:00. Theme.
37—T. Orders to move. 5.30. Dramatic Agitato
38—T. Now tell me about. 3:30. Helene Overture, Messenger.
39—D. Girls enter cellar. 1:45. At Sunset (Moderato), Brewer.
40—T. At last comes the dawn. 1:30. Rooklets March, Drumm.
41—D. German sees Pierre. 1:30. Agitato No. 69, Minot.
42—T. Foes and friends are. 3:00. Sicilian Vespers (Overture), Verdi.
43—T. Duty and service. 1:30. Southern Reverie (Andante), Bendix.
44—T. When peace reigns. 1:15. God Gave You Back to Me (Andante), Adams.

"Better Times."

Released by Robertson-Cole Through Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

1— At screening. 1:30. Sunrise on the Mountain (from Mountain Suite), Borch.
2—T. Henry Whittaker. 2:00. When You and I were Young, Maggie.
3—T. Nancy, his daughter. 3:30. (Cue for dinner bell.) Humoreske, Dvorak.
T. The age-old longing of youth. 1:00. Same—Play Lento.
4—T. A revival of that which has gone. 4:00. (Auto effects.) Pulcinello (Allegretto—Humoristic Intermezzo), Aletter.
5—T. Peter Van Alstyne. 2:30. Flirty Flirts (Allegretto Giocoso), Levy.
6—D. When flivver starts. 1:15. (Auto effects.) Morris Dance, German.
7—T. But why do you call it the. 3:15. A La Mode (One-Step), Rosey.
8—T. At the Grand Palace. 1:30. Trombone Sneeze (Serio-Comic Smear), Sorenson.
9—D. Nancy and negro woman in flivver. 4:00. Bubbles (Humoresque—Allegretto Can Moto), Gruenwald.
10—T. Good morning, Mr. Scroggs. 3:00. Dance Fantastique (Moderato Giocoso), Reynard.
11—D. Nancy enters dining-room. 2:30. Flirty Flirts, Levy.
12—T. Peter's malady changes from. 2:45. Humoreske, Dvorak.
13—T. The effect of Peter's publicity. 2:15. Villanelle (Allegretto Giocoso), Kriens.
14—T. As the days pass, Nancy's dreams. :45. Old Time Waltz.
15—D. Dancing at Lakeview. :30. Virginia Reel.
16—D. When the dancers are shown again. 2:15. Old Time Waltz.
17—D. Nancy enters her bedroom. 2:45. Good-Bye (Pathetique), Tosti.
18—T. A new arrival in Eureka Springs. 2:45. Melodie (Andante Cantabile), Huerter.
19—T. Scroggs is unable to stand. 4:30. Prelude "Manfred" (Lento Serioso), Reinecke.
20—D. Woman telephoning. 1:30. Asthore (Andaute Pathetique), Trotere.
21—D. Boys running. :45. Hurry. No. 1, Langey.
22—T. We found it floatin' on the lake. 1:30. Anathema (from "Eliland"—Adagio Pathetique), Von Fielitz.
23—T. A year at school does wonders. 3:15. (Horses hoofs.) Pastel—Minuet (Allegro Giocoso), Paradis.
24—T. Thoughts of the Lakeview days. 2:00. Flirty Flirts (Allegretto Giocoso), Levy.
25—T. And letters from Spike Macauley. 2:45. Vanity (Caprice), Jackson.
26—T. At the game. 3:15. Popular March.
27—T. It's Peter :45. Flirty Flirts, Levy.
28—T. Sunshine everywhere. :45. Humoreske, Dvorak (to end).

"The Man Who Won."

Released by Vitagraph Company.

Prepared by S. M. Berg.

Theme—Mountain Song (Characteristic Andantino), Borch.
1—D. At screening. 1:45. Theme.
2—D. When Barbara sees fight (shots). 2:15. Agitato No. 49, Shepherd.
3—T. The cursed Malays. 2:15. Agitato Appassionato No. 55, Borch.
4—T. No, I don't live here. 1:45. Theme.
5—D. When Barbara leaves (water effects). 2:45. Rondo (Excerpts Beethoven's Sonata Pathetique), Berge.
6—T. At least I couldn't. 1:45. Gruesome Misterioso No. 31, Borch.
7—T. Weeks later Christopher Keene. 3:30. Valse Danseuse, Miles.
8—T. I have strict orders to keep. 5:15. Summer Nights (Moderato), Roberts.
9—D. When boy spills drink. :45. Dramatic Agitato No. 38, Minot.
10—T. To you, my friend. 2:45. Dramatic Reproach, Berge.
11—T. An evening of surprises. 4:30. Theme.
12—T. I had an adventure a few months (shots). 1:15. Agitato No. 37, Andino.
13—T. Are you sure? 2:30. Heavy Romantic or Pathetic Descriptive (No. 14, A. B. C. Dramatic Series).
14—T. Who is Mr. Keene. 2:00. Pleading, Romantic or Pathetic (No. 14, A. B. C. Dramatic Series).
15—D. When Longfield leaves. 3:15. Dramatic Tension No. 36, Andino.
16—T. Why do you say that? 1:15. Theme.
17—T. Following up the clue. 2:30. Turbulence (Allegro Agitato), Borch.
18—T. A premonition that Keene would. 1:45. Heavy Foreboding Misterioso (No. 16, A. B. C. Dramatic Series).
19—T. At the settlement near the (train effects). 2:00. Light Allegro Agitato (No. 16, A. B. C. Dramatic Series).
20—T. If you are in the secret. 1:45. Pathetic Romance (No. 16, A. B. C. Dramatic Series).
21—T. With the first streaks of. :45. Theme.
22—D. When foot kicks Keene. 3:30. Half-Reel Hurry, Levy.
23—T. Other secret service men are (shot). 2.00. Agitato No. 69, Minot.
24—T. The platinum is the largest amount. 1:30. Theme (to end).

"God's Outlaw."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme—Because You Say Goodbye (Ballade Sentimentale), Levy.
1—D. At screening. 3:15. Theme.
2—T. He is only a common. 1:30. Dramatic Tension No. 36, Andino.
3—T. Father Morrissey. 2:30. Capricious Annette (Moderato Caprice), Borch.
4—D. When father leaves. 1:45. Theme.
5—T. A little fatherly advice. 2:45. Eccentric Comedy Theme, Roberts.
6—T. All dressed up and nobody home. 3:15. A La Mode (One-Step), Rosey.
7—T. Mother figured that her brains. 3:15. Birds and Butterflies (Allegretto Capricioso), Vely.
8—T. Hey, somebody frisked me. 1:15. Dramatic Tension No. 9, Andino.
9—T. Little dreaming that a vampire's. 2:45. Western Rodio (Allegro), Minot.
10—T. Cruel fate pursued poor. 3:30. Dramatic Tension, Levy.
11—T. The conflict of conscience. 2:30. Heavy Misterioso, Levy.
12—T. Like a leaping tuna. 2:00. Scherzetto (From Sympronette Suite), Berge.
13—T. The unwritten confession. 2:45. Theme.
14—D. When Tom enters restaurant. 2:00. Rondo (Excerpts Beethoven's Sonata Pathetique), Berge.
15—T. Oh, how they fought. 2:15. Allegro Agitato No. 8, Andino.
16—T. You are the one that Mary. 3:15. Dramatic Tension No. 64, Borch.
17—T. Not that she loved the sheriff. 2:00. Andante Pathetique No. 10, Berge.
18—T. Did she catch him? Theme (to end).

"Love and the Woman."

Released by World Film.

Prepared by S. M. Berg.

Theme—Tears (Moderato Ballade)—Zamecnik.
1—D. At screeuing. 2:00. Grave-Allegro Molto (Excerpts from Beethoven Sonata Pathetique), Berge.
2—T. Jim Dorsey, Mary's husband. 1:45. Rondo (Excerpts from Beethoven Sonata Pathetique), Berge.
3—D. When Mary enters room. 1:15. Adagio Cantabile (Excerpts from Beethoven Sonata Pathetique), Berge.
4—D. When husband leaves. 1:45. Nocturne(from Chopiniana Suite).
5—T. A few days later George Stevens. 4:00. Serenata (from Chopiniana Suite).

6—T. I'm just helping out (telephone bell). 2:30. Plaintive (No. 3, A. B. C. Dramatic Series).
7—D. When Mary enters bedroom. 3:00. Heavy Agitato or Hurry (No. 3, A. B. C. Dramatic Series).
8—T. At the end of the hour. 5:15. Reverie (from the Pathetique Suite).
9—T. Five years more finds Stevens. 3:00. Elegie (from Pathetique Suite).
10—T. Only a few weeks later. 1:45. Andante Doloroso, Borch.
11—T. The years roll by. 5:15. Theme.
12—T. Keeping his hand in. 3:30. Graciousness (Intermezzo), Smith.
13—T. The following afternoon. 5:00. Norma (Waltz), Luz.
14—T. Why that was where my poor. 2:15. Bleeding Hearts, Levy.
15—That night at nine. 3:45. Dramatic Suspense, Winkler.
16—T. We was just going. 2:30. Dramatic Reproach, Berge.
17—D. When scene fades to Helen and Walter. 3:30. Theme.
18—T. After months of persecution. 4:00. Adagio (from Tragic Suite).
19—T. This stuff was pawned by. 2:00. Cradle Song.
20—D. When scene fades to Helen and Grant. 1:30. Theme.
21—D. When Helen enters automobile (auto effects). 4:30. Sinister Theme, Vely.
22— When prisoners are released. 3:30. Tragic Theme, Vely.
23— When Helen descends the stairs. 1:30. Theme (to end).

"The American Way."

Released by World Film.
Prepared by S. M. Berg.

Theme—Flirty Flirts (Intermezzo Rubato), Levy.
1—D. At screening. 2:45. Theme.
2—T. Doesn't he look natural. 3:00. Bon Vivant, Zamecnik.
3—T. The coming of Mr. Smithers. 2:30. In a Red Rose Garden (Moderato), Gaston.
4—T. Something wrong here, old chap. 3:00. A Frivolous Patrol (Caprice Intermezzo), Goublier.
5—D. When scene fades to dance hall (violin only). :15. Popular One-step.
6—D. When musician stops playing. 2:15. Scherzetto (from Symphonette Suite), Berge.
7—D. When Richard starts organ (watch for hand-organ effects). 1:30. Popular One-step.
8—D. When organ stops. :15. Orchestra tacet.
9—D. When Italian strikes Richard. 1:30. Agitato No. 49, Shepherd.
10—D. When Richard returns home. 2:30. Capricious Annette, Borch.
11—T. Betty Winthrop. 1:45. Theme.
12—D. At the American pier. 3:00. Florindo (Allegretto Vivace), Burgmein.
13—D. When kitten leaves car. 2:15. Theme.
14—T. That afternoon. 3:30. Valse Divine (Valse Lento), Rosey.
15—T. Next morning. 5:00. Lislotte (Moderato Rubato), Adam.
16—T. Two months later at Van. 2:00. Heavy Dramatic No. 37, Oehmier.
17—T. Midsummer. 1:30. Bleeding Hearts, Levy.
18—T. We've been underbid. 2:15. Theme.
19—D. When scene fades to lumber camp. 1:30. Dramatic Tension No. 56, Luscomb.
20—T. The journey's end. 3:30. A Garden Dance, Vargas.
21—D. When Richard opens window. 2:00. Agitato No. 6, Kiefert.
22—T. The new regime. 1:15. Nymph and Satyr, Rollinson.
23—T. The coming of the Van Allens. 2:15. Birds and Butterflies (Intermezzo Allegretto), Vely.
24—D. When Betty sees logs. 1:00. Furioso No. 11, Kiefert.
25—D. When Richard saves Betty. 1:30. Theme.
26—T. Lonesome. 2:00. Dramatic Tension No. 36, Andino.
27—D. When train is seen approaching (explosion and train effects). 3:15. Western Rodeo (Cowboy Descriptive), Minot.
28—T. Two days later a director's. 4:30. Dramatic Narrative, Pement.
29—D. When Betty joins Richard. 3:00. Theme.

"Home Wanted."

Released by World Film.
Prepared by S. M. Berg.

Theme—Serenade Romantique (Characteristic Andantino), Borch.
1—D. At screening. 2:15. Theme.
2—T. Every day the orphan lives. 1:15. Visions, Buse.
3—T. Play hour at the orphanage (hand-bell). 1:30. Children's Games, Ascher.
4—T. Letty Thompson, Madge's best friend. 3:45. Scherzetto, Berge.
5—T. Pierre, valet of Major Amesworth. Birds and Butterflies, Vely.
6—T. Again comes the night. 1:30. Misterioso Agitato, Smith.
7—D. When Madge puts on shoes (glass crash). 1:30. Rondo (Excerpts from Beethoven Sonata Pathetique), Berge.
8—T. Aw, listen, I know. 3:45. Theme.
9—T. Next day, the great adventure (watch for door knocking), Capricious Annette, Borch.
10—D. When Madge enters house. 3:00. Golden Youth, Rosey.
11—D. When boy sees orange marmalade (glass crash). 1:00. Vivo Finale (from Symphonette Suite), Berge.
12—D. When Pierre laughs. 3:15. Babillage, Castillo.
13—D. When Letty opens door. 3:00. Theme.
14—T. A half hour later (rain effects). 3:00. Camelia, Tonning.
15—T. This is like old times. 3:00. May Dreams (Andante Moderato), Borch.
16—T. The Major is safe at Dr. Dick's. 3:15. Theme.
17—T. The dear Major. 2:15. Bleeding Hearts, Levy.
18—D. When Dr. Dick joins Letty. 2:15. Theme.
19—T. An hour later. 2:15. Dramatic Recitative, Levy.
20—T. These things belonged. 1:15. Silent Sorrows, Borch.
21—T. I'll send all your old things. 2:30. Love Theme (Andante), Lee.
22—T. Can you keep a secret? 2:45. Theme.
23—T. I am not an object. 2:45. Clematis, Tonning.
24—T. Grandson—I have no grandson. 1:30. Dramatic Tension, Levy.
25—T. An Amesworth, there was. 1:45. Heavy Misterioso, Levy.
26—T. After all, that boy. 2:30. Theme.

"A Man's Country."

Released by Robertson-Cole Through Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

1— At screening. 2:45. Mountaineer's March, Borch.
2—T. Miss Alma Rubens as Kate Carewe. 2:45. Mountaineer's Dance ("Mountain Suite"), Borch.
3—D. Man shooting. 1:45. Agitato No. 6, Kiefert.
4—T. Yes, I have come to preach. 1:00. Dramatic Tension No. 1 (Andante), Reissiger.
5—T. And how long do you expect? 3:00. Under the Leaves, Thome.
6—T. The Parson's Challenge. Tacet until bar-room scene.
D. Bar-room (dancing). 3:00. Virginia Reel.
D. Kemp and Duncan playing cards. Continue p.
D. Dance To action f.
7—T. Tonight—opening service (placard). 1:00. Hail! Hail! the Gang's All Here (Con Anima—f).
8—D. Interior church—Bowen preaching. :45. Come Ye Disconsolate (Old Hymn) (Organ Only).
9—D. When man shoots through window. Agitato to action.
10—D. Close-up of Kate at door of church. 2:00. Andante Religioso, Thome.
11—T. Luck and the devil forsake Kemp. 4:45. Romance, "Manfred," Reinecke.
12—D. Shots. 1:00. Agitato No. 2 (Allegro Agitato), Andino.
13—D. Close-up, girl kneeling by Kemp. 4:45. Ein Maerchen (Dramatic Maestoso-Andante), Bach.
14—D. After fadeout of card game—sky scene. 2:30. Prelude, "Manfred" (Lento Dramatic), Reinecke.
15—D. When Kate jumps up. 1:30. Dramatic Agitato No. 38, Minot.
16—T. A strange malady creeps into. 1:15. Lead Kindly Light (Old Hymn).
17—T. The new Kemp's grand opening. :45. Pop Goes the Weazel.
18—D. Interior—deathbed scene. 1:20. Lamento, Gabriel-Marie.
19—T. The grand opening. 4:00 Virginia Reel (:15), Comedy Reel (3:45), Berg.
T. Ruth recovers slowly from the. Same pp.
D. Back to bar-room. Continue f.
20—D. Dance. :30. Virginia Reel.
21—D. Exterior—man lying on grave. :30. Andante Appassionato, Borch.
22—D. Back to dance hall— 1:30. Virginia Reel.
23—T. You revel while the valley. 1:30. Grave—"Sonata Pathetique" —Beethoven.
24—T. No, whoop 'er up. :30. Virginia Reel (ff—Con Anima).
25—D. When dancers stop. Tympany rolls until action.
T. Beware, the hand of God is raised. 3:15. Dance of the Demons (Dramatic—Allegro Agitato), Rubner.
26—D. Close-up, Kate and Bowen in street after stampede. 1:00. Dramatic Finale, Smith.
27—T. Marooned in the deserted village. 4:30. Tulips, Miles.
28—D. Table scene—Bowen saying grace. :30. Nearer My God to Thee.
29—T. As each day draws them closer. 3:00. Berceuse. Iljinsky.
30—D. Kate and Bowen at door—close-up. 2:30. Love's Old Sweet Song, Molloy.
31—D. When man is seen entering barroom. 1:30. Agitato Misterioso, Langey.
32—D. Struggle. 2:00. Allegro Agitato No. 8, Andino.
33—D. Bowen and Duncan fight. 2:00. Furioso No. 11, Kiefert.
34—D. Bowen picks up Kate. 1:30. Dramatic Tension No. 14, Borch.
35—T. And you'll teach me your language. Love's Old Sweet Song.

"The Spitfire of Seville."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—Land of My Own Romances (Valse Lente), Herbert.
1— At screening. 1:15. Bolero, Moszkowsky.
2—D. Studio. Land of Joy (Tempo di Valse), Valverde.
3—T. It is the season of wild flowers. 1:15. Punchinello, Alettier.
4—T. Don Salvatore. 2:00. Petite March (Allegretto), Lacome.
5—T. One day. 1:30. Agitato No. 2, Langey.
6—D. Don Pedro placed at tree. 1:45. Lament—Marie (Cello Solo).
7—D. Interior—Carmelita sewing. 2:00. Espana, Waldteufel.
8—T. What is the matter. 1:30. Erotik (Lento), Grieg.
9—T. Meanwhile in Seville. 1:15. Land of Joy (One-step), Valverde.
10—T. Pedro says he is best man. 1:30. Hurry No 2, Langey
11—T Kent has established himself 2:15. Butterfly, Densmore.
12—T. It looks something. 1:30. Theme.
13—D. Carmelita climbing tree. 1:30. Intermezzo (Allegretto), Huerter.
14—T. It is time she was back. 2:15. Furioso No. 2, Langey (Storm).
15—T. With the first flush of dawn. 2:00. Woodland Whispers (Allegro), Von Blon.
16—T. I have come to avenge. 1:45. Hurry No. 1, Langey.
17—T. They have arrested Pedro. 1:30. Huetamo, Ancliffe.
18—T. So Carmelita seeks out Pedro. 3:45. Intermezzo, Grandos.
19—T. She had come. 2:00. Theme.
20—T. Wait for me. 1:30. Serenade (Allegretto), Ern.
21—D. Kent enters. 1:30. Theme.
22—T. And then the Feast of Roses. 1:45. Granada (Allegro), Lon.
23—D. Pedro released by bandits. 1:30. Dramatic Tension, Borch.
24—D. Kent and young lady at table. 1:30. Harming, Joyce.
25—D. Boy enters window. 2:00. Intermezzo (Lento), Granados.
26—D. Boy leaves Carmelita. 2:15. Theme.
27—D. Hand clutches Carmelita's shoulder. 2:30. Furioso No. 2, Minot.
28—D. Kent removes covering from painting. 1:30. Dramatic Tension Borch.
29—D. Gang enters cabin. 1:30. Erl King (Vivace), Schubert.
30— You follow call of your heart. 1:30. Theme (to end).

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Self-Contained.

THE self-contained program is not as numerous as it used to be for some reason, perhaps because fewer programs of any sort are now used, but the Holton theatres, the Pearce and People's, Port Arthur, Texas, uses a program front which is also the mailing face. The program is printed up with the post office

Pearce Theatre
Thursday, Friday and Saturday
May 1-2-3
10 and 25c. Tax Included
Also
"Wanted: A Baby"

A Program with a Mailing Face.

permit form and a blank for the address. A small paper clip is slipped over and they are ready for delivery. A small fancy seal or the legal seals in red or gold may be used instead, if desired. The program is 6⅝ by 3¾, printed on stout paper. It encloses a four page on white news, which gives two pages to each house for the program with the days dated as shown in the second cut. This example was clipped from a left-hand page. So the box is on the left. On the

Monday May 5	MAY ALLISON in "THE ISLAND OF INTRIGUE" A Metro drama of thrills and romance. It is a story of the sensational abduction of a beautiful society girl taken to a lonely island, where she is held for ransom. How she effects her escape by means of wireless is shown in a series of thrilling incidents which end in a startling climax. The story is one of absorbing interest, brimful of life and action, and abounds in tense scenes that culminate in a romance of youthful charm and rare beauty. Also new Comedy.

A Neat Arrangement for a Program Box.

right-hand pages the box is moved to the other side so as to run on the outside margin of the type page. The reproduction is slightly reduced, but the idea can be seen, and it is worthy of being followed, for it makes a neat arrangement. In a two-house program it might add to the effect to run three lines in the box, the top line naming the house at which the subject will be seen. It might be well to do this in all cases to get the mind to remember the house, day and date as one concrete fact.

Another Toronto.

Here is another display from the Strand, Toronto, employing the two house signatures shown recently, but in this case at the top and bottom of the display because of the difference in the argument. The space is a five elevens with the second half of the week getting the large share of the space, owing to the difference in the cuts. That portrait of Miss Dana suggests that she is a hunchback, and we do not think that it will help materially to sell the feature. We do not like that "in their most recent success" in the Roaring Road. It does not sound convincing, but suggests that

STRAND
MON. TUE. WED.
He didn't know he was going 112 miles an hour. All he knew was that she was there. She wanted and needed him, and he was on his way in a car that was more than a match for him. See
WALLACE REID AND ANN LITTLE
IN THEIR MOST RECENT SUCCESS
THE "ROARING ROAD"
A story with a dramatic theme which splendidly develops into one of the most exciting and captivating photo-plays seen at the Strand this year. The famous Santa Monica Speedway was used for this picture by Wallace Reid.
REMEMBER That Albert Capellani, the distinguished French Director, and June Mathis, the adaptor of Nazimova's famous productions, are the authors of
"The Parisian Tigress"
PORTRAYED BY THE FASTEST RISING STAR OF TO-DAY
VIOLA DANA
A MORE COMPELLING AND ARTISTIC INTERPRETATION OF LIFE IN THE LATIN QUARTERS OF PARIS HAS NEVER BEEN PRODUCED.
STRAND
THURS. FRI. SAT.

A Five Elevens from Toronto Showing the Full Week.

the copy writer does not know anything more definite about the story. It is not so much that it is a bad line as that it is not a good one. A better would have read, "In the famous Saturday Evening Post story." No mention of the origin of the plot is made, yet it has a definite value even where the publication is not widely read. Apart from this it is a distinctly good display.

General Interest.

Lee Kugel, publicity man for World-Pictures is a trained press agent who can go over the road ahead of a show with the best of them, and he knows the value of general stuff as few house men seem to. Recently he planted a series of stories on the proposals June Elvidge had received in a string of 500 papers. There was not a line in the entire set about World-Pictures, and the stories were planted by a syndicate. They probably did the star more good than straight advertising stuff, and they certainly got a wider display. It is interest which counts, rather than the number of times a house or attraction is mentioned.

In Great Falls.

Great Falls. Mont., seems to need some advertising men. The two samples shown here offer about the best displays of the five theatres. That of the left, for the Palace, is a three sixteens. It hooks the play with the O. Henry story that it gives a good showing to the smaller features, but there is nothing in particular to **make** you want to see this particular program, not even the "A perfect picture." The cut comes out unusually well, but the cut alone cannot sell the story. On the right the Alcazar takes three fourteens for a display which is good, apart from the small lettering used for star and title. The name is a thirty point gothic and the title is in 36 point. It tells more about the story than any of the other displays, and probably has the stronger selling value. Apparently the week begins on Saturday instead of Sunday, for one of these displays refers to "last night's patrons" and the other says the show was "packed to the street yesterday," though the paper was printed on Sunday. The Imperial took a half

PALACE
Continuous Today 1:00 to 11:30
We have the pleasure in presenting what we consider
A Perfect Picture
O. HENRY'S
CORINNE GRIFFITH
"THE UNKNOWN QUANTITY?"
EXTRA!—"I'll Say So"
Two Reels of Joy Filled, Gloom Chasing Comedy.
"Kinograms"
Palace Cartoon Comedy
INTERPRETIVE MUSICAL SETTINGS BY PALACE ORCHESTRA
Two Hours of Varied Entertainment
Adults, any seat 25c
Children 10c
Alcazar THEATRE
Packed to the street yesterday It's Big—See It!
The deep sea opened its arms to the broken-hearted fisherman—
THEDA BARA
"The Siren's Song"
Regular Prices

A Three Sixteens and a Three Fourteens from Great Falls, Mont.

page to advertise Mack Sennett's bathing girls, and another house takes four tens and wastes it by merely announcing Tom Mix and the play in which he appears, but the Sexton takes a three fulls and beyond the stars and title advertises only the cast. It is a good cast, but it should be possible to do more than this in sixty column inches, particularly where the attraction is a play really out of the ordinary. Even where the patrons are trained to come anyway it is better to try and sell to the stranger who may be in town, but only three out of the five offer any selling talk, and these three do not argue very strongly. It is a waste of space to buy inches and throw away on cuts and more white space than is needed.

Exceptionally Good.

The Varsity Theatre, Palo Alto, Calif., sends in a weekly card program that is exceptionally good. It is a French grey card 3½ by 5½, with the program for the week, side dated days and well printed, but what gives it the effect is the excellent choice of types. There is not a line of bold face on the card, and most of it is in eight and ten point, but it is one of the prettiest jobs we have seen in a long time. We will try to get a copy on white paper, so it can be reproduced. It is worth looking at.

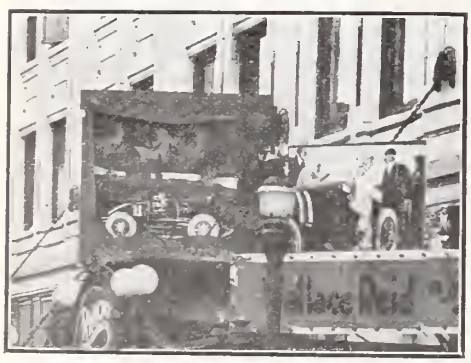
Ruff Stuff.

Ralph Ruffner got the idea that he could clean up with The Roaring Road and proceeded to demonstrate that he could. The first thing he did was to get a hook-up with the automobile concerns for a double middle page, taking rather more than the usual share of the space himself. This hook-up has been used before for Shoes, What Every Woman Wants, Skinner's Dress Suit, and others, but it is as good as ever, if you have something that will work with the picture. This worked right into the automobile end

nd he got ten spaces besides his own display. His regular advertising was based on a cut sent by Paul Noble, of the Jensen and Von Herberg Portland theatres. He also used the cut of the girls, shown at the bottom. The display

A Page Showing Ruffner's Double Display for The Roaring Road.

shown is for the last day, when he staged an "automobile night," to get in all of



The Marquise Display with a Panorama Back of the Racing Car.

the fans. He had two big window displays in desirable locations, but the photo-

A Double Page Display Based on The R

graphs did not show up well. He also built a big display on the house marquise. That to the left of the cut was an action picture while the other is a regular stand. The action picture had the car wheels

Effective Window Display in Automobile Equipment Store.

rapidly revolving while a panorama on an endless belt streaked past to heighten the suggestion of motion. This attracted considerable attention, and no one went past the house on either side of the street who did not learn the title of the

Part of the Design Formed by the Girl Ushers.

current attraction. A third window display was merely a giant tire in one of the auto stores, with large stills to back up the big shoe. They just happened to the rest. He put all of the girl ushers into overalls such as auto mechanics use, and lettered the costumes with the name of the supposed auto company. To avoid

oaring Road at the Rialto, Butte, Mont.

too great a reduction we show only half of the layout. The two newspaper cuts show the full detail. This picture was posed on the roof of the theatre, the letters being cut out of card, with real tires used between the two words. With a little touching up it made a far better layout than any drawn design could possibly have done. The girls wore the uniforms during the run, and smaller photographs were made of them in pairs and used as advance press work. Ruff figured that dressing up the ushers for the run would get him nowhere unless he advertised it beforehand, so the single stunt got him a half column in both papers, a good advertising cut and a house novelty. That's Ruff all over. He takes an idea and works all angles, instead of merely using the most obvious one.

Still Hooking Up.

Here is another Mickey hook-up, this time from Clifton Forge, Va., a town so small it can only afford a four page, five column paper daily, but they took a whole page. On the front page the paper announces that it did not come out the day before, owing to the illness of their linotype operator, and that the current issue is gotten out by a beginner, which possibly accounts for the poor composition, for the page is full of cross rules which

YOU CAN BANK ON "MICKEY'S" BEING A GOOD SHOW
First National Bank
Beardsworth's Music Store
"Mickey"
THE Leading Ladies' Store
Ladies' Ready to Wear and Dry Goods
WE ARE SHOWING A SPECIAL "Mickey" Waist
Murray & Foster
"Mickey"
"Bridge 'Fountain'"
WE ARE SERVING A "MICKEY SUNDAE"
The Bridre Pharmacy
MABEL in "MICKEY"
Mack Sennett's $500,000 SENSATION
MASONIC THEATRE, FRIDAY, MAY THE 9th
Otto Brothers
AUTOMOBILES FOR HIRE
We will take you to see "MICKEY" And we will bring you back
We Go Anywhere
A PICTURE YOU WILL NEVER FORGET "MICKEY"
THE BANK YOU SHOULD ALWAYS REMEMBER
CLIFTON FORGE NATIONAL BANK
New York Cafe
We serve you right
We are making a SPECIAL "Mickey" SANDWICH
Try one.
Style Headquarters
ABE ROSEN
Society Brand Clothes
BATES STREET SHIRTS
KNAPP FELT HATS
THE "MICKEY" Tie and Collar To Match

A Full Page Mickey Hook-up.

chop the spaces up so that you have to study the page to make certain just where an advertisement ends. The Mickey promoters suggest a list of sixty items which can be hooked up with the play and the current display advertises Mickey sandwiches, ties, waists and sundaes. One of the banks uses "A picture you will never forget—Mickey. The bank you should always remember—Clifton Forge National Bank," which is going some for bank officials, who generally are poor advertisers. These hook-ups are always good if you do not try to spring them too often.

From Minneapolis.

L. A. Johnston sends in some Minneapolis displays. The two for the New Garrick are three thirteens. That on the right is badly lettered, and the design around the cut means nothing. Had the space within the circle been kept clear of design, the effect would have been better, but the face is obscured by the background. Advertising must be big and smashing to be effective. Here the dots are meaningless and confuse the eye.

Without the splatter of dots the face could stand the background within the circle better, but as it is it does not strike the eye. The lettering is too fancy. The design on the left is better because the

Elsie FERGUSON
and Wyndham Standing
"EYES OF THE SOUL"
WHY?
new Garrick
STARTING SUNDAY
new Garrick Starts Sunday
Beautiful Elsie Ferguson
and Wyndham Standing
"EYES of the SOUL"
The most human appealing drama of the year.
D.W. Griffith's "THE GIRL WHO STAYED AT HOME"
D.W. Griffith's latest and best "the girl who stayed at home"

Two Thirteens for the New Garrick, Minneapolis.

lettering is clearer and more easily read and the title is so displayed that it stands out. A better display is a double tens for The Probation Wife, set all in type, but we think that the use of a smaller

Two Two Tens in Type.

cut to give a more prominent letter to the title would have been advisable. This would also have permitted the star to be drawn away from the house signature. As it stands the two fight each other and neither gets a proper display. The message is always more important than the attractor, and if the cut interferes with a proper display, it is well to reduce the cut. The Aster display is harsh because too formal. Cutting off with full rule is a bad plan, and a two thirds dash would have been better than the rule straight across.

Advertise.

Perhaps a big feature can sell itself, but you at least have to tell that you have the feature, and the more widely you advertise the larger your clean-up is likely to be. The more you pay for film, the more you should pay to advertise it. It doesn't pay to advertise a poor story. It doesn't pay not to advertise a good one to the limit of your powers.

Mickey Again.

Mickey seems to be perennial, and some of the holders of franchises announce that they are just getting ready to start in to boom things. Down in Texas the film played at the Hippodrome, Texas, for three weeks in a run to a total of 168 performances. Of course the phonograph hook-up was used and painted windows all over town helped along. The house spaces ran to quarter pages, as in the examples shown, and the song played its part. The cut shows a couple of the displays in four tens, rather heavy with

A Pair of Four Tens for Mickey from the Hulsey Theatres, Dallas, Texas.

type, but always with a big title which was sufficient by itself to keep the interest up, and the play is said to have broken all records at the Hulsey house. Probably New York is the only town where Mickey has not been played across the boards. Even in Chicago Mickey windows were plentiful, and in some sections there is a special circular on window displays which is sent direct to merchants in an effort to obtain hook ups.

K. C. B. (Bleich).

George Bleich has been K. C. B.-ing for Common Clay. It is no disgrace. Everyone from Rothapfel, down or up, has been using the short line stuff for some picture or other, and Mr. Bleich uses this in addition to a two inch strip across page. He does it well and probably attracted more attention than

A Two Inch Cross Page and a K. C. B. from George Bleich.

a full page would have done. This choppy, chatty style seems to drive home its points. He used this right through the run, changing copy each day, but sticking to the same general style and letting it ride on the strip. This text is from the second of the series:

YESTERDAY.
I WROTE some stuff.
ABOUT Common Clay.
AND little thing-a-ma-jigs.
WERE put between each line.
TO MAKE it appear in the style.
OF K. C. B.
WHO writes nifty matter.
IN THE big city papers.
PEOPLE in Pintchico and Mystic.
LITTLE places like Sorgho and Henderson.
MAY not know K. C. B.
BUT may know me.
AND know when I say.
THAT a pictureplay is good.
THAT it usually is.
NOW I want to say something more.
ABOUT Common Clay.
TO TRY and get you to see it.
AT THE Grand.
ANY one of the evenings.
OF Thursday or Friday or Saturday.
THIS week.
HARPING about it as sensational.
WOULD make some people attend.
BUT I don't like doing so.
DON'T like that method.
I PREFERRED to tell you.
IT IS a splendidly produced photoplay.
A WORTHY picture from every standpoint.
NOT wonderful!
NOT the best you ever saw or will see.
BUT good.
REAL good.
FANNIE WARD shines in the stellar role.
SHE has a fine supporting cast.
YOU know the story of Common Clay.
A PRIZE play.
ON stage it was a whale of a success.
AS a picture it is the same.
THAT ought to be enough.
FOR today.
I'LL be back.
TOMORROW.—Bleich.

This is not good for a regular form of advertisement, but for getting over a special there is nothing that will give the same prominence

Changed to Heralds.

The Third Street Theatre, Easton, Pa., seems to have changed from programs to heralds, or perhaps has added them. They are more properly throwaways except that they are more carefully prepared than the usual throwaway, and some of them are even in two colors. The one shown is printed in green, with

THIRD STREET THEATRE
THURSDAY, FRIDAY and SATURDAY, MAY 22, 23, 24
LADIES AND CHILDREN ARE URGED TO ATTEND THE MATINEES
They were alone together—
"A Midnight Romance"
Directed by Lois Weber
with Dainty
ANITA STEWART
as Marie, the mysterious beauty from nowhere, maid-servant by day, a dream in silks by night
One of the most fascinating romances of the screen
Lavishly Staged!
Magnificent Gowns!
Mysterious!

A Two-Color Throwaway Used as a Herald.

the cut in a brick red. Others show only a single printing and look almost as well. They take the promotion cuts for their base and work up on the press book copy.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.

Projection Department

Conducted by F. H. RICHARDSON

Griffith Offers a Substitute

We have asked for carbon stubs carrying 60 to 90 ampere craters. The response has been liberal, and I am now really sorry, for it is the only time in nine years that I've fooled you. It was not my fault, however. Here is a letter from Griffith which explains. Would suggest that you keep it with your lens chart for future reference. Griffith says:

Quotes Griffith's Letter.

"I see you are fishing for carbon stubs to gather data for extension of lens charts. Now I don't know that it will be good policy to extend the charts, based on crater diameter, beyond its present scope, at least as applied to D. C., because crater area, hence heat, increases very much more rapidly after .5" diameter has been reached. For instance: a circle .25 of an inch in diameter has an area of only .049 of a square inch, and a circle ⅜ of an inch in diameter has an area of .11 of a square inch, a difference of only .051 of a square inch. A circle .5" in diameter has an area of .196 sq. in., and a circle ⅜ of an inch in diameter an area of .3 sq. in., which is a difference of .104 sq. in., so that you see, allowing that each square centimeter of area gives off the same amount of heat, heat will increase very rapidly as crater diameter increases. This is, I believe, the reason why the chart apparently is not so effective on unusually small amperages. Another thing, I do not believe that it is advisable to reduce the distance from condenser to aperture less than the minimum established in the chart for 60 amperes D. C. (16 inches.—Ed.).

A Better Way.

In my opinion a better way would be to maintain the distance advised for 60 amperes D. C., and increase the focal length of the front condenser one inch for every additional 15 amperes, or fraction thereof. This proportion maintains the usual size spot, at the same time safeguarding the rear condenser lens from undue heat. It places the crater approximately .25 of an inch further from the lens for each additional 1" added to focal length of front condenser lens. It also reduces the waste between the condensers to some extent."

Limits Comment.

I am not going to comment on brother Griffith's letter except to say, (A) I don't think crater diameter increases as fast as he believes it does, and (B) regardless of that, his plan may be best, because it is, in my opinion, exceedingly important that distance from condenser to aperture be kept at maximum, and 16 inches seems to me to be as short as it ever ought to be.

A Few Crater Measurements.

I shall now give a few crater measurements, selected at random from the great mass of stubs sent in. Some of the letters accompanying the stubs will be published in due time.

Yonkers, N. Y. National cored ⅞ upper, used with ⅜ Silver tip at exactly 70 amperes D. C. (NOTE—First figures are width, second height of crater.) 7/16x11/16, ½x⅝, 7/16x⅝ full, 7/16 fullx11/16, 7/16x 11/16, 7/16x¾. In three of these stubs the core was eaten out a short distance below floor of crater, which acted to give a very deep crater, with a dark spot in its center. In one of the samples, this feature was very bad indeed. In only one of the stubs was the core space held level with the floor of the crater. If one may judge from appearance, these carbons were working pretty close to capacity at 70 amperes. Projectionist R. H. Edwards submitted the stubs. His letter will appear in the department later.

From Topeka Comes.

From Harry Anderson, Topeka, Kansas, comes the following: ¾ stub, maker unknown, working at 72 amperes 60 cycle A. C., pencilled 1 inch back. Core very poor and practically no crater. Another stub, end cones off ¾", with flat crater 5/16" diameter. Core eaten away in cone shape 3/32 deep. Another ¾ stub working at 65 amperes shows practically same condition and same crater diameter, but core eaten away full size fully ⅛" deep. Maker of these carbons unknown. B. Steinhauser, Terre Haute, Indiana, sends following: Amperage exactly 73. National ⅞ cored, working with Silvertip ⅜. All craters quite flat, but not well defined. Cores all good. Carbons not working to capacity apparently. Craters much smaller than Yonkers samples, at three amperes more current. Same size carbons. Lower apparently has not quite enough advancement. Some craters a bit smaller than others, but average about 7/16x½ inch. And here is another lot of three, name of sender of which unfortunately is lost. Maker of carbons unknown. Size ¾. Sample No. 1, 80 ampere 60 volt arc, ½x¾. Crater deep, well defined and core eaten out in shallow cone shape. Sample No. 2, 75 ampere, 60 volt, and one of the prettiest craters I have looked at in quite some time. Core perfect. Size ½" scant, by 11/16. Third sample, 65 ampere, 55 volt. Also a beautiful crater. Practically perfect. Sorry I cannot show it to you. 7/16 full by ⅝ full. All ¾ carbons. Lethbridge, Alberta, sends in samples of stubs used at 80 amperes A. C. They are National ¾, presumably special white flame A. C. carbons. They all show perfect cores, and in all cases the end comes down from about ⅝ inch back to a well defined crater a bit more than .25 of an inch in diameter. Best A. C. craters I have seen in some time, though they seem to me a bit small for 80 amperes.

Samples from Rivoli.

Fred Stoefregan, New York City, sent in a big lot of samples from Rivoli Theatre, some of which show as follows: Speer ¾ at 88 to 95 amperes. Craters all very flat. Cores varying from perfect to eaten away in shallow cone shape. Lower could have more advancement with advantage. Carbons apparently working close to capacity. G. A. Stevens, Patterson, New Jersey, submits a box of stubs working under following conditions: Size one inch. Name of maker unknown. Amperage 90 to 100, at 70 to 90 volts at arc. Average size ½x¾. Craters mostly of good shape and well defined. Cores mostly perfect, though an occasional bad one appears. Unless I am in error, these stubs are Speer. I find what seems to be Speer metal coated lowers with them anyhow. Brother Stevens is projecting a seventeen-foot picture at 135 feet, and I imagine his projection lens has a working distance (back focus) of about five inches. I would recommend to him the close study of department May 3 issue. I believe it is quite possible that he may materially reduce his amperage and still get the same, or even a better result. Let him try brother Griffith's suggestion in first part of this article. I would like to know just how it works in his case. He would need 16 inches from center of condenser to aperture, a 6.5 lens next the arc, and a 9.5 in front, with not to exceed 1/16 of an anch between their apexes.

The stubs I have given data on are typical of many sent in. To public more measurements, etc., would serve no good purpose.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 3-cent stamps or money order.

Handbook Put to Good Use

Says Milton O. Field. Lethbridge, Alberta:

"Here I am butting into the. or Into 'our' department, rather, just to let you know that we are not all dead up this way. Quite the contrary, we are very much alive and getting along nicely. Am today ordering Optic Projection, which you recommended to brother Tom C. Smith recently. Have a book called General and Practical Optics, loaned me by a friend, which I believe is of more value to pro-

jectionists and operators than any other work on the market today. It is published by Frederick Boger Publishing Company, New York City, and is by Lional Laurance. Am writing publisher today for price, and intend to have one. Have your latest handbook and have put it to such good use that I have been able to pass the best examination of any man in our fair city. Yes, there are others who have the handbook, but maybe I have studied mine a bit harder than they studied theirs. Am forwarding carbon stubs, as per your request."

Will see if I can get hold of a copy of General and Practical Optics. If so, will give you my views as to its applicability to projection, or its value to the projectionist, rather. I see you belong to the Calgary local. Well, that is a very live-wire local. I remember Lethbridge very well. Stopped there a cuppla hours between trains one morning, but not a theatre man could be found, so I absorbed a good breakfast and let it go at that.

Porch Climber a Gentleman—

The Howe Theatre Supply House, Portland, Maine, sends in a sample sprocket I wish you all might see. Its teeth are to all intents and purposes worn completely off. Perhaps there are three or four left with a height of as much as 1/32 of an inch and the thickness of writing paper. Many teeth are entirely gone. The Howe folks say:

"In a season's run we have some sorry looking mechanism sent to our office for repair. As an example we are sending lower sprocket from a Simplex. We consider this toothless sprocket as quite a curiosity, and wonder how the projectionist ever kept his lower loop at all. The other two sprockets of this machine were almost as bad. We feel that this crank turner has need of a Richardson handbook. What do you think about it?"

More Likely Manager Needs One.

It is more likely his manager needs one. I could not conceive of the most ingrowing solid-ivory-top projectionist using such a sprocket of his own free will. If for no other reason, he would want a new one to avoid the re-setting of his lower loop every fifty feet. No, it is the manager who is, I am sure, to blame. And beside a theatre mis-manager of this sort the porch-climber is a gentleman. This mis-manager not only is willing, in order to "save" the price of repairs, to butcher up the film belonging to another, but to rob his audiences as well. For it is nothing short of plain robbery to charge an admission to a show and then make it impossible to put up anything even faintly resembling a decent screen result. I doubt if a handbook would do such a man any good at all. The man who would do such a thing as this hasn't brains enough to appreciate or understand a handbook. He is a curse to the motion picture industry. I really feel sorry for those who patronize his "theatre."

Oh, yes, I know it is strong language. I am only sorry I am unable to really express my candid opinion of such work and not have the paper barred from the mails. Heaven hasten the day when the long suffering industry will be purged of such rank incompetence, in both the projection room and the theatre manager's office.

From Operator to Projectionist

F. E. Wright, Rock Island, Illinois, writes:

"Your address on projection, at the time of your visit to the Tri-Cities by the Father of Waters, certainly did make a wonderful difference in Moline and Rock Island. As I wish to graduate from 'Operator' to Projectionist, I enclose the sum of five dollars for the handbook, both sets of questions, and the lens chart for framing. I also wish to thank you and the department for what you have done for we poor 'grinders.' I also wish to sincerely thank brother John Griffith for giving us the benefit of his optical knowledge in such practical form. Tell him to keep up the good work. I will have a hot one for him, through the department, in about three weeks.

Why Not in Davenport?

So the lecture, or talk on projection, did good in Moline and Rock Island. Um, why not in Davenport also? Illinois is a grand old state, BUT Iowa, just across the line, is my own, my native hay-pile, and I'll bet the Davenport men are just as wide awake as the Moline and Rock Island boys. And be it known that the editor was impressed with the wide-awakedness of the whole bunch over there. As for thanking me, well, it does help to know that one's efforts and hard work are appreciated. There is nothing in all this world so entirely discouraging as to work and toil to accomplish something by which many are benefited, and to see no visible indication that those one is working to help care a tinker's damn. That, at least, thanks be, we have not been called upon to endure. By and large, the men, as a whole, have been appreciative, and that fact has helped us pull the load through many a mirey spot where, without the encouragement of you men, the inclination would have been to have uttered the time honored "Aw, what's the use," and have turned to easier paths. So you see, brother Wright, the "I thank you" is mutual. Will be on the lookout for the warm one for Griffith.

Says We're Not Quite Fair

R. E. Hitchins, Olive Hill, Kentucky, hands us the following jolt:

"Your article entitled 'Interesting Shutter Data,' March 29 issue, is not quite fair to the one-and-one-half-to-One shutter. You acknowledge its freedom from flicker, but say it is not economical as to light, its ratio of opening to blade being only 36.6 per cent.

"This 36.6 per cent. is not the ratio of opening to blade, but the percentage of the total light reaching the screen. The illustration of Simplex shutter tests shows the shutter named as having two main blades of 114 degrees each. This shutter was evidently designed for a machine having a very slow intermittent movement, as our Baird projector has a one and a half to one shutter, the two main blades of 104 degrees each, which allows 42 per cent. of the light to pass, and we can use a shutter with both blades .25 of an inch narrower than this without travel ghost. You will therefore see that the Baird standard shutter is just as economical in light as is the second design from the top, which gives 43 per cent.; also it is a whole lot better when flicker is considered."

Hit the Editorial Goat.

I guess you've hit the editorial goat a rap in the short ribs, neighbor Hitchins. Just what a one-and-a-half-to-one shutter with two 104 degree blades stands for in economy, frankly I don't know, nor do I know just how to figure it out. Also I have not time to dope the thing out now. That the one-and-a-half-to-one reduces flicker to its lowest denomination I have always held, but have never myself doped out its action as to light cutting. Seems to me that with two 104 degree blades it would amount to a three blade shutter having 104 degree blades and—um, nope, that won't work out because the item of increased speed must be reckoned with. You seem to have the thing all figured out. S'pose you tell us how it is done.

Explains "the Degrees."

And right here let me explain to those who don't understand the "degrees" thing, exactly what it means. A circle is divided into 360 degrees. Now, suppose you have a shutter ten inches in diameter, which would be, very roughly, 30 inches in circumference, and that it had two blades 104 degrees in width. The shutter being 30 inches around its outer edge, one degree would be 1/360th of 30 inches, which is .08333 of an inch, and 104 degrees would be .08333 x 104 = 8.66632 inches. In other words, a degree represents 1/360th of the circumference of any circle, and its width may be found in inches by dividing the circumference of the circle by 360.

A New Supply Company

B. F. Shearer, President and General Manager, Western Theatre Equipment Company, Billings, Montana, sends in a subscription, and says:

"The writer, who is an old I. A. man, and who has for three years past been with the Rialto Theatre Supply Company, Minneapolis, feeling that there was need for an up-to-date supply house located in this territory, has organized this company to that end. Billings has been selected as our base, since it is ideal, from the distribution point of view. We expect to serve Montana, Wyoming and Idaho; also we expect to give the best possible service, and to handle those things which experience has shown to be best adapted to the service they must perform. In accordance with your request for addresses of supply dealers, April 26 issue, we hand you ours, together with the best wishes for the department of both the company and myself personally."

Welcome to Our City.

Welcome to our city, brother Shearer. We wish you success, and if you stick to that "best service possible" stunt, you will succeed. Remember this, however, the very best advertisement any firm can possibly have (barring an ad in the Moving Picture World, of course) is a satisfied customer. As a business proposition it is, under any ordinary conditions, better to lose money on a deal rather than leave the man dissatisfied. A dissatisfied customer, even though he be himself at fault, can and usually will do a dealer more damage than the dealer could possibly lose by making him satisfied. I remember a case, not so long ago, where a dealer, a personal friend of the editor, wrote for a bit of information, and in course of the letter, described a deal he had on in which he had installed two projectors, and the projectionist (God save the mark) not being familiar with that particular machine, proceeded to raise merry sheol with both the mechanisms. The exhibitor promptly blamed the machines and demanded that they be replaced.

Now What Can One Do?

"Now, what can one do with a proposition of that kind?" asked the dealer. To which I replied: "Take my advice and supply him two new mechanisms. You can have the others put back into shape for ten or fifteen dollars at most. Pay express both ways and then explain to the exhibitor what you have already told him about his projectionist, and show the projectionist himself. You will thus lose maybe twenty dollars, but in the end it will pay you."

He took my advice, albeit with considerable doubt. Here is part of a letter from him which came last week: "Say, Old Man, you were right. That old hog up in ———— must have been ashamed of himself after the way I fixed him up. He is building a new 900 seat house over in ———— and has given me the order for everything, from seating and ventilation plant to projection equipment, and, so that there will be no trouble this time, has asked me to get him a chief projectionist. I am sending you herewith the price of a good hat. Wear it in remembrance of one who is converted, and who will remember that money is sometimes made, in business, by first losing money."

Of course, the case was a rather extraordinary one, and the loss of twenty dollars excessive, under the circumstances. Moreover, it might not have turned out

so fortunately. But we maintain that in the long run that dealer who compels, if necessary, his customer to be thoroughly satisfied, is the one who will win out. Service is the thing.

Objective Diameter

Dr. Henry Phelps Gage, Optical Laboratory Corning Glass Works, and co-editor, with Professor Simon Henry Gage, of "Optic Projection," a book well and favorably known to projectionists, writes as follows. It is probably meant as a personal letter, but we feel that the profession at large should have the benefit of the views of so eminent an authority on optics as Dr. Gage, hence, first having asked permission from Dr. Gage, I am publishing it:

"Since returning to Corning, I have very carefully gone over the paper you read at the semi-annual meeting of the Society of Motion Picture Engineers, in Philadelphia, having particularly in mind some of the criticisms offered by Dr. Kellner. His main criticism seems to be directed at your conclusion that 'the projection lens should be redesigned in such way that no lens will have a back focus greater than two, or at most two and one-half inches.'

Advantage in Large Aperture.

"Both the experiments cited in your paper and those which I illustrated show that there is decided advantage in the use of an objective of large aperture with respect to equivalent focus, that is to say, in which the individual lenses are rather large, but I am not at all certain that an odd shape objective of say 6 inches equivalent focus would necessarily be highly efficient if so designed that one of its factors was within two inches of the film. This particular matter is one which will require much study and careful experiment before a definite conclusion and agreement as to its merits can be reached. Whatever Dr. Kellner's views upon the subject may be, I am convinced that the objective should be so designed and have lenses of sufficient diameter so that the bulk of the light which gets through the aperture will find its way through the lenses of the objective and reach the screen.

Dr. Kellner Suggests.

"In addition to expressing his views upon the objective design, Dr. Kellner suggested a number of changes in wording, such as the use of 'working distance' instead of 'back focus,' when the distance between rear lens of the objective and film is meant. It also seems to me desirable to substitute the term 'objective' for those various designations now in use, such as 'projection lens,' 'objective lens,' etc., for the reason that a projection objective is made up of a number of separate lenses held together in one mount, hence the 'lens' should not be used in this connection. Objective is quite sufficient, and shorter. Dr. Kellner also suggested the term 'light cone' or 'beam' when what is meant is the entire bundle of light proceeding from the condenser.

And Dr. Story Suggests.

"Dr. Story made the suggestion that instead of stating that the divergence beyond the aperture plate is exactly in proportion to the diameter of the condenser and its distance from the aperture, it would be better to say that the divergence is in proportion to the diameter of the condenser and inversely proportional to the distance from condenser to aperture. This is, in general, true, but strictly speaking, the proportion is not mathematically exact."

Increased Diameter Creates Difficulties.

I really feel a bit foolish in presuming to set my views up in contradiction to the views of such men as Dr. Kellner and Dr. Gage, yet I feel it my duty to even do that, if I feel there is good ground for believing them to be in error. If I am wrong, at least I am but voicing my earnest conviction, and doing so at the risk of having it later appear that my presumption was just that and nothing more.

Agrees with Dr. Gage.

With regard to large diameter objectives, I could heartily agree with Dr. Gage that increase in size would be highly desirable and an easy solution of the whole matter, but for two things, viz.: the fact that the objective must work in conjunction with a revolving shutter and increase in objective diameter sets up grave difficulties. These difficulties might or might not be eliminated if the revolving shutter could be located at the aerial image of the condenser. I am not certain as to this, but as projectors are now made and projection rooms are now built, it is almost impossible to always place the revolving shutter at the plane of the aerial image. This constitutes one objection to the use of large diameter objectives. The other objection is even more potent because large diameters make for lack of depth of sharpness of focus. In fact, in many theatres, as now planned, it would be impossible to use a large diameter objective. So much for that. As to the objective I have suggested, which shall have a short working distance (back focus) for all equivalent foci, I make no claim that it will be desirable under all conditions. Dr. Kellner tells us that the addition of a third factor would in itself involve a loss of 12 per cent., so there would only be gain under conditions where the ordinary objective would waste in excess of that amount, and except where it would be possible to view the two illumination values side by side on the same screen, the gain would have to be very decided in order to be apparent to the average person. However, a ten or twelve per cent. difference means a lot to the screen result and makes a decided difference when it comes to an actual photometer reading of the screen illumination.

Suggestion Regarding Names Is Excellent.

As to the suggestions regarding names, they are all of them excellent, and will be adopted by this department and used in the editor's handbooks for the future.

With regard to Dr. Kellner's views as to the best method of correcting the loss from the divergent ray between the aperture and objective, I have finally made up my mind, but will deal with that matter in another article presently.

They Are Quite Wobbly

F. W. Rinks, Springfield, Illinois, sends for lens chart and arises to say:

"Was reading your remarks concerning tight tension and wobbling reels, in recent issue. Oh, boy, you surely did hit 'em in this town! Give 'em merry hallelujah. I'm for you. You just ought to see them here, and I hope you succeed in waking some of them up."

Whatsthematter with you fellers down there, huh? You get those rewinders in line, slow 'em down, and use good reels for the projection room, even if the exchange manager hasn't brains enough to send his films out on good ones, or I'll come down there and slap you on the wrist again, real hard. But Springfield is not the only offender, not by several good long jumps!

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

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Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Projection Room Equipment

R. H. Edwards, Yonkers, New York, accompanied a bunch of carbon stubs with a letter, part of which reads as follows:

"Here is my contribution of stubs. I was one of those who, upon reading the first request, thought you would get so many that mine would not be needed. . . . Will take opportunity to describe our projection room equipment. The 'our' includes brother Stradling. We both belong to local 453.

Describe Equipment.

We have two Powers' Six B projectors, equipped with automatic dowsers, change-over signals (home made) and Barlow Arc Regulators. Personally, I consider the latter are being the best and most simple of its tribe. We have a Hallberg double arc generator, this latter for use in case of emergency. The projection room is entirely green, including that part of the floors under the machines. Remainder of floor is covered with rubber. All ports are glass covered. We have fine ventilation and healthful conditions. To go into details would require too much space. Suffice to say we have everything we want, and are fortunate in having a 'boss' who says: 'If it will operate to improve screen results, get it.' If ever you have a bit of time to spare, both brother Stradling and myself will be delighted to have a visit from you."

Glad to Hear of Installation.

I am always glad to hear of an installation like this. Not only is the installation fine, but such equipment is invariably in the hands of progressive projectionists, because the "Oh-that's-good-enough" chap wouldn't bother to get it, or to keep it up if he had it; also a manager progressive enough to take the position yours does would have nothing but live, wide awake, progressive projectionists working for him. Will be glad to visit you if opportunity affords, but cannot promise. Thanks for the stubs.

Is Still Learning

Harry Henderson, Topeka, Kansas, sends in carbon stubs, and in course of accompanying letter, says:

"Dear Brother Richardson: I address you thus because I firmly believe you are one of us in every sense of the word. . . . I am not an expert, having only been following the business since 1901, and am still learning. For the love of Heaven, can't you get after those hole-punching misfit projectionists?"

It is a very hard thing to do. The exchange manager who has no more sense of decency than to punch identifying numbers in the body of his films, and the projectionist who has no more brains than to mutilate film with a punch, are hard to reach, because they can only be reached by me with argument, and to understand argument requires brains, and —there you are.

As to the "still learning," same here, brother. I have been in the profession quite some time myself, and am still learning. When a man gets so terribly wise that he stops trying to learn, right there he starts dying of what corresponds to dry rot in trees.

3: Wall Poster Frame.
This will accommodate three one sheet posters level with the eye. Each of the plate glass doors has two locks.

YOUR LOBBY IS YOUR SHOW WINDOW

Make as Good Use of It as a Dealer in Hats, Shoes or Clothing Does of His Own Glass Front

WHEN a building is being fitted up for a retail dealer in hats, shoes or clothing the first detail to which attention is given is the arrangement of the show window display space, and as long as the establishment continues in business the proprietor makes a point of appealing to the passing public through this medium.

The clearest and largest possible sheets of plate glass, the costliest backgrounds of fine woods and draperies illuminated by artistic lighting systems are none too good to serve as settings for staple goods which every one must purchase from time to time and which could actually be sold without any display whatever. And yet display methods are so profitable to the retailer that it pays him to keep that window filled with costly samples whose exposure to the sunshine so lessens their value that after having served as a few day's attraction they are disposed of at a reduced price as shopworn goods.

The exhibitor is dealing solely in goods which appeal to the eye, which are not actual necessities of life and which must sell on the sole merit of appearance. To him the show window method of salesmanship is a thousand fold more important than to the retail merchant.

Must Be Brought Back.

The exhibitor's lobby is his show window, and should be built and laid out with a view to securing the maximum of display space in which to impress upon the passers-by the attractiveness of his screen showings.

And it is not sufficient to bring in an audience from the street. One must keep it coming back time after time by interesting it enough in future showings.

And the best way in which to accomplish this result is to have one's lobby so built that there is space for a dignified display of photo gelatines, posters and announcement cards so arranged that they give the impression of being part of the decorations instead of having been stuck up to cover a bad spot in the wall.

The reason why so many lobbies have this latter appearance is due to the fact that they were designed with a view to accommodating a certain number of mirrors, panels and other ornamentations, and the advertising display took what was left. Sometimes this residue of wall space is so limited that mirrors and panels are the only places for the display.

Look Ahead on Lobby.

The best way is to lay out the lobby walls with regard to poster sizes and utilize the remaining space for non-productive loveliness, which is more susceptible of varying dimensions than standard sized advertising matter.

It is better to build one's lobby around the display fixtures than to hang the display fixtures around the spare space of the lobby after the architect and decorator have done their worst.

And there is no use in saying that one cannot obtain display fixtures that are just as artistic and dignified as anything in paneling and mirrors that the decorator can supply.

Just to make good on the above statement here are a few of the designs which may be obtained in finishes to harmonize with different decorative schemes:

Illustration 1 is a combination wall rack which may be used to display either a three-sheet poster or photos in removable frames on a velour background. The frame measures four feet in width by seven feet nine inches in height, exclusive of the fancy top. The finish is in dull gold and brown, which harmonizes with almost any style of decoration.

Illustration 2 shows a narrower type of wall rack which provides a striking display for one announcement card and five 11x14 photogelatines on a rich velour background. The frame measures either two feet two inches or one foot nine inches in width, as the exhibitor's available space may require, by seven feet nine inches, exclusive of fancy top.

Attractive Utility.

This rack may be obtained in either copper and antique green or mahogany and antique green as desired.

Both of the above are fitted with plate glass fronts locked top and bottom.

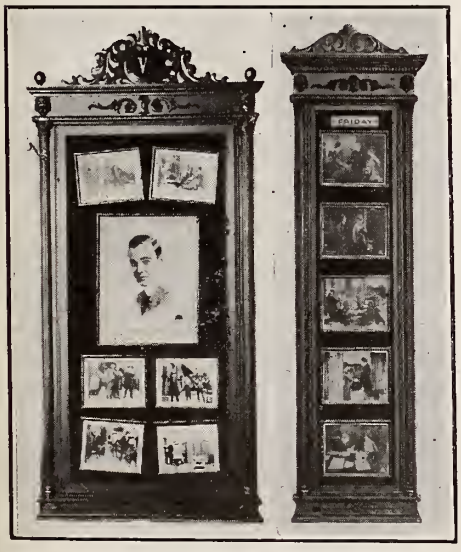
Illustration 3 is a wall poster frame that will accommodate three one-sheet posters on a level with the eye. It is eight feet four inches wide and four feet nine inches high, exclusive of top, and has three plate glass doors, each with two locks.

Illustration 4 is a floor case finished in Empire style, the centre frame, which will accommodate a one-sheet poster, has a plate glass door with two locks and hinges. Each of the side panels will take four 11x14 photos, and has also specially constructed mats for use with 8x10 photos. A wooden easel with step ladder hinges allows the exhibitor to place this frame in any desired position.

Illustration 5 is a changeable banner which offers a means of showing the day's attractions in a dignified and attractive manner economically without defacing the front with oilcloth or paper signs.

With the assortment of letters and punctuation marks furnished with these banners it is possible to change the wording in a few minutes.

With the devices described and illustrated it is possible to utilize the display facilities of one's house to the greatest advantage not only in the lobby, but by taking advantage of that heretofore generally dead space as represented by the back wall of the interior on which spe-



1 and 2: Wall Racks.
To the left is a combination rack for displaying either a three sheet poster or photos. To the right is a frame for displaying announcement card and photos.

4: Floor Case in Empire Finish.
The centre frame will take a one sheet poster. Each side panel will accommodate four 11x14 or 8x10 photos.

cially lighted frames may be installed and which catch the eye of the patron while he is leaving the show.

In order that exhibitors may avail themselves to the utmost of both display space and ingenuity in laying out same, Menger, Ring and Weinstein, of 306 West Forty-Second street, New York, by whom the above devices are manufactured, have placed at the exhibitor's disposal the services of their traveling representatives who will visit picture theatres on request and suggest a plan of installation for advertising fixtures adapted to the facilities and requirements of each individual house.

—ADVERTISEMENT.

Tom Moore Appears Next in Klein's "Heartsease"

TOM MOORE'S next Goodwyn picture, which will shortly be released for general distribution, is "Heartsease," from the play by the late Charles Klein. The character of Eric Temple presents him as a struggling composer, whose musical genius is about to be recognized when his opera is stolen and the fruits of his genius become the temporary property of an unscrupulous amateur society musician.

In the unfolding of the drama Erie Temple falls in love with the daughter of a titled Englishman, whose wife decides to become the patroness and, if she can, the secret "inspiration" of the charming, unknown musician. However, a scurrilous attack on her is printed in one of the London society scandal sheets, which precipitates a breach in the lady's household; and in the confusion which follows, Eric Temple's opera is sent in error by his patroness to his worst enemy, who has it produced as his own work.

Helene Chadwick, as the girl who discovers Temple, renounces him and finally clears his name, plays in her first Goldwyn picture. Her beauty, coupled with her long experience on the screen, present a worthy foil for Tom Moore's romantic characterization.

Doris Kenyon Begins Work on Vance's "The Band Box"

FOLLOWING the announcement of the formation of Deitrich-Beck, Inc., to produce a series of Louis Joseph Vance's well-known stories, with Doris Kenyon as the star, the producers have lost no time in beginning their first Keyon production, "The Bandbox." Theodore C. Deitrich and Arthur F. Beck, respectively, president and treasurer of this new organization, have gone to Lake Mohegan, New York, with Miss Kenyon, R. William Neill, the director, and members of the cast, and production is under way.

Upon completion of the scenes at Lake Mohegan the company and its executives will go to Jacksonville, where many of the scenes will be made.

While voyaging to the Florida city from New York several important scenes will be photographed aboard ship.

Ruth Roland Announces Cast for Serial.

Ruth Roland, Pathe serial star, announced the cast for "The Adventures of Ruth," her first picture by her own producing company, Ruth Roland Serials, Inc.

Heading the supporting cast as leading man is William Human, a popular juvenile.

Thomas G. Lingham, the heavy, has a stage career, including engagements with James O'Neill, E. H. Sothern and Robert Mantell. For many years he was associated with the Kalem Company.

Warwick Completes "In Mizzoura."

"In Mizzoura," the Paramount-Artcraft picturization of Augustus Thomas's play, in which Robert Warwick is starred, has been completed at the Lasky studio by Director Hugh Ford. Mr. Ford leaves shortly for New York, whence he will go to London to direct the first production for the newly organized Famous Players-Lasky British Producers, Ltd.

Warwick has already started work at the Lasky studio on his next Paramount-Artcraft picture, an adaptation of Anthony Hope's popular novel, "Captain Dieppe." The scenario was written by Elmer Harris and the production will be directed by James Cruze.

5: Changeable Banner.

With this device the day's attraction may be announced. The lettering may be changed at will with little expenditure of time or effort.

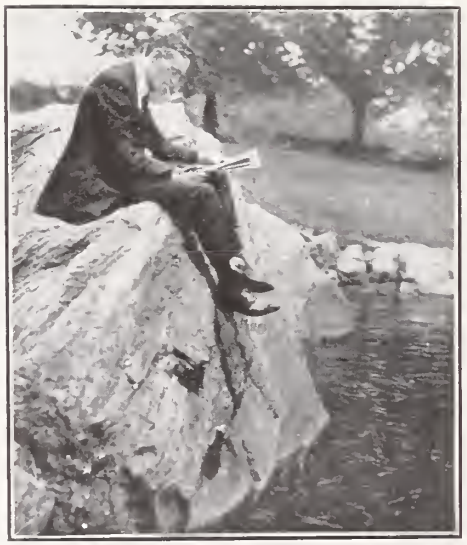
Will Visit Canada.

F. H. Richardson, editor of the Projection Department, will attend the convention of the Maritime Exhibitors this fall on behalf of the Moving Picture World. He will motor up through Maine and will stop over in such cities as desire it and lecture before projectionists on the optical system of the projector, the said lecture being illustrated by means of stereopticon slides.

Those desiring this visit will do well to communicate that fact as soon as possible.

Striking 24-Sheet for "Gamble" Serial.

The striking twenty-four-sheet stand for the Western Photoplays serial, "The Great Gamble," released on August 3 and co-starring Anne Luther and Charles Hutchison, shows one of the many thrilling stunts done by the screen daredevil, Hutchison, in the course of the story. He jumps from the wing of a speeding hydroplane seventy feet to the water below. Frederick Brown McDan, artist, designed the poster.



Octavus Roy Cohen.

Picks out a picturesque spot for the consideration of his script for his first Goldwyn picture.

William Hart Appears as Guide in Western Desert

WILLIAM S. HART'S new Artcraft picture, "Wagon Tracks," which is released July 27, is cited as another example of the genius of C. Gardner Sullivan, who has written many good stories which Thomas H. Ince has produced for the screen.

This picture embodies a tale of the old Santa Fe trail, about which clings a romantic and at times pathetic history. Great caravans making their arduous way across the plains toward the lands of fabled riches often met with disaster at the hands of the red marauders of the West, and the tracks left by the heavy wheels were for a time a silent reminder of lost hopes. Then they were covered by the sands and forgotten.

Hart appears as a guide of the wagon trains. His younger brother is murdered, and the sister of a gambler is believed to have shot him in defending herself against his advances. A henchman confesses that it was the gambler who really shot the brother.

Lambert Hillyer directed, and Mr. Hart's leading woman is Jane Novak. The gambler is played by Robert McKim. The production was supervised by Thomas H. Ince.

DeMille to Start Next Picture in August.

Cecil B. DeMille expects to complete "Male and Female," his new picture based upon the Sir J. M. Barrie play, "The Admirable Crichton," within a few days. About the middle of August, Mr. DeMille will begin work on "Why Change Your Wife?" which was written by William C. DeMille, and for which the cast will be announced in the near future.

Change Title of World Picture.

World Pictures has been compelled to change the working title of Montagu Love's feature, "The Mark of the Beast," because of the prior right of the title obtained by Princess Troubetskoy through her production made on Broadway two seasons ago. "The Battler" is the title selected for this release.

·H·W·J·EDBROOKE·
Architect
·DENVER· COLORADO·
DISTINCTIVE THEATRES

Live News from Everywhere

BALTIMORE WILL HAVE TWO NEW HOUSES

One Theatre Will Cater to the Northeastern Section and the Other to the Northwestern

TWO handsome new photoplay theatres will be constructed in the near future in the Monumental City. One is to be located in the northeastern section, while the other is to be located in the northwestern. The plans for the theatre in the northeastern section call for a house to measure 50 by 150 feet, located at Milton avenue and Hoffman street. The latest method of ventilation and cooling systems, as well as the finest projection possible, will be employed. The seating capacity will be 1,000, with room for 1,200. This playhouse will be conducted by a company operating several other large theatres in Baltimore.

The contract for the construction of the other new house, which will be located on Garrison avenue, near Liberty Heights avenue, by the Forest Park Theatre Company has now been awarded to the West Construction Company. Architect E. H. Glidden designed the building, which will be of brick and one story high.

Camera Caught Warner—He Caught Bass.

Moving pictures were taken of a party of sportmen as they fished for bass in the Potomac River on Saturday, July 12. In the party were E. F. Warner and Henry Watson, owner and editor, respectively, of Field and Stream, and Robert Davis, editor of the Munsey publications.

Personals of Baltimore.

Louis O. Mass, formerly Vitagraph representative in Baltimore, and now assistant manager of the Washington, D. C., office of this company, is now a papa. Mr. and Mrs. Mass were presented with a baby girl at noon on Saturday, July 5.

Wallace High, manager of the W. H. Film Company, 412 East Lexington street, has leased the Fairmount Theatre, Clinton street and Fairmount avenue, for a period of five years from John A. Schlipp and Mary Plant. The house will be renovated and conducted under the management of Charles Rhine.

W. D. Owens recently succeeded A. Jenkins as manager of the Roanoke, Va., Bijou. The later has become associated with the Wells interests in Norfolk.

Martin A. Berger, manager of the Star and Popular theatres, and who also represents the Electric Film Company in Baltimore, has taken desk space with William Timmons, manager of the Capitol Exchange, at 210 North Calvert street.

Otto Haas, who operates three theatres in Charlotte, N. C., of which the leading one is the Ottoway, is in Baltimore with his uncle, who is ill at Johns Hopkins Hospital. During his absence the business of Mr. Haas is being conducted in Charlotte by A. B. Cheatam, manager of the Mutual office in that city, and also manager of the Triangle office in Atlanta.

Out-of-Town Notes.

The Bijou Theatre at Havre de Grace, Md., has been sold by C. G. Thompson to J. W. Bowers, of the Willow Theatre in the same city. There is a possibility that Mr. Bowers may consolidate the two houses to make one large theatre.

M. L. Douglas has leased the Opera House at Crisfield, Md., to Mr. Kinman, who was formerly connected with the World Film Company office in Washington, D. C.

The Casino Theatre at Ocean City has been leased to Mr. Insley, formerly of Laurel, Md.

Fire destroyed the Dix Theatre at Wrightson, N. J., on Wednesday, July 9.

Pittsburgh News Letter

Barach Will Manage Realart.

BEN F. SIMPSON, field manager for the Realart Pictures Corporation, is spending a few days in Pittsburgh in company with Nate Barach, who will be the Pittsburgh manager of the company, looking up a location for a branch of the concern.

Mr. Barach was one of the roadmen under Leo F. Levison at the World exchange several years ago. Later he was made manager of the World branch at Indianapolis, when he left over a year ago to join Uncle Sam's army. After but two weeks in camp he was sent across with the Pioneers and was in the thick of the fight for an entire year. He was mustered out of the army in April.

Jewel Changes Owners.

The Jewel Theatre, on Spring Garden avenue, North Side, Pittsburgh, has been purchased by Oliver Schweitzer from Lang Brothers. It is now closed for remodeling and repairs and the installation of new equipment, and will be reopened in about two weeks.

Shades of the Family Album!
Edith Roberts filming the crowd that assembled to watch her make one of her Century comedies for Universal.

K and K Theatre Is Sold.

The K and K Theatre, 1217 Carson street, South Side, Pittsburgh, has been sold by the K and K Amusement Company to Smarsh & Dolinyak. A. P. Altmeyer will continue as manager of the house.

The K and K is at present running stock shows and two reels of pictures. It has a capacity of 500. The change in ownership took effect July 1.

Kimmerle Is Building.

Fred Kimmerle is having a new theatre built at 404 Centre avenue, East Pittsburg. It will have a seating capacity of 500. Power's machines will be used. The new house will be ready for opening about the first of August.

Kester Blows His Patrons.

H. P. Kester, of the East Liberty Cameraphone, has just finished the instllation of a series of large Typhoon fans at a cost of $1,700, and the breeze is almost strong enough to pull the picture off the screen.

Now the Family.

The old American Theatre, on Mount Oliver, recently taken over by W. R. Baker and Walter N. Miller, will be rechristened the Family Theatre. The entire equipment is being overhauled, a Hallberg motor generator is being installed and the house is being improved generally.

Hinton in Pittsburgh.

George W. Hinton, formerly business manager of the Universal exchange at Kansas City, arrived in Pittsburgh, Monday, July 7, to take charge of the publicity campaign on the Stage Women's War Relief Series of pictures.

Gauding Swaps with McNamee.

H. C. Gauding, who has been looking after the city trade of the Pittsburgh exchange for the past few weeks, is trading places with F. L. McNamee, who has been looking after the DuBois and Punxsutawney section.

More Power for the Rex.

The Rex Theatre, East Liberty, Pittsburgh, has renewed its projection equipment by the installation of two new Power's 6-B machines.

Enter the Rialto.

The old Coliseum Theatre, Mount Oliver, formerly owned by Fred Herrington and which was recently taken over by the Weiland interests, will be renamed when the house is reopened, the name chosen being the Rialto. Extensive improvements are being made, including a new front, repainting and redecorating, etc.

Another House for East Liberty.

East Liberty, Pittsburgh, is to have another theatre on the site of the old Gem, in Frankstown avenue. It is to be a large house with a dance hall on the second floor. It is understood that Nate Friedberg and associates, of the Alhambra Theatre, are the promoters.

George Is a Dad.

George Panagatocas, movie magnate of Johnstown, Pa., has been passing around the cigars lately and making film salesmen welcome. The cause of it all is a brand new baby boy.

Grelle Has Recovered.

Harry F. Grelle, of the Supreme exchange, has recovered from his recent illness and is back at his office.

LOUISVILLE WILL HAVE A BIG HOUSE

The Majestic Amusement Company Will Erect a Picture Theatre That Will Cost $300,000

THE Majestic Amusement Company announces that it is planning to erect a $300,000 moving picture house, seating 3,000 people, and located on Fourth street, near Chestnut, facing the Mary Anderson Theatre. A fifty-year lease has been closed on the Kaye property, at a rental involving approximately $500,000. The new theatre will be operated by the Majestic Amusement Company, which now operates the Majestic Theatre, a block north and on the other side of the street. It is planned to start work in the fall and have the theatre ready to open in the spring of 1920. It is planned to handle the United Artists' pictures in this house, and it is further planned to have a large and unusually attractive orchestra. The house now operated has a seating capacity of approximately 1,200 people and is the largest in the state. The new house will be one of the largest in the South. The directors of the Majestic Amusement Company are Laban Phelps, Louis P. Dittmar, George M. Clark, C. H. Bohmer and George Montz. Phelps is a tobacco man, and Bohmer is president of the Security Bank and a director in several institutions. Mr. Dittmar opened the present Majestic along about 1907 and has enlarged it several times. He is also interested in several film concerns and is behind a company that is planning to market pictures in natural colors.

Jackson Theatre Company Chartered.

The Jackson Theatre Company, Jackson, Ky., capital $6,000, has been chartered by H. W. Cole, Lewis Hays and Tony Zoellers, to operate a moving picture house in that city.

Hellier Amusement Company Incorporates.

The Hellier Amusement Company, Hellier, Ky., capital $3,000, has been incorporated by C. A. Bickford, W. E. Johnson and Lace Stansbury.

Sees No Objection to Fight Pictures.

Announcement has been made by Acting Mayor George T. Wood, of Louisville, who is in charge while Mayor Smith is away on a vacation, that no objection would be raised in Louisville to the screening of the Willard-Dempsey fight pictures. Acting Mayor Wood stated that so far as he knew there was no local ordinance or state law that would prevent showing of the pictures, and he felt certain that the city authorities would make no effort to stop any showing.

Canadian News Letter

Organizes "U" Staff for Ontario.

CLAIR HAGUE, general manager of the Canadian Universal Film Company, has organized his sales force for the Province of Ontario on a departmental and territorial basis for the coming year. One organization is under the direction of F. R. Lennon, who will have charge of Jewel and special Universal releases. Another organization is headed by J. R. McKenney. The latter will specialize with the distribution of serials, L-Ko comedies, Lyons-Moran Star comedies, Canadian Scenic series and Industrial releases.

Working under Lennon will be Campbell Taylor, in western Ontario, and Joe O'Donnell, in eastern Ontario. McKenney will have C. W. Garner in western Ontario and J. A. Kirkpatrick in eastern Ontario.

General Secures English Chaplin.

It is reported at Montreal that I. Soskin, late general manager with Famous Players' Film Service, and Charles Berman, of Montreal, have become interested in the General Film Company (Canada), Ltd., the president of which is T. S. Cooper. The company recently acquired the rights for "Chase Me Charlie," a revised Chaplin comedy in five reels which was produced in England. The General, in Canada, is also distributor of Kleine Perfection pictures, William L. Sherry productions, Parex pictures and independent specials.

Soskin and Berman have Sterling Films, Ltd., an independent exchange of recent birth, with offices in Montreal and Toronto, Soskin being the general manager of the Sterling Company.

Co-Operative Exchange Stars.

The Canadian Exhibitors' Exchange Company, Ltd., fostered by the Moving Picture Exhibitors' Protective Association of Ontario, Ltd., has started operations with Billy Allen, formerly with the General, as manager in charge of the Toronto headquarters. Secretary Thomas Scott, of the Exhibitors' Association, recently completed an organization trip throughout Ontario and lined up a considerable number of clients, these being mainly members of the association in various centres. Practically all of these exhibitors are also subscribers to stock in the enterprise.

Fox Invades Canadian West.

For a number of years the only territory in which the Fox Film Corporation of New York has not enjoyed direct representation has been western Canada. Announcement has been made at Toronto that direct branches of the Fox Company will be opened in three cities of western Canada, Winnipeg, Calgary and Vancouver. Managers in charge of these offices will be appointed direct by the New York headquarters as in eastern Canada and elsewhere.

Allens Are Still at it.

The Allen Theatre Enterprises, of Toronto, have purchased for $200,000 the property known as the Waverly Hotel, Georgia and Seymour streets, Vancouver, B. C., for a site for a new moving picture theatre to seat 1,800 people. The Allens recently acquired several of Vancouver's leading picture theatres from J. A. Schuberg along with the First National Exhibitors' franchise in western Canada.

Changes with Regal Films.

Ed. English has been appointed manager of the Montreal branch of Regal Films, Ltd., in succession to J. O'Loughlin, who has been made general manager of all Regal branches, with headquarters at Toronto. J. Gorman, formerly with General at Montreal, has also become associated with the Regal sales forces.

Pomeroy Severs Tie with Holman.

Harry Pomeroy, manager of the Holman Theatre, Montreal, which is controlled by the Canadian Universal, has severed his connection with the theatre to become interested exclusively in the Tivoli, St. Catherine and Bleury Streets, Montreal. He is associated with Sam Lewis.

Connaught on Short Time.

The Connaught Theatre, a downtown theatre of Montreal, has gone on "short time," the house being open only in the evenings, except on Saturdays, Sundays and holidays, when matiness are given.

War Veterans Run Theatre.

The Classic Theatre, Quebec, has been taken over by the Quebec branch of the Great War Veterans' Association. The theatres is being operated for "the benefit of the public and the Veterans."

Distributor Appoints Managers.

The Exhibitors' Distributing Corporation, Ltd., Toronto, has completed the appointment of managers for its various branches across Canada as follows: Toronto, A. E. Brown; Montreal, C. Gorman; St. John, Messrs. Thorne and Donaghy; Calgary, M. Rose; Winnipeg, J. Crosby, and Vancouver, Mr. Steele.

United Artists Invade Canada.

The United Artists' Corporation has officially invaded Canada, headquarters for Canada having been opened in the Stair Building, Bay and Adelaide streets, Toronto, with Abe C. Berman in charge.

Barzansky Takes Another.

J. Barzansky, a Montreal exhibitor, has bought the DeLuxe Palace, Montreal. He is also proprietor of the Boulevardoscope.

Viola Dana Delivers the Germicide Salute in "The Microbe."
She believes in giving the police every attention in this, her forthcoming Metro.

Strand Audience Approves "Trixie."

The manager of the Strand Theatre, of Denver, reports on a three-day showing of American's recent Margarita Fisher release, "Trixie from Broadway," as follows:

"'Trixie' played for three days at this theatre, and in the sweltering weather, was one of the three houses out of the seven first-run theatres on Curtis street that enjoyed big business. On Saturday and Sunday, the last two days of the run, the picture played to capacity business."

Oh, for the Life of a Life Saver!
Anne Luther, star of Pathe's serial, "The Great Gamble," just after a hair-breadth escape (from learning to swin) in the surf at Long Beach, L. I.

Minneapolis News Letter

Exhibitor Makes Good.

THE fact that fire destroyed the Rex Theatre, at Bemidji, Minn., June 18, with a loss of $5,000 did not prevent Mr. Brinkman, proprietor, from providing regular entertainment for his film patrons.

Following the fire Mr. Brinkman had a tent hurriedly pitched, and despite a heavy rain played to good business with Charlie Chaplin in "Sunnyside."

Exhibitor of Minnesota Dies.

Hans Larson, proprietor and manager of the Lyric Theatre, at Harlan, Minn., died at his home at Harlan after an illness of nine weeks.

Miehel Manages New Concern.

The Minneapolis Film Corporation, a new organization, has opened offices at 702 Film Exchange. Carl Michel is the manager.

News Brevities.

St. Paul residents who objected to the issuance of a permit for a moving picture theatre at 917 Grand avenue were given an opportunity to make their arguments before the mayor and city council of St. Paul. The municipal authorities of that city have not taken any definite action in the matter as yet.

A new theatre, to be known as the Eltinge, will be erected at Bismarck, N. D., at an estimated cost of $40,000.

L. E. Goldheimer, Minneapolis, has purchased the moving picture theatre operated by J. H. Steinke. He took possession July 1.

A. J. Lawrence has taken over the interests of W. J. Brown in the Princess and Lyceum theatres, at Thief River Falls, Minn.

Ben M. Nyhuse and Oliver Roscoe, Jr., have purchased the Home Photoplay Company's moving picture house at Lake Benton.

The Butterfly Theatre, a newly erected playhouse at Albert Lea, opened to big business the first of this month.

Russell Has Large Quota of Denver Fans.

Patrons of the America Theatre, in Denver, are out-and-out "Bill" Russell fans, and almost invariably his releases in that house receive extended bookings. American's latest Russell feature, "A Sporting Chance," is no exception to the rule. It is down on the list for a three-day showing, with the special presentation for which Denver's "America" is famous.

BOOKING COMBINATIONS ARE POPULAR

Northwest Exchanges Favor the Arrangement Which Encourages Longer Consecutive Runs

THE buying power of exhibitors' combinations is beginning to be appreciated in Oregon, as is evidenced by the many circuits now in successful operation. One recently formed has C. G. Vaughn, of Kelso, Wash., and E. Hettum, Kalama, Wash., as the principals. These towns are close enough together to permit pictures purchased to be run on consecutive days.

Other successful booking combinations are the Globe Theatres Company, headed by C. F. Hill, which includes Albany, Medford, Grants Pass and Roseburg, all in Oregon; the Yacolt and Battleground theatres, in Washington; the Echo and Alhambra theatres and the Mutual and Home theatres, in Portland.

Portland exchanges are not opposed to these combinations, as might be supposed. It has been discovered that while smaller daily rental is paid for films, the consecutive runs are productive of more revenue from each picture, and in these days of somewhat limited production, exchange profits can be realized quicker by encouraging booking combinations.

New Theatre for Pendleton.

On August 1 ground will be broken for the new theatre of the Pendleton Amusement Company, owned by Matlock and Greulich. It will be built on the site of the old Alta Theatre, which will be torn down. The house will seat 1,200 and will be up to date in every detail, being equipped to handle big road attractions as well as moving pictures.

Majestic Has a New Organist.

Cecil Teague is the new organist at the Portland Majestic Theatre and began his engagement July 5, when the Majestic features him together with Rex Beach's "The Crimson Gardenia."

Bend Theatre Sold.

Ward Coble has sold the Liberty Theatre, Bend, to O. M. Whittington and William Parkinson, of Heppner, delivery being made July 1.

Northwest Briefs.

W. H. Bachmeyer has resigned his position as road man for the Portland Exhibitors Mutual and plans to return to Cincinnati.

P. A. Dickson has purchased the Sunset Theatre, Houlton, Ore.

W. Strawhaul has opened the Roe Theatre, Long Beach, Wash., for the summer and reports business brisk.

Juan Silva, partner of Miss G. Y. Ramsey, Grand Theatre, Rainier, has purchased the Peoples Theatre, Clatskanine, Ore., from C. L. Conyers.

D. M. Adams has opened a theatre at Nehalem, Ore.

Philadelphia News Letter

Palm Theatre Will Spend $50,000.

MANAGER JONES, of the Palm Theatre, has closed for the summer and will make extensive repairs and alterations. Over $50,000 will be spent in improvements. Entirely new equipment will be installed and a new front will be built.

Express Companies Enforce Rule.

Express companies in Pennsylvania are starting to enforce the new rule governing the transportation of films. In the future all metal cans containing films must have metal handles and must remain closed without the use of straps.

Bartram Theatre Changes Hands.

J. Weissboro, of the Crystal Palace, has taken over the Bartram Theatre, at 56th street and Chester avenue. He will not take possession before February. This house will be enlarged and extended improvements made.

Abrams Manages Sherry.

Ben Abrams has been appointed the new manager of the Sherry features to be distributed in this territory.

Lefko Returns.

Sam Lefko, formerly salesman of the Fairmount Feature Film Exchange, has returned from overseas, and as soon as he is mustered out of the service will return to his old job.

Dr. Steinberg to Manage Strand.

Dr. S. Steinberg, owner of the Strand Theatre, recently gave up his dental practice to assume the active management of his theatre.

Doug Turned on the Jazz, Noise and Kazoo When Eddie Rickenbacker Blew In.
The Fairbanks cowboys staged an impromptu rodeo when America's Ace of Aces called on Doug while he was making his first picture for United Artists.

SEATTLE THEATRE HAS FINE QUARTERS

"Greater" Projection Room Will Have All the Comforts of Home for Visiting Exhibitors

DURING the remodeling of the offices of the Greater Theatre Company in the Liberty Theatre Building space has been made for a large comfortable viewing room. Special chairs are being made for this room, and individual smoking stands for each house manager have been provided. A piano has also been added to the equipment. The screen is hidden by trellised gates, which open slowly on the pressure of a button and fold outward, joining the velvet curtains on either side, thus giving perspective for the miniature stage. The projecting room at the back of this room is completely equipped and carefully constructed and is larger than many projection rooms in regular theatres. Viewing will only be done in the afternoon by the members of the Greater Theatres Company staff, instead of at night, as has been done at times.

Fox Officials Confer.

Howard J. Sheehan, the new district manager of Fox for the West Coast, spent several days in Seattle last week, together with Herman Robbins, assistant general manager of the company. L. Sturm, the new Fox manager for Seattle, arrived with them and is getting settled down in his new position. During the visit of the officials there was a general conference of the sales organization of the Pacific Northwest.

Changes in Universal Office.

Several changes have been made recently in the forces of the Seattle Universal office. Two new salesmen have been added—F. A. Woodrich, formerly with Select, and George Colladay, formerly with Vitagraph. George Ekre, former U salesman, has severed his connection. R. O. Clayton, former assistant manager of Select, is the new booker. Claude Hall, former shipping clerk in the Seattle office, has been transferred to the Butte office to work in the same capacity.

San Francisco News Letter

Louis Reichert Joins Big Four Organization.

LOUIS REICHERT, for the past three and a half years manager of the San Francisco branch of the Metro Pictures Corporation, has returned from a business trip to New York and announced that he has resigned this position to accept that of manager of the local office of the United Artists Corporation soon to be opened. District Manager Harry Lustig, of Metro, is expected here shortly to name his successor. Mr. Reichert is president of the San Francisco Film Exchange Board of Trade, and also heads the United Motion Picture Industries of Northern California.

Promotion Committee Organizes.

The committee of thirteen recently named by the mayor for the purpose of showing to the moving picture industry the superior advantages, scenically and climatically, of San Francisco as a producing centre has formerly organized, and is receiving the support of exhibitors and distributors in its efforts along the line mentioned. Supervisor Joseph Mulvihill, chairman of the Public Welfare Committee of the Board of Supervisors, has been chosen chairman of this committee, and George W. Gerhardt, secretary of the Civic League of Improvement Clubs, has been made secretary.

Alhambra Theatre to Be Remodeled.

Plans have been completed for the remodeling of the Alhambra Theatre on Market street, and the work will be commenced at an early date. The house will be closed while most of the work is under way, as the changes include the interior as well as the lobby.

New Poster Exchange to Open.

Otto Laurelle, well known in San Francisco film circles, has secured space in the Turner & Dahnken film exchange on Golden Gate avenue, and will shortly open a poster exchange. The business will be carried on under the name of the Exhibitors' Poster Exchange, and a complete paper mounting plant will be operated in connection with it.

Poster Company to Open Branch.

The Western Poster Company has decided to go ahead with the plans for opening a poster exchange at Seattle, and I. H. Lichtenstein will go north at once to establish this branch.

Universal News.

Carl Laemmle, head of the Universal organization, made a visit to the San Francisco exchange recently and looked the town over as the last rites were being paid to John Barleycorn.

Harry Carney has left for Los Angeles by auto, and will visit exhibitors on the way down the Coast, combining business with pleasure.

Ben Westland, dramatic editor of the Daily News, has been placed at the head of the local publicity department of Universal.

Fox Office Has Many Visitors.

Carl Downing, publicity expert with the Fox Film Corporation, stopped off recently on his way to Hollywood, where he will make his headquarters for an indefinite period.

Herman Robbins, assistant general manager for this concern, spent a week in this city looking over the amusement field and inspecting the charms of the Coast metropolis.

H. J. Sheehan, the new district manager, arrived here recently for a short stay, and later left for Los Angeles. He will return shortly and establish his headquarters in this city.

Fred C. Quimby Reaches Pacific Coast.

Fred C. Quimby, director of exchanges for Pathe, has reached the Pacific Coast, and is expected at San Francisco at an early date. He is visiting the offices in the Northwest first, and will go to Los Angeles from here. The sales force of the local office has been augmented by the addition of George Slater, who will cover the large towns in the San Francisco and Los Angeles territory, with headquarters here, specializing on feature productions.

Marguerite Courtot
Appearing with George B. Seitz in Pathe's serial, "Bound and Gagged."

Goldwyn Manager Visits Exhibitors.

G. C. Parsons, manager of the San Francisco branch of Goldwyn, has returned from a trip down the Coast as far as Kings City, and will shortly leave on a tour of the Sacramento Valley. He has already covered the San Joaquin Valley, and when the projected trip is completed will have visited most of the exhibitors served from this exchange.

Temporary Offices Chosen.

Dan L. Miller, general representative of the "Shepherd of the Hills," has taken over offices with the Liberty Film Exchange, 168 Golden Gate avenue, for the period of his stay in this territory.

Exchange Man Undergoes Operation.

Ralph Quive, manager of the San Francisco branch of Vitagraph, Inc., was recently seized by an acute attack of appendicitis and taken to Mt. Zion Hospital, where an operation was performed. He is doing nicely, and it is anticipated that he will soon be at his desk again.

Oakland Exhibitor Killed in Accident.

Wilbur W. Woodside, proprietor of the Golden Gate Theatre, Oakland, passed away in the emergency hospital in that city on July 4, as a result of injuries received when he was struck by a street car.

Orphans Enjoy Show.

Inmates of almost every orphan institution in San Francisco were the guests of the Hippodrome Theatre during the week's showing of "Little Orphant Annie."

Trade Briefs.

John Ratto, of Jackson, was a recent visitor in San Francisco, and among his purchases was a Westinghouse Ventura fan.

Grover C. Smith, of Durham, Cal., a new State farm colony in the Sacramento Valley, has purchased a moving picture outfit and will offer shows in that town.

The Pacific Theatre & Realty Company has been incorporated at San Francisco with a capital stock of $25,000 by S. M. Roeder, W. R. Hagerly, H. A. Levinson, A. S. Newburgh and G. Kane.

The Ryan Theatre, Fresno, has been reopened after having been closed for some time for improvements.

The Municipal Theatre, at Biggs, Cal., has been closed on account of the difficulty in securing an operator.

W. S. Webster, of Woodland, has taken an interest in the Allies' Theatre, San Francisco, and J. C. Johnson, of the latter house, is interesting himself in a circuit of country houses.

G. A. Metcalfe has secured stocks of the new nine-hundred-watt lamps to be used with Power's Excelite outfits and finds exhibitors taking much interest in these. The demand for machines has been such of late that stocks have been exhausted and several sales have been made subject to deliveries.

Contracts have been awarded for the construction of a theatre at Turlock, Cal., on which A. A. Richards has taken a lease for fifteen years.

A moving picture theatre is being erected at Portola by Schill and Cox.

A balcony is to be added to the Novelty Theatre, Martinez, Cal., increasing the capacity of that house by 250.

Hart Working on "John Petticoats."

William S. Hart is working on lumber camp scenes for "John Petticoats," his new Artcraft picture, produced under the supervision of Thomas H. Ince, directed by Lambert Hillyer, and written by C. Gardner Sullivan. Santa Cruz was the scene of the exteriors showing the big trees and the lumbering industry.

This picture, it is stated, will be rich in settings—particularly effective being those taken in New Orleans, and the big modiste shop interior erected at the Hart studio.

Fannie Ward

As she appears in "Our Better Selves," her latest Pathe feature.

Maine News Letter

Portland Theatres, Inc., Organizes.

A CORPORATION to be known as Portland Theatres, Inc., has been organized under the Maine laws with a capital stock of $200,000 to establish, maintain and operate theatres and all kinds of amusement and entertainment places. The par value of the stock is $50. Officers of record are M. A. Burke, J. H. Berman and E. P. Mahoney. The company will build a new theatre at the corner of Congress and High streets on the site now occupied by the old Libby homestead, which has been purchased for the purpose. The site extends down High street and embraces from 12,000 to 14,000 square feet of the most valuable land in the city. Work on the new house will start in the near future.

Edgar Jones Productions Incorporates.

The Edgar Jones Productions Company, Inc., Augusta, has been granted articles of incorporation by the Maine secretary of state. The authorized capital stock is $50,000, half preferred and half common. E. M. Leavitt, of Augusta, is president, and the other officers are Ernest L. McLean, Augusta, clerk; directors, E. M. McLean, E. M. Leavitt, S. L. Fogg and M. Y. Martson, all of Augusta. The purpose of the new corporation is to engage in a general moving picture business and deal in supplies for the trade.

Perkins Managers Jefferson.

David F. Perkins, for a long time press agent and treasurer of the B. F. Keith Company in Portland, has severed his connection with that enterprise and has assumed management of the Jefferson Theatre in this city.

Realistic Runaway in "The Westerners."

One of the most thrilling scenes ever staged for the camera is that in the Great Authors production of Stewart Edward White's "The Westerners," a W. W. Hodkinson release, where Wilfred Lucas and Robert McKim have a fierce fight in a buckboard that is careering madly along a curved and dangerous mountain road. The camera is so placed as to show the frantic horses, without any guiding hand on the reins, running wild while the two men grapple. The flight terminates when the horses, buckboard and McKim plunge over the cliff.

BUFFALO IS STRONG FOR SUNDAY MOVIES

Chief of Police Higgins Indorses Them and the Best Citizens Attend Them While Theatres Multiply

BUFFALO is an excellent example of a city where Sunday motion pictures are permitted, where they are shown with profit to both the exhibitor and patron, and where disorder is a thing unknown. There are few of the approximately one hundred theatres in the city that do not enjoy capacity business on the Sabbath; in fact, this city seems to have designated the "movies" as the family recreation on this day. Sunday movies have the support of all the local newspapers, and some of the ministers have even gone so far as to declare from the pulpit that the films are the greatest agency in the country for the spread of the Americanization movement.

Buffalo's best citizens can be found in the Sunday movie audiences every week, and Chief of Police Higgins is on record as being greatly in favor of motion picture entertainment on Sunday.

"Queen" of the Movies.

Cities throughout the country that prohibit Sunday pictures need only look at the Queen City of the Lakes to see that the inhabitants gain real enjoyment and profit educationally from picture shows on the seventh day of the week. New York's recent law putting the proposition up to the communities was a wise move, but as far as Buffalo goes the community was in favor several years ago, and it is becoming more in favor each year as the pictures and theatres are improved.

This gaining popularity is one of the reasons for the large number of picture houses in the city and for the number of new houses projected, such as the $1,500,000 Shea Amusement Company Metropolitan and the $85,000 house being erected by the South Park Amusement Company on Triangle street, South Buffalo. Cities barring Sunday films don't know what they are missing.

Fox Exchange Notes.

Business conditions in the western New York territory are fairly satisfactory, according to C. P. Sheehan, district manager of the Fox Film Corporation.

William Cantwell, former lieutenant in naval aviation, has arrived in Buffalo from the Pittsburgh branch and has taken the assistant manager's job.

Buys Canandaigua Theatre.

Fred Fisher, one of the big merchants of Canandaigua and Seneca Falls, who three years ago entered the theatrical business, has purchased the Temple Theatre in Canandaigua. Mr. Fisher also operates the Fisher Theatre in Seneca Falls.

Geneva House Sold.

L. G. Brady, former manager of the Regent Theatre, Geneva, N. Y., has been superceded by Comerford and Fitzpatrick, Geneva boys, who have purchased the house.

May Show Fight Films.

As far as the city authorities are concerned the pictures of the Willard-Dempsey fight may be exhibited in Buffalo. Corporation Counsel Rann so rules upon request of Chief Higgins, of the police department. The federal authorities may interfere, because it is unlawful to ship fight films from one state to another, but this is considered doubtful.

Triangle Joins Up.

W. Taylor, manager of the local Triangle branch, has joined the local Exchange Managers' Association, affiliated with the Chamber of Commerce.

Kahn Visits Rochester.

Henry W. Kahn, manager of the Metro film exchange, accompanied by E. M. Saunders, promotion manager of Metro, visited Rochester exhibitors Thursday, July 10. Mr. Kahn succeeded C. A. Taylor when the latter was appointed Pathe manager.

Christie Producing in Bear Valley.

Al E. Christie, having completed the production of a Christie special, has taken another comedy company to Bear Valley, where a Christie comedy will be made appropriately featuring a bear. Dorothy De Vore, Earle Rodney, Jimmie Harrison and Helen Darling are in the cast. It is not stated which one is to play the bear.

Reviews in Moving Picture World are written from the screen—not press books.

A Wallflower, but No Wallflower Was Ever as Emotional as Geraldine Farrar Here.

This is a scene from her Goldwyn, "The World and Its Woman," in which Lou-Tellegen appears with her.

Among Independent Producers

Conducted by C. S. SEWELL

Victor Kremer Reissues Three Series of Essanay's

ON August 4, Victor Kremer will reissue on the state rights market thirty of the pictures secured from Essanay. These will be issued in blocks of ten, there being ten of George Ade's Fables in Slang, ten Broncho Billy Western dramas and ten Snakeville comedies, with Slippery Slim, Sophie Clutts and Mustang Pete.

New prints have been made and the pictures re-edited. An excellent supply of advertising for these one-reel pictures has been prepared, there being one and three sheets in five colors, eleven by fourteen lobby displays in sepia, slides, press matter and other accessories for each subject.

Each of these series is distinctive and portrays a different phase of life. George Ade's Fables in Slang are unique. Both the titles and the action are full of humor and appeal because of the simplicity of style and the slang phraseology which is readily comprehended by all classes, and the humorous philosophy of life on which the stories are founded.

The Broncho Billy series deals with Western life in the early days, and is replete with dramatic incidents, rough riding and thrills, as well as wonderful Western scenery. The Snakeville comedies are slap-stick, and present amusing travesties on the village characters in small Western towns.

Mr. Kremer will late in August release a series of ten, five and six-reel features in one block, with release dates set one week apart. New prints and advertising material are now being prepared.

Jans Reports Big Business With "Unpardonable Sin"

HERMAN F. JANS, president of the New Jersey Rolfe Film Company, controlling the rights to "The Unpardonable Sin" for that state, announces that this picture has made an unusual record. It opened at the Broad Street Theatre, Newark, at dollar prices, and continues for thirty days.

Although Mr. Jans had considered two prints sufficient for the spring at least, it was necessary to order two additional prints, and four companies toured the state for three months. What was looked on as an excessive advertising appropriation was made, but the results justified it.

Convinced of the wisdom of extensive exploitation for big pictures, Mr. Jans has added a publicity department to his Metro Exchange which will release three big pictures monthly in his territory commencing September 1.

Many theatres have booked "The Unpardonable Sin" for fall dates, and during the week of July 7 it played simultaneously to big business at four theatres in Union Hill—the Fulton, Franklin, Rialto and Wilson.

Hirsh Gets Jersey Rights to "The Birth of a Race"

NATHAN HIRSH, president of the Aywon Film Corporation, announced he has closed the biggest deal since the formation of that company in securing rights to "The Birth of a Race" for New York and New Jersey, and bookings are now being arranged for these two states.

This is a spectacular production, several months being spent in filming it at a large cost, and an unusually large number of people are employed in a number of the scenes. It pictures the history of the human race, starting with the days of Adam and Eve, passing through several successive episodes in history and is brought down to the present time.

Mr. Hirsh considers this picture as the greatest box office attraction he has ever been able to offer exhibitors, and states it is an out of the ordinary picture built on a stupendous theme.

Lubin Makes Record Sale on S-L's "Virtuous Men"

AFTER having completed one of the most successful trips ever made in the interest of a state rights feature, Bert Lubin, general sales manager of S-L Pictures, has returned to New York. On June 1, he left this city for the purpose of selling the S-L production, "Virtuous Men." His trip covered thirty states in which he came in contact with the leading buyers.

Bert Lubin.
Sales manager of S-L Pictures marketing "Virtuous Men."

Mr. Lubin has established what is claimed to be a record, as he disposed of twenty-five per cent. of the territory of the United States on this trip, including one sale which embraced thirteen states, or seventeen per cent. of the country. He credits the success of his trip to the box office value of the production, as indicated by showings in several large theatres, and to the very comprehensive exploitation campaign as outlined to the buyers.

During his trip, Mr. Lubin secured an abundance of information which will prove valuable to the S-L organization in handling their next production. Following a brief period in New York, he expects to leave on a three weeks' trip to close out the remaining nine states which are still open.

Burston on Way from West With "Mystery of 13" Print

LOUIS BURSTON reports that when the first print of "The Mystery of 13," Francis Ford serial, is shown for regular release in August all speed records for the filming and marketing of high-class serials will have been broken.

Before Mr. Burston left California for New York last winter the story, locations and title had been decided upon and the cast, with the exception of Ruth Maurice, Marc Fenton and Doris Dare, who joined the company when actual production was begun, selected.

Before many thousand feet had been filmed the advertising campaign was tentatively decided upon, so that when stills and reports arrived supplies could be ordered and consideration given to the business end of the production.

Mr. Burston's idea is that the only way to do a thing quickly is to know that you are right, be prepared for any emergency and then go ahead at top speed. He states as a result of this policy there was clear sailing ahead both for the Eastern and Western headquarters of Burston Films, Inc., and without sacrificing quality the picture was produced at a pace that kept everyone "pepped" up to the limit.

The Francis Ford Company, with Mr. Burston, numbers thirteen. However, notwithstanding the chances taken with stunt work, Mr. Ford reports that no serious accident has occurred.

Mr. Burston expects to arrive in New York soon with the prints, which have been shown on the West Coast and are said to have received high praise.

Franklyn Farnum Meets with Unusual Accident

JACK WEINBERG, president of the Canyon Pictures Corporation, announces receipt of a telegram from the studios in Los Angeles regarding an unusual accident which befell Franklyn Farnum, who has just completed his first Canyon picture, which has been titled "The Desert Rat."

An animal picture is being made in the same studio, and Mr. Farnum unknowingly went too close to a lion's cage which had been temporarily placed supposedly out of the way at one side of the studio. As a result, Mr. Farnum is bearing a painful though not serious wound on the arm inflicted by the animal. He expects, however, to be able to start work on his second picture within a few days.

S. L. K. to Make Another Serial.

The S. L. K. Serial Corporation, which company is making a new Helen Holmes serial, is planning a compaign on a large scale. When this new serial is finished another serial will be started in which Miss Holmes will also be the star. The story is already under way, and it is predicted it will surpass anything yet presented to the public in serial form.

Cleo Madison Has the Blues.
Blues are in character, however, since this is "The Girl from Nowhere," a Pioneer feature.

Foreign Rights Sold on Two Pioneer Films

THE Pioneer Film Corporation reports great activity in disposing of rights on "Virtuous Sinners," starring Wanda Hawley, and "The Girl from Nowhere," with Cleo Madison and Wilfred Lucas. The entire foreign rights on these productions have just been disposed of. Already a number of important sections of this country have been sold, while negotiations are under way for the remainder, and the company hopes to establish a record by disposing of the entire rights within a short time.

Good reports are also being received on the territorial sales of the other Pioneer productions, "The Boomerang," with Henry B. Walthall; "Suspicion," and "The Sins of the Children."

Samuels of Southeastern Here to Secure Features

THE Southeastern Pictures Corporation, with headquarters in Atlanta, has opened a branch office in New Orleans, with Will T. Richards as manager, in order to better serve exhibitors in that section.

The company, of which A. Samuels is president and A. C. Bromberg vice-president and general manager, was organized only eight months ago, and during this period its growth has been very rapid. Operations are now carried on in North Carolina, South Carolina, Florida, Alabama, Louisiana, Mississippi and Tennessee, and in all of these states it has built up a large clientele. Mr. Bromberg, the general manager, is one of the best known and most popular exchange men in the South, and a great proportion of the success of the company is due to his efforts.

President Samuels is now in New York making arrangements to secure rights to additional productions, and is making his headquarters at Arrow Film Corporation.

Illinois Rights to Sennett Film Sold.

Announcement is made by Sol Lesser of the sale to Elliott & Brockwell of the Illinois rights to "Yankee Doodle in Berlin," including the personal appearance of the Sennett bathing beauties headed by Alice Maison. A very high price is said to have been paid for these rights, which are exclusive of the first run scheduled for the Zeigfeld Theatre in Chicago.

One "Virtuous Men" Sale Covers Thirteen States

THE remarkable series of sales for "Virtuous Men" recorded by S-L Pictures during the past six weeks, was materially strengthened recently by the sale of rights to thirteen states in one block to T. E. Larson, of the Okla-Ark Attractions at Tulsa, Okla.

Territory secured by Mr. Larson includes Minnesota, Wisconsin, North Dakota, South Dakota, Iowa, Nebraska, Washington, Montana, Idaho, Oregon, Texas, Oklahoma and Arkansas. He has established a branch office in each State and formed a sales organization consisting of thirty road men headed by six district managers, and expects to announce the releasing conditions on this Ralph Ince production in the near future. Mr. Larson already controls extensive rights to "The Shepherd of the Hills," a picturization of the successful novel of the same title by Harold Bell Wright.

With the sale of this territory, Messrs. Sawyer & Lubin has outstripped their excellent sales record made with "The Warrior" some time ago. Within a period of eight weeks they have disposed of rights to forty states. Reports indicate that the production is meeting with great success and is being presented in many prominent theatres for runs of one or two weeks or more. Several of the purchasers have advised S-L that bookings have been secured on into September and October at very high rental prices, and the S-L executives are highly gratified at the success of this production, which marks their debut in the field of picture making.

Exclusive of New York, which is said is being withheld pending a late summer run on Broadway, all territory has been sold except Georgia, Florida, Alabama, Tennessee, Mississippi, Louisiana, the Carolinas and eastern Pennsylvania.

Pioneer Advances Release of "Long Arm of Mannister"

PIONEER FILM CORPORATION announces that due to the usual activity of its state rights department it has been found necessary to place "The Long Arm of Mannister" on the market several weeks in advance of the date originally set for its exploitation.

This picture is described as an elaborate film version of the novel of the same name by E. Phillips Oppenheim, which ran serially in a prominent magazine and then through several editions in book form. It is the second of a series of Walthall specials being made by the National Film Corporation of America for Pioneer.

Helene Chadwick and Olive Ann Alcorn have the principal feminine roles. The cast also includes Hallam Cooley, William Clifford, Barney Furey and John Cossar. The story is a romantic narrative of the experiences of a rich man who is almost ruined by a band of financial sharks, in addition, his wife deserts him for another.

For two years he trails the pair and finally comes upon them on a desert during a sand storm. Learning the identity of the member of the band who played him false, he returns alone to civilization and arranges so that one by one the band are driven to death or dishonor. The story ends happily by his forgiving his erring wife.

The production was directed by Bertram Bracken, and it is announced that novel exploitation plans are being devised which will be put in full swing within a week.

"Stolen Orders" Is Sold for Western Pennsylvania

WILLIAM A. BRADY announces the sale of "Stolen Orders" for western Pennsylvania and West Virginia to the Globe Film Attractions, of Pittsburgh.

Reports recently received from Jones, Linick & Schaefer, of Chicago; Robert Lynch and the Stanley Booking Company, of Philadelphia, and the Elliott Film Corporation, of Minneapolis, indicate that "Stolen Orders" is proving a box office magnet of exceptional power.

In connection with the sale of this picture for western Pennsylvania and West Virginia the Globe Film Attractions expects shortly to inaugurate an extensive campaign of exploitation.

Chicago Run for Film and Bathing Girls.

Sol Lesser, owner of the United States rights to Mack Sennett's "Yankee Doodle in Berlin," announces the sale of first run rights for this picture in Chicago to Linick & Jacoby, of that city. It will be run for a period of five weeks at the Zeigfeld Theatre, and the cast of bathing beauties now appearing at the Broadway Theatre in New York will accompany the picture.

Texas Guinan Proves a Stageful of Trouble in "The Dangerous Little Devil."
A typical scene from this Texas Guinan Western produced by the Frohman Amusement Corporation.

Many Territories Sold for Helen Holmes Serial

HELEN HOLMES' popularity with both state rights and foreign buyers was indicated recently when the S. L. K. Serial Corporation's office received a large number of telegrams, long distance 'phone calls and special delivery letters offering to purchase rights on the new serial in which Miss Holmes is working.

In one day seven offers were received for Washington, D. C., and contiguous territory, six for eastern Pennsylvania and six for western Pennsylvania, and considerable territory has been sold.

The new serial is being made at the E. K. Lincoln studios in Grantwood, N. J., and it is expected that the first three episodes will be ready next week. Donald Mackenzie, who is directing the production, is enthusiastic over the story, the nature of which is being withheld. It is announced, however, that it contains clean, wholesome romance interlinked with mystery and the kind of stunts for which Miss Holmes is well known.

Mr. McKenzie, as well as Mr. Krellberg, the producer, express themselves as being well satisfied with the results so far obtained, and declare that the entire fifteen reels will be just as thrilling and contain as strong climaxes.

"The Mystery of 13" Ad Causes Many Enquiries

THE film trade that deals in serial is still agog over the effect of the thirteen-page insert with which the veteran film exploiter, Louis Burston, initiated his advertising campaign in the Moving Picture World, last week, for the newest Burston serial, "The Mystery of 13."

With Francis Ford again the man of mystery, as he was in the introductory Burston-Ford serial, "The Silent Mystery," the new production is evoking the interest of speculative buyers, standard film men and exhibitors.

The appearance of the advertisement with its trick of making the number of pages used a symbol of the superstition the story is based upon proved a tocsin that started the wires of the country humming. The first twenty-four hours after the issue of the Burston announcement the Longacre Building offices of its promoter had recorded more than 140 inquiries, with more than 60 per cent. of the queries provisional offers for territory rights. The concession is general by the trade that the title chosen for the new serial is especially felicitous. Hitting as it does at a universal subject, the superstitious aversion to the number 13, the picture, even before a public showing, is fast riding into general trade interest. The idea of capitalizing in a film serial the centuries of superstition attached to the number 13, with memory of many of the infinite tragedies related to the symbol, is regarded generally as a fine stroke of acumen.

A statistician of different racial superstitions has discovered the psychic aversion to the cabalistic numeral existent in 119 distinct peoples of the world's infinite millions, covering a research of four centuries.

Rose Werner Goes to Coast

THE Frohman Amusement Corporation announces that Rose Werner, secretary to William L. Sherrill, president of the company, has on wire instructions from Mr. Sherrill proceeded to Los Angeles to take charge of the Frohman offices at the studios where the two-reel Texas Guinan and one-reel Mack Swain comedies are being made. It is expected that Miss Werner will remain on the Coast for several months at least until the new series now contemplated is finished.

As soon as Miss Werner reaches Los Angeles, Mr. Sherrill will return to New York to complete plans for the future productions to be made by this company.

Abramson Making "Someone Must Pay."

The latest Ivan Abramson picture, described as a social mystery drama and titled "Someone Must Pay," is nearing completion at the Talmadge studios, and it is expected will be ready for showing to the trade at an early date.

This production is being made for the Graphic Film Corporation, and prominent in the cast are Gail Kane, Edmund Breeze and Jackie Saunders, who Director Abramson announces were selected not only for the dramatic ability and drawing power, but as being the ideal types for the respective roles. The cast also includes Hugh Thompson, Jere Austin and Baby Dorothy Arnold. Camera work is by Jack Brown.

"Yankee Doodle" Winning in New York.

Announcement is made by Sol Lesser that the receipts for the third week's showing of "Yankee Doodle in Berlin," with the Mack Sennett bathing beauties appearing in person at the Broadway Theatre, New York, are running even higher than for the two previous weeks, and that the engagement may have to be extended.

Mr. Lesser is leaving for Chicago to arrange for a postponement of the opening scheduled to take place at the Zeigfeld Theatre in that city on July 29.

Canada Sold for "Masked Rider" Serial.

The Arrow Film Corporation has closed a deal with the General Film Company of Canada, T. S. Cooper, manager, for the Western serial, "The Masked Rider." Mr. Cooper will use ten prints and put on a big publicity campaign. Arrow has also sold to the Southeastern Pictures Corporation, of Atlanta, "The Mysterious Mr. Browning," for Louisiana and Mississippi, this company having already bought this subject for the other six states in their territory, and in addition rights to the Sunbeam comedies.

A "Head" That Will Go to Your Head.
Showing Alice B. Calhoun, attractive heroine of "Everybody's Business." Her business is editing a country newspaper.

Exclusive Gets "The Chosen Path."

M. L. Goldstein and Jack Weinberg, of Exclusive Features, Inc., announce the acquisition by that company of the feature production, "The Chosen Path," featuring Margaret Leslie, which will be issued on the state rights market in October immediately following "The Heart of Texas Ryan," starring Tom Mix, which will be put on the market in September after an extensive exploitation campaign.

More Sales on "Brown of Harvard."

Film Specials, Inc., report the sale of rights on "Brown of Harvard" to the First National Exchange, of New Orleans, for Louisiana and Mississippi, and to Colonel Fred Levy, of the Big Feature Rights Corporation, Louisville, for the state of Tennessee.

Views from "The Long Arm of Mannister," Showing the Long Arm of the Vampire Reaching for Walthall at the Left.
A strong title is given this strong-armed picture in which Pioneer is starring Henry B. Walthall.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks
(in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month)

Promoting the Distribution of Moving Pictures Wherever the English Language Is Used in Trade

Cover Portrait of Leah Baird, whose new pictures, by the Artco Productions, Inc., are available for export through J. Frank Brockliss, Inc.

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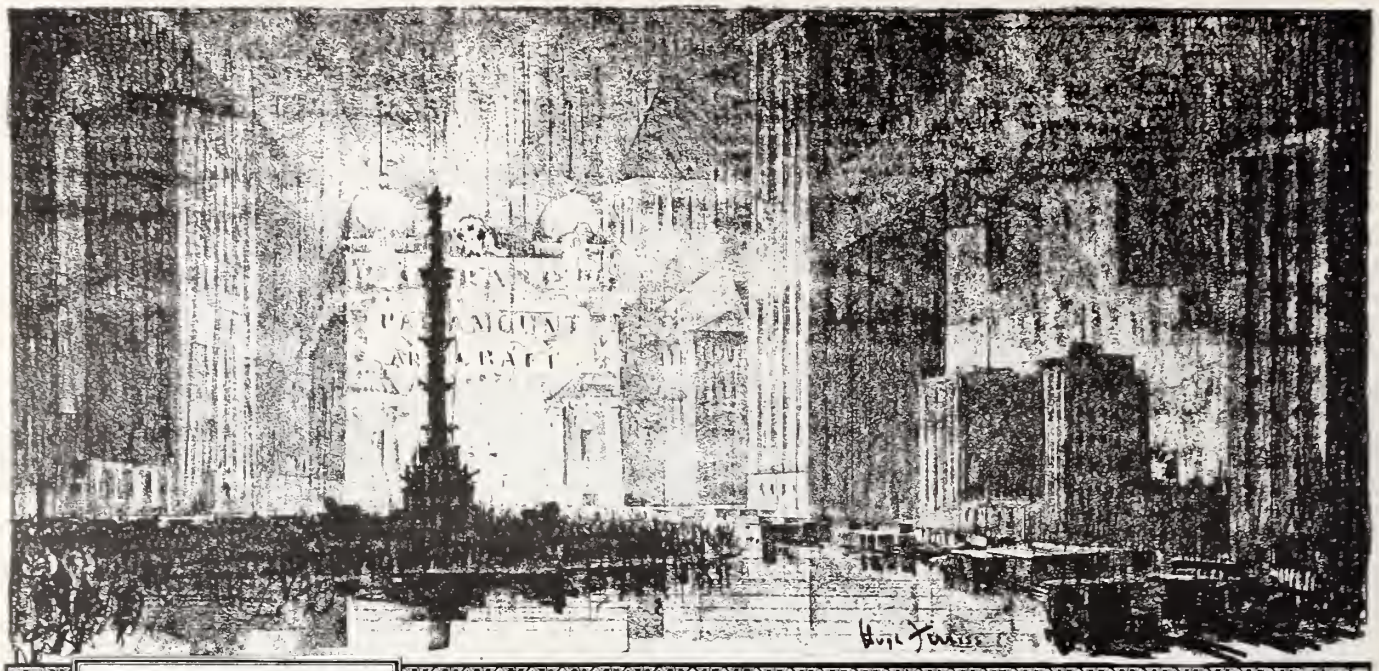
Robertson-Cole Co.
David P. Howells
Howells Cine Equipment Co.
Apollo Trading Corp.
Trans-Regional Trading Corp.
Interocean Forwarding Co., Inc.

The Moving Picture World Is Read Wherever Moving Pictures Are Shown. Its International Export and Import Section Is the Ideal Advertising Medium for the Foreign Field.



Paramount and Artcraft stars and producers are known internationally as the greatest drawing cards in the cinema world. Put the pictures made by these stars and producers to work in your theatre and watch the results:

Artcraft

Elsie Ferguson
*William S. Hart
Mary Pickford
Douglas Fairbanks
Enrico Caruso
Geraldine Farrar
George M. Cohan
Fred Stone
**D. W. Griffith
**Cecil B. DeMille

Paramount

John Barrymore
*Enid Bennett
Billie Burke
Lina Cavalieri
Marguerite Clark
Ethel Clayton
*Dorothy Dalton
Pauline Frederick
Dorothy Gish
Lila Lee
Vivian Martin
Shirley Mason
*Charles Ray
Wallace Reid
Bryant Washburn

*Supervised by Thomas H. Ince.
**Producers of Artcraft pictures.

What's the brightest spot in town?

The spot where hearts beat faster.

The spot where the audience becomes one living unit of happiness.

The spot where no man or woman can remain isolated.

The spot where the spirit of Paramount and Artcraft catches everyone happily up.

You know where the better theatres are in your locality, don't you?

Then you know where Paramount and Artcraft pictures are shown, and where the greatest profits are to be obtained.

If you are not showing Paramount and Artcraft pictures, isn't it time that you were getting some of these profits for your own theatre?

The Famous Players-Lasky Corporation is determined that exhibitors in every country shall have the opportunity of showing the world's greatest pictures.

Paramount and Artcraft pictures are constantly growing better, and the exhibitor who shows these pictures is making a definite engagement with prosperity.

Are you one of the prosperous Paramount and Artcraft world-wide family?

Paramount and Artcraft Motion Pictures

These two trade-marks are the sure way of identifying *Paramount* and *Artcraft* Pictures—and the theatres that show them.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director-general*
NEW YORK

Photographs Taken Expressly for Moving Picture World

By J. B. SUTCLIFFE

CONSTANTINOPLE

The Ancient Byzantium, a former centre of art and learning, starts on a new era and shows *"moving pictures in the English Language."*

CONSTANTINOPLE

Recent street scene. Pera Pictures Palais is at extreme right. It would be condemned as a stable in the U. S. A.; it's a first class show in Turkey.

INTERNATIONAL SECTION JULY 26, 1919

Ante-Bellum Conditions in the East and Their Relation to Pictures

By J. B. SUTCLIFFE

MR. SUTCLIFFE, who has represented the Moving Picture World interests in England for some time, has had exceptional facilities for investigating actual moving picture conditions in a number of countries which have been closed to international commerce during the war which has just ended. He was aboard the first ship to pass up the Dardanelles after its four-year period of closure. He relates intimate facts in this article.—The Editor.

Now that the fate of the principal enemy country has been settled, and, by this time, let us hope, finally disposed of, the questions remaining to be dealt with by the international council at Versailles include the division of Turkey. Curiously enough, at the time of writing, the suggestion is being made that the city of Constantinople, the "Sublime Porte" in the language of those whose ecstasy of vision deprives them of their sense of smell, should become an international port under the administration, not as tradition or sentiment would suggest, of Greece, but as necessity and modern precaution demand, of a first class power, the United States of America.

Without sidetracking into the pros and cons of this problematical issue, a brief survey of the economic situation of Turkey before and during the war may not be without interest to the prospective exporter in the world's race for the commerce of these countries immediately shipping and trading conditions become normal. Previous to the war there were seven moving picture theatres in the entire country—three in Constantinople, two in Smyrna, one at Ismid, and one at Chanak.

British and American films were rarely, if ever, shown, an exhibitor at an establishment in the Grand Rue de Pera informed me, mainly on account of difficulty of supply and also—he accentuated this—the difficulty of obtaining credit. His establishment was supplied, in pre-war days, by a Frenchman, who brought the films with him, mostly Pathes, and took them away again along with his hire charges after each show. His case may be typical of the others, and if not, there is no shortage of evidence that the credit question has always been the barrier to trading with Turkey.

In the words of the farmer, the Turkish trader cannot carry corn, and his lords and masters, the effendis, the pashas, and the beys are lower in sense of moral and legal responsibility than he is. In the past, British capital in the millions has been invested in Ottoman undertakings, and its division and appropriation by a corrupt government, in the first place, set an example to private traders that made trading with John Turk from abroad uncertain and hazardous. So much for the old regime and a system of administration that will soon be as extinct as the prehistoric monster.

When the Hun seduced Turkey and Bulgaria into his beliefs, his dream of the conquest of the Far East was never brighter. Constantinople was his halfway house on the Berlin-Bagdad line, and in his conversion of Turkish institutions to the German idea, he converted the seven moving picture shows into seventy. Consequently, nearly every Turkish town of any size, during the progress of the war, made its introduction to the photoplay, all German of course, and for no other purpose than propaganda.

The Dardanelles and Hun Picture Propaganda.

What happened to these moving picture mushrooms during the war is not of much interest now. I was aboard the first ship to pass up the Dardanelles after its four years of closure, and I visited one of these moving picture propaganda shows at Chanak, the port of the Dardanelles, on the day that the armistice with Germany was signed. It was left just as the Germans had quit, with full equipment, including piano. In the operating chamber were several cuttings from films.

One of these shows an imaginary list of British, French, Italian and Russian ships destroyed in the Dardanelles attack of 1915, and is typical of the propaganda dope served up to the Turks at that time. The town of Chanak, previous to the bombardment had an extensive population, but is now only a shadow of its former self. It reminds one of San Francisco, after the earthquake, yet in February of this year it managed to maintain two out of its original five moving picture exhibitions. I had only the opportunity of attending one, the Iperia. An old Keystone comedy was the feature, but the letterpress on all the films was "in the English language."

Constantinople and Smyrna Where English Is Favored.

From the beginning of the present year, the capital city of Turkey opened an additional three moving picture establishments, making a total of about a dozen altogether. This stimulus I attribute to the presence of the Allied troops rather than any increase in its humble trade activity. The best are situated in the European quarter of the town, Galata, just below the famous white tower, and were showing films obtained from Austria and Russia, and a few ancient Pathes and Eclair films obtained from Switzerland and Roumania.

The titles—those that had them—again were "in the English language." There is nothing to wonder at in this throughout Turkey, since the favored foreign language always was English. English language schools abound in Smyrna and Constantinople. Even Stamboul, the low

quarter of the city and cradle of all its sedition, has its English tutors.

Commercial advantages perhaps weighed heaviest in the balance when the Turk decided what he should study besides his beloved Koran, and in its pursuit he is immeasurably ahead of his immediate neighbors, the Greeks and inhabitants of the Balkan states. In confirmation I might mention that since the armistice, an English newspaper, The Eastern Spectator, edited by a Greek, Dr. Theodikas, has been published daily in Constantinople, not for the exclusive benefit of the English speaking residents either—Constantinople is hardly cool enough for the traveler yet.

Chanak, the Port of the Dardanelles, as it appeared before the bombardment. The white building below the arrow, one of the few remaining intact, is a well fitted moving picture theatre and shows "pictures in the English language."

Hope Held Out for the New Byzantium.

To conquer a country is one thing; to conquer a nation is another, and vastly more difficult. It is practically settled by the peace powers that no such country as Turkey shall in future exist, and to prophesy what will happen is treading precarious ground. A considerable proportion of the present population around the Golden Horn and along the Marmora coast is Armenian, a persecuted race befriended by the Allies, and particularly America, during the latter stages of the war.

The Armenians are Christians, and of a higher stamp than the Turk, both morally and physically. An Armenian operated a moving picture show at Ismid, the Turks' naval base. A disreputable looking shanty it was, but then he had no competition, and he said he liked his patrons to feel at home. He spoke excellent English, for which the British Commissioner appointed him an interpreter to our occupying forces, and he implored me to put him in touch with firms who would supply him with British and American films.

My answer to him is the advice I would give to any intending exporter in America or Britain to these parts. Sell nothing without a reliable guarantee of payment through trustworthy accredited agents on C. I. F. terms, and only then when the finances of the bankrupt state have been taken over by a reputed banking corporation.

The rate of exchange at Constantinople at the moment, is too insecure for any form of business. The piastre (normally 5 cents) wavers daily between fifty and seventy to the dollar; even the country's postage stamps are valueless outside its shores. Upon all this is a terrible shortage of food and all kinds of merchandise. The Teuton war vampire in his retreat from Turkey left nothing but a drained country.

And of the future? The hope of the new mandatory rulers of the sublime city of gilded domes, mosaic mosques, scintillating pinnacles, glittering minarets, and the vilest combination of street smells that ever assaulted human nostril must lie in the faith of the ability of the Armenian to make good. Given the chance I have no doubt of it. But for the time being the moving picture development of Turkey upon any extensive scale is a premature and hazardous undertaking. The picture theatres, with perhaps three or four exceptions, are hovels and would not rent as stables in the western world.

The Black Seaports—"Watch Your Step!"

Through the Bosporus and to the opposite shores of the Black Sea are many large and important ports that the termination of warfare promises fair to open up for commercial development. Odessa, Nicolief, Kief, and Sebastopol already possess moving picture exhibitions of a superior character to those in Turkey, but prospects of film trading in South Russia are about as remote as those in the North.

Odessa and adjoining towns are in the throes of violent Bolshevism. Food and clothing are procurable only by the wealthy, and the finances of the country are deplorable. Theatres and moving picture exhibitions are, however, the order of the day and are crowded to overflowing at every performance in face of the exorbitant admission charges. At Sebastopol, the Crimean harbor and town, standing room costs a ruble, and the films shown were Scandinavian and German—old stock of the Deutsche Mutoscope Company.

If film trading prospects are uncertain and risky in Turkey, they are positively dangerous save on philanthropic lines along the coast towns of South Russia. In the Near East are better, worthier and more deserving countries for the moving picture market which the perils of the Mediterranean during four years of war only temporarily stifled.

Glucksman to Buy for All Latin America

Max Glucksman, the well-known moving picture distributor, of South America, has recently decided to enlarge the scope of his business, according to advices received from Jacobo Glucksman, manager of the New York office of this firm.

In the future, Mr. Glucksman will buy for the whole of Latin America. Up to the present time his purchases have been limited to his own circuit, which comprises the following countries: Argentina, Chile, Uruguay, Paraguay, Peru, Bolivia and Ecuador.

Mr. Glucksman has recently purchased the following productions: the new master mystery with Helen Holmes, in fifteen episodes, for Argentina, Chile, Uruguay, Paraguay, Bolivia, Brazil and the West Indies; The Isle of Jewels, another fifteen-episode serial, for the whole of Latin-America; The Thirteenth Chair, the new special feature, which will soon be released in this market, also for all of Latin-America from Mexico down to Argentina; all the Metro pictures for his own circuit and Brazil; The Carter Case, for his own circuit, Brazil and the West Indies; and The Great Gamble, for his circuit and Brazil.

View of Galata, the English speaking quarter and European section of Constantinople, as it looks today under the watchful eyes of the Allied Fleet.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and hearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, AUGUST 23, 1919.

Advertising forms close, Tuesday AUGUST 12, 1919.

Be Wary of the New Markets

The lifting of the blockade opens a new era for American moving picture manufacturers and exporters. It will be an era of unprecedented prosperity and wild speculation that will make fortunes for the lucky ones and might break some of the more reckless operators. The export activities carried on from New York during the past two years will pale into insignificance before the intensive trading that is bound to follow the official conclusion of peace.

It is true that American pictures owe their popularity abroad to the war, but they have only been partially exploited and even in those countries where they are thoroughly intrenched, their development has been curtailed by the different restrictions brought about by the war.

Peace does not only mean the resumption of trade relations with Germany and her allies; it means the abolition of many hampering although necessary regulations and much red tape placed upon the film business while the fight was on.

It may not sound right to say that American pictures have not been properly exploited in Great Britain when it is considered that they practically dominate that market, but the fact is that the British motion picture business has not advanced during the war and its full possibilities are still to be revealed. Peace has radically changed conditions, however. The British market is moving forward at a very rapid gait. Hundreds of theatres are being built, new producing companies launched, new exchanges are established every week, and it will not take very long before the United Kingdom, as a moving picture field, will be twice as fruitful as it was during the war.

France, Italy and the other Allied countries were hit harder than Great Britain by the conflict, and their moving picture business has suffered accordingly.

Its development has also been hampered for similar reasons in all the neutral countries.

With the resumption of peace, there will doubtless follow a boom in the theatrical, moving picture and general amusement business throughout the world, and the American film exporters will face an ideal condition to extend their activities abroad.

A word of caution, however, will not come amiss in regard to the enemy markets now open to our trade as well as those countries in Northern Europe affected by radical doctrines.

Our British correspondent, J. B. Sutcliffe, mentions the fact that when he landed in Constantinople with the first Allied Commission just after the armistice was signed he found that Turkey was operating seventy theatres instead of five or six as before the war.

This, at first sight, might give a wrong impression of the trading possibilities of our late enemies.

Of course, there are thousands of moving picture theatres running in Germany and what used to be the Austro-Hungarian Empire, perhaps even more than before the war, but the truth is that we really know very little about the kind of pictures that the Teutons have been making in the past five years and even less of the conditions that they might wish to impose upon foreigners wishing to carry on trade within their territory.

Russia is and, it seems, will continue to be, an enigma as far as the moving picture business is concerned. The only thing we know is that there is very little inducement to ship films to any part of the broken Empire.

It will not be a bad idea to stick, for the present at least, to those countries that have not suffered from internal upheavals and where we know that the work of reconstruction is already in full swing.

There is enough business in them for everybody and the opportunities will keep increasing as new theatres are being built and the general business activities are resumed on a peace basis.

Reports from local export circles seem to indicate that a determined attempt will soon be made to introduce American pictures in Italy on a large scale.

The death of 141 persons, mostly women and children, burned alive in the fire of the Yaguez Theatre of Mayaguez, and the two-cent per foot tax on films imported into the country, has practically paralyzed the moving picture business throughout the island of Porto Rico.

Spain and Portugal, at last, have decieded to accept American moving pictures. It took a long time and a great deal of effort to convince the Iberians that good photoplays were produced in the United States. Over $500,000 worth of films were bought in New York by a single concern during the past six months for exploitation in the Peninsula. These purchases include selections of some of our best known brands and many popular features.

All the actresses and actors employed by the nascent moving picture industry of Argentina went on strike last month in regular labor style. They adopted "picketing" and all other methods of obtaining a hearing from the "bosses" in the most approved union fashion. According to reports, the smaller fry got practically all their demands granted, but the stars were left in the lurch.

The boom in the moving picture trade, and particularly in the export branch of it, cannot be better evidenced than by the wild speculation going on at the present time among the buyers for foreign markets. Many pictures could be mentioned that have changed hands three and four times before landing at the office of the ultimate distributor. Cases of buyers for this or that Latin-American country securing the rights on a picture for Scandinavia or Japan are not uncommon. This, of course, cannot last, but it shows the wonderful profits that are being derived from the business, which makes it possible to take all kinds of chances.

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FAMOUS PLAYERS-LASKY INTERESTS CREATE A STORM IN GREAT BRITAIN

Organization of Three Big Companies to Operate in All Branches of Moving Picture Industry Brings About Drastic Action by Aggrieved Exhibitors.

By J. B. Sutcliffe.

London, July 3.—A few days ago nearly every daily newspaper and weekly journal in the United Kingdom contained advertisements of a new million-pound syndicate. Picture Playhouses, Ltd., with a public call for capital to erect large moving picture theatres throughout the country. The directors of the venture as given in the prospectus are Major Davies, M. P., president of Famous Players-Lasky British Productions, Ltd.; N. E. Holden, vice-chairman of Famous Players-Lasky British Productions, Ltd.; J. C. Graham, foreign agent of Famous Players-Lasky Corporation; A. Nisbet, director of Famous Players-Lasky; C. A. Glegg, managing director of Famous Players-Lasky Film Service, Ltd., and C. A. Bendix, director of British Industrial Corporation, Ltd.

The company in addition has the strong stock exchange backing of Haes & Co. Ordinarily this announcement would have been hailed by the British industry as a normal post-war development of the exhibiting side of the business, but a close analysis of the directorate and its advertised policy has had the reverse effect upon those British exhibiting interests amalgamated under the Exhibitors' Association.

Picture Playhouses, Ltd., I should explain in the first place, is aimed to embody a parent syndicate which will promote and finance a number of subsidiary companies for the development of its different objects. Current rumor defines some of the most important of these as the purchase of two of our largest circuits of moving picture theatres, the erection in the Strand of the "world's largest" moving picture show on the site of the demolished Tivoli, the acquisition of the White City (the original grounds and plant of the Franco-British Exposition), the leasing of the Crystal Palace (Sir T. Paxton's monstrosity in glass), and numerous other far-reaching and probably far-fetched proposals which the British exhibitor is interpreting as an attempt by the promoters to capture the market.

The Famous Players-Lasky British Productions, Ltd., is also a new company capitalized at £600,000, a separate but associated undertaking to the Famous Players-Lasky Film Service, Ltd., which distributes the films in England of the Famous Players-Lasky Film Corporation of America.

Producing Company Backed by Industrial Interests

The capital for the new producing venture has been subscribed privately, mostly, I am informed, from the industrial districts in the north of England, and its main purpose will be to produce films in England on American lines. "What will become of these films is obvious," said one exhibitor when he was shown the announcements. "These and all other films will be exploited exclusively by Picture Playhouses, Ltd., and its off-shoots."

This view of the situation also appears to have been the prevailing one at the annual conference of the Exhibitors' Association held at Glasgow during last week. R. C. Buchanan, vice-chairman of the Scottish branch of the association, referred to it as a grave danger. When he heard of the formation of Famous Players-Lasky British Productions, Ltd., with a capital of £600,000 to produce in the British Isles films on the same grand scale as they do in America he welcomed the news as an exhibitor. But when he heard that a large exhibiting company capitalized at a million was being promoted by the directors of the Famous Players-Lasky companies he saw a grave danger.

"This Famous Players-Lasky group," continued Mr. Buchanan, "would appear to be working hand in hand with a large financial group whose intention is to form companies in my town, possibly in your town, with the object of building picture theatres which they state are to be the largest and best in the land. It may be that we would have no right to take exception to any new film producing company or any new exhibiting company if times were normal, giving us better films or better theatres, but I think as exhibitors who have been customers for many years of the Famous Players-Lasky group, who have stood by them through good times and bad, who have built up their business by giving them our orders and paying them our money, we cannot be expected to take lying down this invasion of our side of the trade and from which we earn our bread and butter.

"And what do they say to us—'You have served your turn, you have booked our films, helped us popularize our stars, signed contracts to show our films for the next year or two, but before that time arrives we will have built so many theatres throughout the British Isles that we shall be able to dispense altogether with your help, for we shall have extinguished you for all time as co-operators or competitors of ours'." Mr. Buchanan then moved the following resolution:

Exhibitors Take Drastic Action

"1. That all exhibitors be asked to refuse to book any films or enter into any contract whatever with Famous Players-Lasky Film Service, Ltd., until they have satisfied the exhibitors that they are in no way tied up or allied to any large new company formed for the purpose of promoting companies to build kinematograph theatres in this country.

"2. That on and after a date decided upon by the council all exhibitors be asked to refuse to show any films issued by the Famous Players-Lasky Film Service unless the previous clause has been complied with.

"3. That all renters (exchangemen) be asked to refuse to book films to any exhibitor not complying with the above conditions and that all exhibitors be asked to refuse to book films from any company or exhibitor not complying with the above conditions.

"4. That the council be asked to arrange forthwith a meeting of renters, manufacturers and exhibitors to arrange for joint action to be taken."

The resolution was seconded by a Liverpool exhibitor and carried unanimously for ratification before the general council of the Exhibitors' Association. A. E. Newbould, Provincial Kinematograph Theatres, Ltd., said that the association would support contract-breakers under Clause 2 of the above resolution, and would bear the loss in equal proportion among its members.

The foregoing are purely and simply facts and circumstances attending within the first week upon the announcement of Picture Playhouses, Ltd., and its apparent association with the Famous Players-Lasky interests, and will serve to keep American readers of the World in touch with the actual situation. No statement has yet been issued by the Famous Players-Lasky companies or Picture Playhouses, Ltd., the latter at the time of writing continuing to have some of its share issue underwritten.

Comment at such an early stage would therefore be unfair and inopportune, except, perhaps, to point out that the position created is in no way a precedent. A. E. Newbould, the chairman of the Exhibitors' Association, is himself the leading spirit in our largest exhibiting circuit of theatres, a company interested in an associate film company, Provincial Kinematograph Theatres, and the London Film Company.

Stock Sale Competes with Big British Loan

In financial circles the public issue of capital by subscription by Picture Playhouses, Ltd., is considered ill-timed, coinciding as it did with the launch of the government's Victory Loan, but even if the new company overcapitalizes and builds its bigger and better theatres it is doing nothing wrong, either in restraint of trade or monopolizing production.

It has yet to be shown either in England or America how one firm or one group of an industry can corner the market of film production. The Motion Picture Patents Trust tried it to its sorrow. To oppose the issue on principle is to "suspect Caeser's wife." Quite one-half of British renters are either exhibitors or have exhibiting interests.

Miss Violet Hopson

That the British-made moving pictures of the future should feature screen stars who can be popularized in the same manner as has been accomplished in the American moving picture industry is the opinion which is being freely expressed on the other side of the Atlantic, where a lot of interesting things are happening in moving picture affairs.

The Broadwest Films, Ltd., in their production of "The Gentleman Rider," are promoting Violet Hopson along accepted American lines. This paragraph from the Broadwest Company suggests the Yankee press agent: "Nothing but the best will suit Miss Hopson, so a whole racing stable, complete with horses, jockeys and stable lads, have to be procured for the purpose of exteriors in what promises to be the finest film production ever placed on the market by a British woman."

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MAKING TRANSATLANTIC TRIP TO SHOW NEW NAZIMOVA PICTURE

Harry J. Cohen, Manager of Metro's Export Department, Constitutes Himself Special Messenger, and Richard A. Rowland, President of Company, Will See "The Brat" in London.

Harry J. Cohen, manager of Metro Pictures Corporation's foreign department, sailed for Liverpool, Saturday, July 12. Mr. Cohen was accompanied by his wife, and took with him, among other things, a finished print of "The Brat," the new Nazimova production, which is announced for release in this country September 1, and which will be distributed exclusively by Metro.

Mr. Cohen left to join Richard A. Rowland, president of Metro and Screen Classics, Inc., who has been abroad making a personal survey of the foreign field since the latter part of May.

Prior to Mr. Rowland's departure the Metro president saw portions of "The Brat" projected on the screen at the Nazimova studios in Hollywood, and was so enthusiastic over the picture that he said he could scarcely wait until it was completely cut, titled and assembled to see it. Mr. Cohen's plan is to surprise Mr. Rowland with a finished print of the production.

At Mr. Cohen's request W. E. Atkinson, general manager of Metro, rushed through a print of "The Brat," and the foreign manager made it a particularly sacred part of his luggage upon his departure. Mr. Cohen said he will endeavor to stage a private preview of the production some night in a London or Paris picture theatre, with Mr. Rowland as the guest of honor, and with probably a number of distinguished European men of affairs and exhibitors in the gathering.

Mr. Cohen will join Mr. Rowland and the Count di Cippico in a swing through England, France, Belgium and Italy. Originally he announced that he would be away for about five weeks, but just before his departure he said it was probable that his trip would extend into several months, with him continuing the survey of the European field even after Mr. Rowland's return.

Metro has already placed the Nazimova productions in Europe, and the present trip of its executives is for the purpose of paving the way for an extensive invasion of the foreign field with the great "fewer, bigger and better" picture productions to be made by Screen Classics, Inc., from celebrated stage successes and novels, which Metro will distribute exclusively.

Jesse Bernstein Forms New Export Company

This issue of the International Export & Import section of the Moving Picture World carries the first formal trade announcement of the activities of the recently formed Trans-Regional Trading Corporation, a newcomer in the moving picture export and import field.

Jesse S. Bernstein.

The company has been capitalized under the laws of the State of New York for $125,000 for the purpose of engaging in a general export and import business. Jesse S. Bernstein is named as president of the company and will manage its affairs. His associates are a number of men unknown in the moving picture industry who have long been engaged in the business life of New York City and have had considerable experience in the export and import business.

Members of the New York export colony and not a few foreign buyers who have visited New York during the past two or three years will recall Mr. Bernstein as having been identified with the Goldwyn Pictures Corporation export department under Arthur Ziehm. Prior to joining Mr. Ziehm, Mr. Bernstein had been in the employ of various exporting and importing houses in the straight commercial line in the downtown sections of New York and it would therefore seem that he is taking to his new business venture an experience which ought to insure its success.

The Trans-Regional Trading Corporation's first contract is for the exclusive sales rights in all territories excepting the United States and Canada of the well-known Automaticket System, embracing the automatic ticket selling and cash registering device and ticket plan which is used in a majority of the best moving picture theatres in this country and Canada. Mr. Bernstein and his associates hope to establish for the Automaticket System throughout South America, Europe and the other sections of the world the same vogue which it has so long enjoyed here.

Stanley Off for Europe for Export & Import Co.

William B. Stanley, treasurer of the Export & Import Film Co., Inc., is scheduled to sail for Europe Tuesday, July 22, taking with him film aggregating about one and one-half millions of feet, which is to be distributed in some of the extensive markets which his firm has already opened up on the other side of the Atlantic. His first port of call will be Copenhagen, Denmark, although he will visit other important centres before he returns to the United States some months hence.

William B. Stanley.

Mr. Stanley is a brother of Ben Blumenthal, president of the Export & Import Company, and has been associated with Mr. Blumenthal in the moving picture business for a number of years, being best identified in the industry on the other side of the Atlantic because of his long connection with the Stanley Film Company of Rome.

Calvo on Long Trip with Fox Export Product

Following the announcement of the new Fox Film Corporation for 1919-20, unusual activities are seen in the Fox offices for the furtherance of the company's export business, which now touches every country in the civilized world. Abraham Carlos, of the Fox Company, is now engaged in opening branches in the principal cities of Europe. New and important developments are also taking place in the Latin-American field, and it is said that A. C. Calvo is about to leave on an extended tour of Mexico, Central America, Colombia and Venezuela to open additional exchanges. Mr. Calvo has just returned from the West Indies, where he established Fox agencies in Cuba and Porto Rico. Mr. Calvo is enthusiastic over the future of the film business in Latin-America, and considers that closer relations between that territory and the United States are bound to be brought about by the American pictures which are being sent South in such large quantities at the present time.

Back from Europe Brown and Rugged

Ben Blumenthal, president of the Export & Import Film Co., Inc., returned to New York Tuesday, July 5, after an extended visit to Continental Europe in the interests of his firm. A great deal of Mr. Blumenthal's time during his stay abroad was spent in Copenhagen, Denmark, and it was from that port that he sailed.

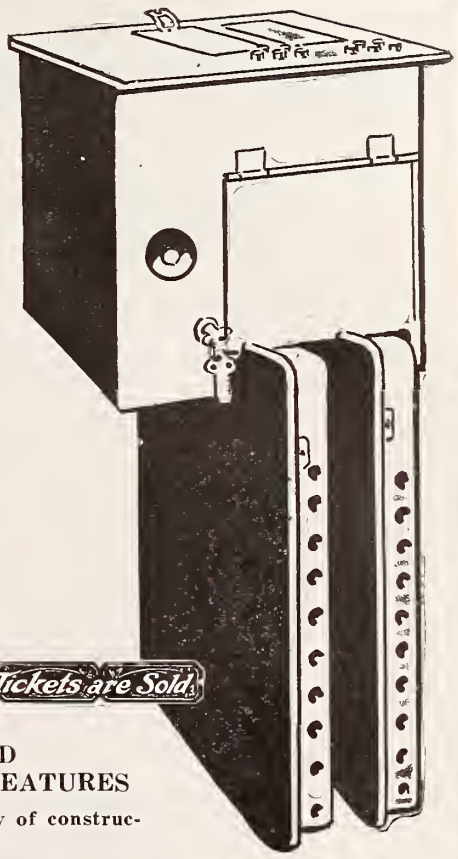
Mr. Blumenthal brought back with him to the States a tremendous amount of data of almost incalculable value to the export trade and may be expected to make some important announcements soon.

The many friends of the Export & Import president will be pleased to know that, in addition to having profited greatly in a business way by his most recent trip abroad, Mr. Blumenthal has benefited very much physically through his trip. When he left the States Mr. Blumenthal was not in the best of health, but the ocean voyages and long sessions at golf in Copenhagen which he managed to sandwich in with his business duties have made him brown and rugged and have added numerous pounds to his weight and inches to his girth.

Brandon Now Film Broker

Bennett J. Brandon, general manager of the Oceanic Film Company until its dissolution, which took place about the same time that its chief source of supply, the Mutual Film Corporation, passed into the possession of the Exhibitors Mutual interests, is now in New York in the film brokerage business.

The AUTOMATICKET SYSTEM



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NEW PORTO RICAN FILM TAX WILL WRECK THE INDUSTRY

Ramirez Torres, of Selection Film Service, Is Actively Working for Its Modification or Repeal—Government's Ends Will Not Be Served, He Says.

Motion picture men in Porto Rico are confronted with a very serious problem in the nature of the bill recently passed by the Porto Rican legislature, levying a tax of two cents per foot on motion picture films entering that territory. From the Selection offices in the Fitzgerald Building, Mr. Ramirez is busily engaged in efforts to effect the repeal or at least the modification of the bill.

"It is the same old story of an immoderate tax which can only defeat the aim," said Mr. Ramirez. "As it stands, the bill will force the use of second hand films in Porto Rico, and throw the growing industry back to its early beginning, for the exchanges cannot afford to pay the ever-mounting prices demanded by American producers in the face of the tax which is practically one hundred per cent. of the declared value of the films. Fifty per cent. of the renters must go out of business, and the balance will stay, just because of their heavy investment.

"European films will be shut out of the market beyond a doubt, because they would pay, in addition to the new tax of two cents per foot, the regular penny a foot import tax on foreign films.

"To the poorer inhabitants of Porto Rico, as in the States, the films provide the only entertainment at a price within their means. How they will act can be imagined if they are forced to pay more or to sit through films of quality which they will recognize as woefully inferior to the good prints, which have been the rule recently. At that, it is extremely doubtful that producers in America will sell second hand prints—the price involved would then be so small that manufacturers may prefer to cancel the territory entirely rather than bother with it.

Law Shows Ignorance of Trade Conditions.

"The legislature has been unjust," continued Mr. Ramirez. "The motion picture business is unique in many ways, and as a result of the apparent lack of knowledge of its workings on the part of the legislators, they have made the tax effective immediately. The result is that exchanges have contracted with exhibitors to furnish serials, for instance, at a fixed price. Not all of the episodes are as yet in the territory, nevertheless, the exchanges are bound to deliver them at contracted prices. This will compel the renters to absorb the tax.

"Contrast the number of theatres in the United States with the number in Porto Rico, about 55, and you will see the impossibility of applying the American fifteen cents per reel solution.

"The same embarrassment applies to programs, for many exhibitors hold contracts for complete programs for long periods.

"Another thing," continued Mr. Ramirez: "Ninety per cent. of the distributions in Porto Rico are controlled by native capital and a tax of such magnitude would not only eliminate dividends, but eat into capital as well.

"There are two new theatres being built in San Juan—the Rialto and the Victory Garden. I hope that these new theatres, the building of which is a real progressive step, will not be compelled to look for second hand films to show.

"But, doubtless, the legislators will see the error of their ways and change the tax to an ad valorem basis. This would be just, and no reasonable distributor in the Island would complain if the Government will be content with the revenue to be derived from an increase of, say, twenty per cent. ad valorem.

"The tax is the only cloud that threatens the bright situation I found in the motion picture business in Porto Rico.

"The Rialto Theatre, now being erected in San Juan, will be owned and managed by Messrs. Gonzales and Bruno. Mr. Bruno has lived a considerable time in New York, and was a lieutenant in the American army. The house will seat about 650, and 25 cents will be the general admission.

"The Victory Garden, also in course of erection, will be much larger with a seating capacity of approximately 1,200, at the same admission price.

"Exhibitors throughout the island are awake to the great possibilities before them, and find the Cine-Mundial, the Spanish Moving Picture World, a great encouragement and aid, for by it they can keep in close touch with developments in the United States, which is considered the center of the world industry.

Will Cut Down Import Footage One-Third.

"The program booking plan is the favorite one, and the Selection Film Service has therefore decided to furnish a complete program throughout the island. Only the best pictures made in the States find their way to Porto Rico, and this remedies to a very great extent the fault of the program booking plan here.

"Human nature is much the same the world over, I guess, for a good picture in Oshkosh is a good picture in Mayaguez, although Porto Ricans are Latins, and therefore their artistic sense is well developed and more easily offended than in the States."

"Porto Rico is importing an average of 300,000 feet of film per month. This, undoubtedly will be reduced one third. Thus, the tax will be a failure for the legislators no doubt expect the same imports to remain.

"I lack information as to whether the tax applies to raw stock. If this is the case, the legislators have succeeded in barring from the island all probabilities of any American manufacturer to take and produce pictures in the island. Contrary to the policy of cities and states of this country, which constantly offer inducements to the manufacturers for the building of studios, etc., etc., Porto Rico glorifies in shutting the doors to this progressive and advantageous industry to the communities where it operates.

"Eighty-five per cent. of the films imported to Porto Rico are leased to the renters by the manufacturers, and these films, as per their contracts, have to be returned. However, the law does not specify whether the renter in cases of films in transit is allowed the return of the moneys paid for the films in entering Porto Rico. This is most unequitable, for in any other country, goods in transit are subject to a reimburse, specially so 'en material para expectaculos publicos.'"

Howells' London Man Served with British Forces

Harry R. Smith, whom David P. Howells has placed in charge of his London office at No. 29a Charing Cross Road, was recently demobilized after two and a half years of service with the British expe-

Harry R. Smith.

ditionary forces in France and Italy. He was twice wounded in action.

Before the war Mr. Smith was manager of the Thomas A. Edison, Ltd., interests in England, and prior to that time had served in the moving picture industry as sales manager for the M. P. Sales Agency and with Ruffell's and the B. & C. Company.

As the Briton Sees It

Signed "Fair Play (Holloway)," "Pictures and Picturegoer," an English moving picture publication, prints the following, under the caption, "Fair Play;" its chief interest lies in the "freedom" of its language:

"People who praise the American film to the detriment of the British film would do well to remember the handicap which the British film industry has had to endure during the last four and a half years.

"Prior to the war, the American film (especially in the matter of small detail) was sad stuff compared with the British film. Since the outbreak of war, the American films have had an unrivalled opportunity of practically gaining the world monopoly of film production. Everything has been in their favour; practically no foreign competition; no vexatious restrictions on imports; no travel and transport difficulties; plenty of the male element; plenty of new plots by collaring British and other countries' authors' plots; yet, in spite of all these advantages, I fail to-day to see where the American film is far ahead of the British film.

"I should very much like to pay tribute through the medium of your admirable little publication to all the British firms who have struggled along so heroically under the war's heavy burden during these lean times, and wish them every success for the future, now that things will be a little more equalized, in overtaking and surpassing their American rivals. Especially would I like to thank Cecil Hepworth (whom I consider to be the cornerstone of the British film industry) for his splendid efforts to maintain the high standard of the British film in Hepworth Productions. There is just one leaf, however, which he, along with other British firms, might with advantage take from the American note-book. I refer to the matter of featuring 'stars.' There seems to be a great dearth of British 'star' favourites who could be featured to prove the draw that American 'star' favourites do.

"If British films are to succeed they must find the **featurable 'stars'** who will prove as big a draw as the leading American lights. We want no British 'Mary Pickfords,' 'Pauline Fredericks,' 'W. S Harts,' or 'Douglas Fairbanks.' We want no imitators, but British 'stars' who can create their own characters that will equal and even surpass the best that America can give."

ROBERTSON-COLE PRODUCTIONS

The magnitude of the success of Robertson-Cole pictures is indicated by the distributing alliances effected with the leading agencies of the world for the productions of 1919. In every accessible country these pictures are eagerly and enthusiastically received.

UNITED KINGDOM	Jury's Imperial Pictures, Ltd. This firm is headed by Sir William Jury, the most powerful individual in the British moving picture world.
CONTINENTAL EUROPE including Scandinavia Egypt, etc.	Scandinavian Film Agency, of Copenhagen, Denmark. One of the principal European distributors. American representative, Chester Beecroft, No. 501 Fifth Avenue, New York City
FRANCE, HOLLAND, SWITZERLAND, BELGIUM, AND CENTRAL POWERS	British and Continental Trading Co. of The Hague, have contracted for several of Robertson-Cole specials.
AUSTRALASIA	Australasian Films Ltd., of Sydney, Australia, controlling distribution in Australia, New Zealand, and the islands of the Antipodes.
CANADA	Exhibitors Distributing Corporation, offices in Toronto, Montreal, St. John's, Winnipeg, Calgary, and Vancouver.
ARGENTINE, PARAGUAY, AND URUGUAY	Saenz & Mai; North American Pictures, Inc.; and F. M. Furio & Co.
CHILI, PERU, BOLIVIA and ECUADOR	F. M. Furio & Co.
DUTCH EAST INDIES STRAITS SETTLEMENTS, and FEDERATED MALAY STATES	Oriental Trading Company, of Soerabaya, Java. The most important distributing organization in its chosen sphere.
AFRICA	African Film Trust, Ltd., distributing in all the territory of Africa south of the Equator.
JAPAN	Japan Cinematograph Co., controlling 320 out of 450 theatres in the Island Empire and now extending into China.
INDIA, BURMA, CEYLON and PERSIA	India Films, Ltd., a new organization now controlling most of the prominent theatres in this territory.

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Robertson-Cole attractions have demonstrated that the millions of people in every country who turn to the moving pictures for entertainment are as one in recognition of the best actors and the finest productions. Excellence is the keynote to universal appeal and the wide popularity of Robertson-Cole pictures is the proof of their excellence.

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MRS. MARTIN JOHNSON

Who is again accompanying her husband in his daring adventures among the Cannibals of the South Seas. The Johnson pictures startled all of Europe with their revelations.

H. B. WARNER

On the speaking stage and on the screen he has been an American and European favorite in many notable successes.

SESSUE HAYAKAWA

Who is without an equal in his interpretation of Oriental roles. His pictures are in big demand throughout the world.

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INDIAN GOVERNMENT AUTHORITIES PAYING ATTENTION TO PICTURES

Bengal Legislative Council Asked to Make Appropriation for Touring Outfit for Educational Purposes—Agitation Against "Super-Serials—Notes Reflecting Industry's Activities.

By S. J. Banerjea.

Calcutta, India., June 28.—At a recent meeting of the Bengal Legislative Council, W. H. Phelps made an important suggestion touching the education of the masses. He urged the government to set apart a modest sum for a touring department of education kinematography. This suggestion, though excellent from every point of view, did not receive any support whatever. Perhaps his fellow councillors thought that it was "too previous." I hope, however, that Mr. Phelps will not give up his proposal, but try to impress its importance upon the authorities.

It will be news to my readers that many leading Europeans and Indians are of opinion that the exhibition of the super-serials should be prohibited, once for all, in this country. They hold that these are vitiating public morals. The public are learning up-to-date dacoities, &c. Mr. Phelps referred to this matter at a Council meeting, the other day. He is one of our film censors, and, therefore, his opinion carries weight. He regrets very much that so little provision has been made to suit the requirements and attainments of the Indian youths especially, who flock by the hundreds to kinemas, where they are often entertained with social problem plays and the adventures of very undesirable persons. I have reasons to believe that the authorities are alive to the danger referred to by Mr. Phelps, and I should not be surprised if, one day, an amendment of the Indian Cinema act, on the lines advocated by Mr. Phelps, be made. American film manufacturers, please note.

Hindus Pick Flaws in American Pictures.

The Bijou people have shown us "His Love Fight," "Destiny," "The Triumph of H. M. S. Vindictive," "Polly Red Head," "Me and My Pal," "The Liberation of Jerusalem," "Social Quicksand," "A Romany Lass," "The Zeppelin's Last Raid," "Twenty-One" and "The Million Dollar Dollies." The last-named film drew enormous crowds and formed a topic of conversation among cinemagoers for several days. I regret to say that this otherwise excellent film has one or two defects. For instance, there is a reference to a courtship between the Hindu Raja and his Rani. Hindus do not go acourting or are not courted. Marriages are always arranged by parents or guardians. This may seem strange, but the system is to be commended from the eugenics point of view. Then again, Ranis, or rather high-caste ladies, dress differently, don't wear shoes, and treat their uncles-in-law and such other relatives differently. The defects referred to were freely commented upon by the Hindu patrons of the theatre, some of whom even indulged in unparliamentary language against the producers of the film. Film manufacturers who wish to introduce Hindu scenes in their films should always consult a Hindu, and not depend upon their second-hand knowledge of things Indian. I make these observations in a friendly spirit and trust it will lead to good results.

At the Albion Theatre (Madan's), "The Hidden Hand" has been screened to big crowds. "The Seven Pearls" is now being shown to good houses. Regarding "The Hidden Hand," the salutation to the tiger scene, in episode ten, clearly shows that whoever is responsible for it has little knowledge of matters Indian. Indians do not salute tigers in the fashion shown. In episode 15, the Czar of Russia has been addressed as "His Highness." He should be addressed as "His Majesty." One or two characters have not been well portrayed.

Madan is also showing "America's Answer." The comics, however, are not of a high order. The musical service, which is mainly conducted by Eurasians, should be improved. The Bijou authorities have the best musical service in Calcutta. Madan should take a leaf out of their books.

I have observed more than once in these columns that the American film manufacturers often forget that they cater for non-Americans and non-Europeans, too. Otherwise they would not use "Americanisms" in their texts. Take "The Cold Deck," which the Bijou Grand Opera House screened recently. It is so full of Americanisms that several highly educated Indian men, who sat by me, gave vent to their feelings in language not very complimentary to the manufacturers of this film. I trust manufacturers will see that they give no cause for complaint.

English Restriction Officially Removed.

It will interest film producers to learn that His Majesty King George's Trade Commissioner for India and Ceylon has recently received a telegram from the Department of Overseas Trade, London, advising him that the exportation of films is now freely allowed, no export license being required; but that all films

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are subject to censorship. This is good news undoubtedly. Film manufacturers be now up and doing! There is a good, widening field for you in India.

Tastes in Comedy Differ the World Over.

I read in your issue of 28-12-18 that there was, at least, one person in America, Mrs. Mary Veillette, to wit, who did not smile at Chaplin's comics. Out here, there are hundreds who dislike his comics. Some time ago, a leading Anglo-Indian paper of Calcutta used very strong language against Chaplin comics—which, for obvious reasons, I shall not reproduce. Here, people like Prince, Max Linder, "Fatty," Lloyd, and certain others. If votes be taken, it will be found that Max Linder is an easy first.

* * *

The other day, at the Wellington Cinema theatre (Madras), in the course of a show, on behalf of the Parsis of Madras, a medal was presented to Rustomji Dorabji, proprietor of the cinema, in appreciation of his substantial annual contributions to Parsi charity funds of Madras. The proceeds of the day were given to the Parsi Anjuman.

In this connection, I regret to say that the criminal case against Mr. Dorabji, to which I referred in my last, has not been compromised. He has been committed for trial at the next sessions of the High Court on the charge of cheating. He is out on bail. Among the films screened here lately, "The Plunderer" deserves mention.

* * *

Our cinema king, J. F. Madan, was recently congratulated by the members of his community, on the occasion of his admission to the order of the British Empire. An address was presented to him, and he was also the recipient of a number of valuable souvenirs. Mr. Madan's charities are cosmopolitan. He is ever ready to help a good cause, no matter whether the party to be benefited be Hindu or Mussulman or Christian. May his shadow never grow less!

* * *

At the Picture House the followlng films have been screened: "The Unknown Woman;" "Red Potage;" "Woman Eternal;" "A Cure for Crime;" "Human Clay;" "Three H. Gordon;" and several other films of no particular merit.

* * *

The authorities of the Bijou Grand Opera House have shown "No Man's Land;" "Twenty One;" "The Silent Woman;" "The Crimson Dove;" "Toys of Fate;" "Secret Strings;" "The Cold Deck;" "The Shell Game;" "The Perils of Our Girl Reporters" and several excellent American comics. They do well to screen the "Universal Screen Magazine," which appeals to people much more than the Gazettes. Why does not Mr. Madan arrange to screen this valuable magazine for the benefit of his patrons?

* * *

Mr. Madan has shown the following at his Picture Palace: "The Romance of Tarzan;" "Within the Law;" "The Combat" and "The Easiest Way." The two Tarzan pictures were screened for two weeks in succession and drew enormous crowds. This is a record in the Indian film world.

At his Albion Theatre, the super-serial, "The Bull's Eye," is being screened. We have also seen "For Sale" and "Sylvia of the Secret Service" there.

At his Cornwallis Theatre the exhibition of "The Red Ace" has been completed. The American comics were all good. A Pathe film, entitled "Native Dances," has also been screened. This title is, in my opinion, misleading. An Englishman is a native of England; a Frenchman, that of France; and so on. The dances, I found, were Asiatic. So the film should have been entitled "Asiatic Dances." The subheading, "Calcutta Dances," is also wrong. The dancing and the accompanying music are purely Hindustani—not Bengalee, as we are given to understand. I trust Messrs. Pathe and others will see that no misleading titles are allowed to pass in future.

At his Ripon Theatre, we have seen "The Last Flight," "Captain Kiddo," "The Broken Coin," and certain other film of no merit whatever.

At his Kidderpore Cinema, he has shown "The Neglected Wife," "The Crimson Dove," "King Charles," "Land of Lizzards," "The Unknown Woman," and several excellent American comics.

* * *

The authorities of the Aurora Cinema have screened, "The Miracle of Life," "The Lamb," "Bombs," "Facing Eternity," "The Mill on the Floss," "Her Golden Hour," "Woman Eternal," "The Hero of Submarine D-2," "The Broken Coin" and "Seige of Calais."

* * *

I have observed more than once in these columns that super-serials always draw crowds in this country. "The Mystery Ship," the last installment of which has just been screened in the Phoenix Picture Theatre, has drawn enormous crowds, and proved a financial success. Another serial will be screened shortly, and I doubt not it will also draw good houses.

* * *

The Arya Cinema authorities of Poona are screening films of Indian manufacture. "Kacha Dekayani" is a good film, worth seeing, though the acting is not of a high order. But I have no doubt matters will improve in time.

* * *

The management of the Lahore Empire have shown, "Love's Innocence," "The Innocent Mrs. Gordon," "Raffles," "Divine Gift," and the new Maciste film, to excellent houses.

* * *

At the cinema Precious (Bombay), the following films have been screened: "Torpedoing of the Oceania," "Kinf Attila," and "Maciste, the Policeman."

* * *

At the West End Cinema (Bombay), "Tenth Symphony," "Little Sisters of Everybody," "Exploits of Judex" and "The Count of Monte Cristo," have been shown to record houses.

* * *

The New Alexandra people have screened "The Bull's Eye," "Who Is Number One?," "Attila" and "False Friends." The attendance was good.

* * *

The management of the Imperial have shown "The House of Hate," "Cupid by Proxy" and the new Maciste film to big houses.

* * *

The Excelsior continues to screen "The Strange Case of Mary Page."

* * *

The Royal Opera House is being well patronized. Among the films here shown, we may mention, "A Fortune at Stake" and "The House of Cards."

* * *

Similar is the case of the Empire (Bombay). Its authorities have shown "Holy Orders," "The Voice of Destiny," "Jackie of the Navy," "The Other Woman," "Passing of the Third Floor Back," and "Tarzan of the Apes."

* * *

At the Artistic Cinema, the latest addition to our picture theatres, which has been opened on the Howrah maidan, on the other side of the Hooghly River (Calcutta), "The Broken Coin," "Peg O' the Ring," "Liberty," and several other well-known films have been shown to hundreds of the Howraites, who cannot afford to patronize the Calcutta theatres.

Universal Prospering in Island of Cuba

Universal's Cuban manager arrived in New York recently and was given a warm reception at the New York office. Charles B. King, the person referred to, is well known in moving picture circles, especially in New York territory. He was at one time service manager of the New York Universal Exchange.

Mr. King has been Universal's Cuban manager for some time, and came back with a glowing story of Universal's success in the island. According to Mr. King the Cubans are the greatest picture fans in the world.

Change in Organization in Gillespie Bros. Offices

Miss B. Parker, who has been employed in the export film department of Gillespie Bros. & Co., Inc., ever since its establishment in the Candler Building under the direction of Jos M. DeAragon, has recently been elevated in position until she is now in charge of the selling end of the business.

The Gillespie plans as they are being worked out by Mr. DeAragon provide for such an expansion in the business that the internal change seemed necessary. The concern is about to begin the marketing of the world's rights on several big productions which have been acquired.

Broadwest Company Plans Quantity Production

Walter West, the well known producer of Broadwest films, maintains that the next two years hold a big future for British films. Never in the history of the cinema trade have there been such wonderful opportunities for the British to obtain a fair and rightful share of overseas trade as there is at the present time. With this fact in mind, he is so remoulding the organization of Broadwest that in less than two years he hopes the output of Broadwest productions will have increased to one film per week. An ambitious program, but Walter West is a typical English business man, with the hustling spirit well developed.

Greatly Enthused Over Latin American Market

A Robertson-Cole sales agent recently returned from a trip through Latin America, has had his enthusiasm over the possibilities of that market for American photoplays raised a thousand per cent. He says:

"Dramas or comedies which convey the true life in the United States have a most unusual appeal to the South Americans. The thinking South American parents who frequent picture shows, accompanied by their children, begin to realize how much their knowledge of the practical and the useful in every day objects has been increased. In fact, these children know more of the outside world today than the young men of twenty years ago.

"South American authorities are encouraging the exploitation of American films in their country. They are well aware of the vast benefits to be gained by their people from these pictures. I have found, wherever I have visited, that the South Americans are particularly fond of several of the Robertson-Cole stars, among whom are Bessie Barriscale, Sessue Hayakawa, and William Desmond. Hayakawa in particular seems to be a strong favorite. From his pictures there is knowledge of two countries' rule to be gained. The American-Japanese angle, which these productions invariably take, have a powerful appeal for South Americans.

"A good novel in screen form is always enjoyed by the South American. I have heard it said that American dramas were beyond the conception of the people of Latin America, but this is an exploded fallacy."

Producers' and Distributors' News

Kansas City Plans Big Publicity for "Oh Boy"

THE reception accorded the Albert Capellani special production of the musical success, "Oh Boy," and the increased bookings by big houses, according to a statement by Pathe Exchange, Inc., this feature, starring June Caprice and Creighton Hale, promises to equal the vogue of Fannie Ward, in "Common Clay." Director of Exchanges, Fred C. Quimby, who is on a trip through the West to carry out one of the big projects outlined by Charles Pathe during his recent visit to this country, wired from Denver last week telling of the generous reception accorded to the first of the Capellani productions.

"'Oh Boy' closes tonight at the Rialto, Denver's best theatre, nearly breaking the house record," announced Mr. Quimby, "the management say that this picture got more laughs than Chaplin. And it is exceedingly gratifying to learn that the 'Oh Boy' receipts for the week were nearly twice as much as 'Common Clay' which played at the same theatre."

In Kansas City, "Oh Boy" will have the benefit of a campaign unequalled in the history of showmanship in that city. It is planned by Manager Harding, of the Liberty Theatre, where the picture is to be shown on August 31.

Mr. Harding has agreed to spend $1,000 in advertising. He will use at least fifty 24-sheets, three hundred one-sheets, sixty three-sheets, and spend at least $500 in newspaper advertising. He also expects to work out a good window card and either some good sized stickers or little throwaways with a string attached that they can hang on everything, merely stating, "Oh Boy." He is going to put cards in the street cars with nothing on them whatever except the words, "Oh Boy."

Hand of Brunton Seen in "White Man's Chance"

A WHITE MAN'S CHANCE," J. Warren Kerrigan's newest W. W. Hodkinson release, will undoubtedly bring new laurels to its producer, Robert Brunton. This production is the first in a series of ten Kerrigan pictures scheduled for production at the Robert Brunton studios, Los Angeles.

Mr. Brunton began his career as an artist, and has had charge of the scenic end on many big productions. Soon after his entry into the dramatic profession he become art and scenic director for Sir Henry Irving, with whom he was associated five years, three of those being spent at the Lyceum Theatre, London, and the remainder in two tours in America.

Mr. Brunton joined the Triangle Film Corporation as art director, and through wroking out his ideas there brought about big changes in the technical side of the industry. Other big corporations bid for his services, and he shifted his affiliations to Paralta. The next step was the founding of his own film plant, the large Brunton studios in Hollywood.

"A White Man's Chance" bears in every detail the distinctive touch of its producer, and forms fine setting for its star.

Flowers—With a Flower.
This is a flowery view of Mae Murray as she is seen in "On with the Dance" for Paramount-Artcraft.

"Tiger-Lily" Is Powerful Drama of Love and Hate

THE TIGER-LILY," which will be released by American, on July 27, is the pictured love-story of an Italian girl living in America. As played by Margarita Fisher in the title role, it presents a rare study in human emotions—love, fear, sympathy, hate, jealousy, pathos, revenge—brightened by youth and romance and touches of delightful humor.

There is an all-star cast supporting Miss Fisher, with Emory Johnson as the lover, Barney Sherry as his aristocratic father, Mme. Rosita Marstini as his worldly stepmother, and Beatrice Van as a haughty society "flapper"—the girl they want him to marry. George Periolat is seen as a typical Italian inn-keeper, E. Alyn Warren as a vindictive Neapolitan bent upon vendetta, and Frank Clark as a lovable old organ-grinder, living in memories of his past operatic career.

The story is from the pen of Joseph Franklin Poland.

Crane at Work on "His Father's Wife."

Director Frank Crane has begun work at the World Studio on "His Father's Wife," in which June Elvidge will be the star. The story was written by Helen Christene Hoerle and was scenarioized by Philip Lonergan. One of the interesting scenes in this picture is a boarding house located on West Fiftieth street, New York, that in its day was the most noted theatrical boarding house of the country. Here gathered around the table in their early days before they had become famous such well-known people as Eleanor Robson, Edgar Selwyn, Margaret Mayo and Julian Eltinge.

Announce Supporting Cast for "The Four Flusher"

ANNOUNCEMENT by Metro Pictures Corporation of the cast that has been chosen to support Hale Hamilton in his next starring vehicle, entitled "The Four Flusher," reveals a personnel which includes Ruth Stonehouse and Louis Fitzroy, two of the silent drama's most capable exponents of such bright clean comedy as forms the foundation of this new story for Hale Hamilton.

Miss Stonehouse is no newcomer to the Metro all-star casts, having appeared from time to time in various types of parts in screen offerings released by this distributing organization. Her last Metro part was in "The Master Mystery," in which she was seen at her very best. Her part as leading woman in the recent film is a novel character drawing.

Louis Fitzroy, who has the important comedy role of Ford, the clever waiter, needs little introduction to screen audiences. Mr. Fitzroy is a student of the old school of dramatic art, having played long engagements with such famous stars as W. H. Crane, Frank Daniels and Lillian Russell prior to his entrance into the field of motion pictures.

Among the other principals with Mr. Hamilton are Harry Holden, Ralph Bell, Robert Badger and Effie Conley. The adaptation of the original story is credited to A. S. Le Vino, of Metro's staff, and the picture is being directed by Harry L. Franklin, with R. J. Bergquist at the camera.

Chester Instructs Camera Men in Cinematography

A COURSE in C. L. Chester Productions technique will be given three expert cameramen next week by Chester himself. He is going to take them off into the woods, somewhere near New York, and go on a picture taking spree for several days, shooting all sorts of people and places, and watching the cameramen choose positions and subjects.

All these men are to start at once for far countries, and be away for from one to two years. They are master cameramen, and in any sort of ordinary work they would need nothing but the word to go ahead. But in beginning these tours for C. L. Chester productions, Chester wants to make sure that the men will see scenes from an original angle, grasp human and animal interest, and appreciate the story element.

It happens that three cameramen have just been discharged from photographic work in the war. Raymond Agnel arrived here a week ago after serving in the French army. The first two have done some camera work for Chester, and Hugo's work is well known.

In addition to the instruction received in the field from actual contact with Chester's work, and his comment upon and guidance of their photographic technique, each man has been given a subject to film somewhere upon the North American continent, and Chester will comment upon the way this has been done, before the men leave.

"Thirteenth Chair" Seance Scene Has Weird Effects

THE Thirteenth Chair," Bayard Veiller's melodrama which had more than a year's run in New York, with proportionately long-time stays in Chicago, Boston and Philadelphia, is so well known and of such comparatively recent date, that the bare announcement that Pathe would offer a screen version produced by Leonce Perret, was sufficient to stir the liveliest interest of exhibitors.

The first act of the spoken drama is set in a dimly lighted room, during the progress of a spiritualistic seance. How and where, the question is asked, could you produce a more uncanny atmosphere for this scene than in the studio and by the combination of carbon points and camera?

It will be remembered that the question, "Who killed Spencer Lee?" is asked at the seance. The man who asks it in a darkened room with doors locked and thirteen persons at the table, is almost instantaneously slain in the identical manner. Mr. Veiller agreed with Mr. Perret that the play, for film purposes, warranted the writing in of a prologue, and one was accordingly supplied in a fashion highly acceptable to the author of the original offering.

Marie Shotwell will be seen on the screen in the role of Rosalie LeGrange, the spiritualist, the part which made a Broadway star of Margaret Wycherly, and added to the brilliant achievements of Annie Russell.

Two New Ford Releases Announced by Goldwyn

GOLDWYN announces the release of two new Ford Educational Weeklies, "The Town of Up and Down," a vividly interesting trip through the heart of the Ozark mountains, and "Sweetness," the story of sugar from its cultivation on vast Southern plantations to its marketing in the world's largest cities.

In "The Town of Up and Down," the cameraman follows an unbeaten trail through the Ozark mountains of Arkansas, and discloses in the valleys between lofty crags, straggling villages of mountaineers. The rare beauties of the mountains, which the sun tarnishes to a bronze hue, the occasional fashionable summer hotel and the mountain-climbing automobile, all combine to make an interesting and instructive picture.

In "Sweetness," we follow the planting and cultivation of the sugar cane on the broad acres of Southern plantations. The darkies cutting the grown stalks, and later gathering before their shacks to sing old melodies, bring back pages of warm memories of life before the Civil war. Later, the sugar finds its way to the grinding mills, where it is put through the crushers, and finally pressed into various grades.

"World Aflame" Is Timely Film.

Most timely is "The World Aflame," the Frank Keenan special, to be released by Pathe, August 17. It is a play, lightened by a love interest, and based upon a theme which is compelling the attention of the civilized industrial world.

The scenario is written by Jack Cunningham from a story by F. X. James. It has to do with the problems of employer and employe. While in no sense preaching, it spreads the doctrine of "good service." The author takes the stand that all men are servants, whether one be a millionaire employer, a statesman at the head of the government, or the menial removing the refuse of city streets—all are on the one plane when actuated by the mutual aim of good service conscientiously rendered.

Mark Goldman
Recently appointed Cincinnati branch manager for Realart.

Morey Appears in Drama by Cyrus Townsend Brady

HARRY T. MOREY, who is equally at ease in the picturesque trappings of the cowboy or the conventional evening clothes of the man of society, is afforded opportunities to display his versatility in "The Man Who Won," the current Vitagraph release. In the new feature the star continues the type of character with which he so long and successfully has been identified. Combining thrilling scenes in the mountains of Oregon with club and society life in San Francisco, it is the sort of picture that Mr. Morey has made so much his own.

The drama was written by Cyrus Townsend Brady. It was directed by Paul Scardon in his usual painstaking way, and the cast includes Betty Blythe, Maurice Costello, Bernard Siegel, Robert Gaillard and Denton Vane.

The story deals with the efforts of Christopher Keene, a loyal American citizen, who has managed to obtain a large quantity of platinum in the European war zone, to get it safely into his country in order that it may be used for war purposes. He is opposed in the undertaking by a band of Malays, who are bent on theft, and enemy spies who want the precious metal for their own countries. The love story, which is closely woven in the plot, is appealing.

"Man Who Turned White" Booked by Big Theatres

IF there ever was any doubt about the success of H. B. Warner's return to the screen it has been dispelled by the host of bookings recorded on the Robertson-Cole Superior picture, "The Man Who Turned White," by Exhibitors Mutual.

Among the big enterprises which have closed for the Robertson-Cole special recently are the John Kunsky interests in Detroit; the Henry Crandall Theatres, in Washington, D. C.; the Grand, Klaw and Erlanger's big house in Cincinnati; The Broadway, Columbia; Jefferson, Huntsville; American, Oakland; Strand, Boston; New, New York; Unique, El Paso; Strand, Nashville; Murray, Lawton; Ft. Plain, Ft. Plain, N. Y.; Richmond, North Adams, Mass.

The Hippodrome, of Toledo, has also been added to the list of big theatres playing the production.

"The Leopard Hunt," Short Subject, Receives Tribute

ONE of the most unusual tributes ever paid to a short motion picture subject was that of Harriett Underhill, critic of the New York Tribune, to the Major Jack Allen animal picture, "The Leopard Hunt," which was shown at the Rialto Theatre, in New York, during the week of July 6. This is perhaps the first time that a short subject was given the lead in a newspaper review in New York City.

Starting with the name of the featured picture, the Underhill review read: . . . "which is the feature picture at the Rialto this week, is not nearly so imposing or exciting as 'The Leopard Hunt,' a film which shows Major Jack Allen capturing a leopard single-handed and tying him to a tree, while he sits down two feet away to smoke his pipe. It seems an impossible feat—not the capturing of the wild beast, for that we know was done—but photographing the scene. It was really a thrilling performance and after it the feature seems to come as an anti-climax."

Two more of these exceptional pictures will be shown at the Rialto Theatre within the next two months. They are "Bear Trapping" and "Lion Trapping," and the entire group of three pictures will be given a general release the latter part of this month. The pictures are Universal, made under the direction of Major Jack Allen.

"The Ace of the Saddle" Has Fiery Riding Scenes

SOME of the most beautiful mountain scenery and daring horseback riding ever shown in a motion picture are featured in the Western drama, "The Ace of the Saddle," in which Harry Carey is starred. The story is written by Frederick J. Jackson, and is a true tale of the past days of the Western ranches.

The Carey group of riders is seen to advantage in the picture and provides many of the most gripping scenes in the production. The production was recently completed at Universal City and is scheduled for release next month. Jack Ford has directed the production.

King Fisher Jones, one of the most famous of Western characters, and the cowboy who led the Arizona cattlemen against the sheepherders in the famous Johnson County war, has a part.

Years ago, when the late Colonel Cody, known to all Americans as "Buffalo Bill," formed his great traveling show, he summoned Jones to lead the fearless group of horsemen. Jones appeared in that capacity before the crowned heads of Europe, and is said to have won the admiration of the late Queen Victoria by riding a bucking horse through a fence. Others in the supporting cast are Joe Harris, Peggy Pearce, Zoe Rae, Duke Lee, Jack Walters, Wm. Cartwright, and Howard Emstedt.

"Sunnyside" Smashing Detroit Records.

After playing day and date for one week at the Adams and Madison Theatres, Detroit first run houses within a block of each other, "Sunnyside," third of the First National Exhibitors' Charlie Chaplin productions, has a full succeeding week at the Regent, Orpheum and Liberty Theatres, three of Detroit's most pretentious houses. So popular have "Charlie Days" become among Detroit exhibitors that "Shoulder Arms" and "A Dog's Life" are now being coupled as a program for a third showing in numerous neighborhood houses, 120 of which have booked "Sunnyside," and have been compelled to satisfy the demands of patrons with a return of the two Chaplin favorites while awaiting their dates for "Sunnyside." The Chaplin burlesque of classic dancing is one of the big hits of the picture.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

THE run of "Broken Blossoms" opened at the George M. Cohan Theatre, New York, on May 13, and will close July 20. On the following night the second picture of the D. W. Griffith repertory season, "The Fall of Babylon," will be produced. The engagement of the initial attraction has been remarkable in several ways. It has played to capacity business at the highest prices ever asked for a photoplay. The spectators have represented the leaders in the professional, artistic and social life of the city. Many persons have returned not once but several times to see the picture over again. It has been indorsed by prominent literary men and condemned with equal fervor by a certain class of individuals that prefers to have one half of life a sealed book. No picture has ever before aroused such a storm of comment or made so many ardent supporters. After seeing "Broken Blossoms" Amy Leslie, of the Chicago Daily News, wrote of Mr. Griffith: "He is the most imaginative and sane American who ever revolutionized the theatre when it needed an emancipator."

It is once more in order to call attention to the articles that are being written for and against the large number of stage plays that are being adapted to the screen, also the novels that are being utilized in the same way, and the contention of several photoplay authors that only original work should be encouraged. With the increasing demand for plot material and the limited amount of high grade stories obtainable the producer is going to patronize every available source of supply. There has never been a time in the history of the stage when, like Dumas, it did not take any and every bit of plot material it found suitable to its purpose. The screen will do well to follow the same example. The man out in front is not much concerned with how or where the plot of the story he is watching was obtained. If it entertain him that is all he asks. As for the author whose work is intended solely for the screen, he can get even with the writers who have invaded his field by turning out such corking good screen stories that novelists will bid against one another for the rights to novelize them and stage dramatists will offer inviting royalties for permission to turn the stories into dramas for the spoken stage.

This same spoken stage has never been over crowded with skilled dramatists. Many have felt themselves chosen but few have been called—not because they had no story to tell, but because they didn't know how to tell it. The building of screen stories requires the services of expert workmen and there are large rewards for those who master the craft.

WEITZEL.

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PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"Bill Apperson's Boy"

First National Photostory of American Home Life in the Hills Affectingly Portrayed by Jack Pickford and a Fine Supporting Cast.

Reviewed by Louis Reeves Harrison.

A STORY of humble American life that is so affectingly real that it arouses deep sympathy and stirs our native kindness of heart, "Bill Apperson's Boy" is one of the best photostories of its kind shown this year. Four characterizations stand out distinctly. The first is the American boy portrayed by Jack Pickford as brave, proud and stubborn in his cherished ideals. In perfect harmony is the characterization by Gloria Hope of a simple and true-hearted little American girl in gentle revolt against her unhappy environment. Strong impersonations are those given by Russell Simpson as the boy's father, and George Nichols as the father of the girl, both hardy old mountaineers.

These people are alive. The entire cast is human, a grouping of distinct characters, as in real life, Bill Apperson's boy merely a part of his community. To these values are added those of logic, consistency and flawless atmosphere. Taken as a whole, the First National attraction will suit any body of spectators, and it will awaken only the kindest feelings of the human heart anywhere, a decided success at the Strand and sure to be a winner wherever shown.

Cast.

"Buddy" Apperson.....Jack Pickford
Martha Yanton.....Gloria Hope
Bill Apperson.....Russell Simpson
Bill Yarton.....George Nichols

Adapted from story, "That Woman," by Hapsburg Leibe.
Scenario by James Kirkwood.
Directed by James Kirkwood.

The Story.

"Buddy" has ideas of his own, even if he is only known as "Bill Apperson's Boy," and one of these refers to a sainted mother, memory of whom is strongly enshrined in his heart. Another is his love for Little Martha Yarton, sole daughter of old mountaineer Bill Yarton, father also of several tough boys. Buddy has a bitter fight with one of these boys because of an insinuation that Bill Apperson is courting over on Black Mountain. He wins the battle but only to find that his father has decided to marry a second time, and Buddy cannot reconcile himself to calling the newcomer mother. He leaves home and goes to an old hunting camp, but he is tempted to return to Martha at night, and he is outside her father's house when he sees a marauder break in. His protective instinct aroused, he enters the house himself and shoots at the thief, only to arouse the household and suffer from the unjust accusation of entering it for an unworthy motive himself.

Martha's father and brothers are almost ready to murder Buddy, but he is conducted to jail and given a fair trial. The girl's testimony saves the hero from disgrace, but public opinion is against him. He resolves to leave for good, but he does a fine thing before carrying this resolution into effect. He finds that his father's new wife has gone back home, because she feels she has been responsible for Buddy's unhappiness. He rides to her home, calls her the sweet name of mother and takes her back to happiness before he starts away on a lonely career for himself. After a year's absence, Buddy returns and learn that the Sheriff and the Yarton family are at the house of Bill Apperson. Buddy rides desperately to the rescue, only to come upon a reconciliation of the two families, upon a new baby brother, upon a cleared good name, and Martha, the true hearted, who has never ceased to love him with a devotion akin to his own.

Program and Advertising Phrases: Jack Pickford in a Remarkably Human Story of a Phase of American Life.
A Wonderfully Consistent Page from the Life of a Mountain Boy, Rich in Sympathy and Native Kindness.
The Story of an American Boy, Proud and Stubborn in His Cherished Ideals, and a Simple and True-Hearted Girl.
A Picture That You Will Want to Remember. It Contains Pep, Punch, Pathos, Action, Drama, Romance and Fights.

Advertising Angles: Play up Jack Pickford, then take a suggestion from the criticism and advertise the human element of the story with such lines as "not a play, but a page from life." Play up the general ensemble effect and mention the featured players as well as the star. Call it "The play you'll want to remember," and get after the better class of your patrons with a special appeal. Don't overboom and rouse expectation too high, but make them realize that this is a bit out of the ordinary.

A Bully Picture of Virginia Pearson, "Leading Lady" for This Flock of Oxen.

And leading light of "Impossible Catherine," from which the above is taken. We'd say she is taking the bull by the horns, but we're afraid somebody else might do it and then be accused of stealing our thunder. A Virginia Pearson production for Pathe.

Elsie Ferguson's Picture "A Society Exile" Has Elaborate English and Venetian Scenes

ELSIE FERGUSON has just completed "A Society Exile" under the direction of George Fitzmaurice at the Fifty-Sixth street studio, New York. The film will be a Paramount-Artcraft release.

The scenes are laid in England and Venice. Mr. Fitzmaurice was able to obtain realism in the settings because of his intimate knowledge of the countries, having been born in Europe and educated there, and having traveled extensively before coming to this country. Mr. Fitz maurice broke into the picture business less than seven years ago by writing scenarios, and since then has forged his way ahead until now he is one of the industry's leading directors.

One scene in particular, a canal scene in Venice, is elaborate and artistic. A tank holding water deep enough to float a gondola stretched the whole length of the studio and minute detail, from the moss along the water line to the haze over the water, was provided.

The scenario by Ouida Bergere (Mrs. Fitzmaurice) is from the play, "We Can't Be as Bad as All That," by Henry Arthur Jones. The story has to do with Nora Shard, a charming young American heiress, who has written a successful novel.

William P. Carlton plays the male lead, the part of Sir Ralph Newell. Mr. Carlton made his debut on the stage with the late Augustin Daly. He achieved success in "The Belle of New York," in which he played the male lead for two years in London, and later made the song, "In the Shade of the Sheltering Palm," famous when he sang it in "Floradora." As leading man for Anna Held in "Follow Me" he scored again. Then followed over three years with the Castle Square Opera Company, where he played various leads. It was not until quite recently that he accepted one of the many offers he had to appear on the screen. His first production was with Alice Brady.

Warburton Gamble, playing Lord Bissett, is also well known for his stage career. He made his start with Sir Herbert Tree in London. He later played with Forbes Robertson in "Hamlet," and in that production made his first visit to America. Among many other productions he played "Arsene Lupin," a Charles Frohman production, at the Duke of York's Theatre in London. He came to America again in the original production of "Milestones," and following that played Du Maurier in "Diplomacy" in the London production. Later, in America, he supported Elsie Ferguson in "Outcast" and "Margaret Schiller." His picture career began with Hepworth, the English producing company, and since then he has been in America.

Julia Dean appears as Lady Doris Furnival. She has played in numerous Broadway stage successes for a number of years, one of the greatest of these being "The Law of the Land," which scored a success. "Bought and Paid For," "The Round Up" and "The Woman on the Index" are some her other productions. She played in "On with the Dance." She also starred for a brief period in motion pictures. Henry Stephenson as Sir Howard Furnival, Zeffie Tilbury as Mrs. Stanley Shelby, Bijou Fernandez as Lady Carnforth and Alex Kyle as Lord Carnforth complete the cast.

In "Blue Bonnet," Billie Rhodes Amuses and Saddens

THE BLUE BONNET," recently completed for W. W. Hodkinson distribution at the studios of the National Film Corporation of America, is neither comedy nor drama. It is a skilful blending of the two, the desire being to show Billie Rhodes in all phases of her art. The result is that she has moment of comedy, which gradually melt into episodes of dramatic intensity.

In one scene taken in New York after the Billie Rhodes company had made the transcontinental trip from California the star is seen as a street waif sleeping on a park bench at the foot of the Peter Cooper monument in Cooper Square. The contact of a policeman's billy with the waif's torn shoes starts a train of hilarious situations that culminate in a wild chase along a busy thoroughfare with the waif always a lap ahead of the rotund and breathless minion of the law.

A Salvation Army lassie appears and seeks to aid the waif—the scene that shows Billie Rhodes can evoke her audiences to tears one moment and have them howling with glee the next.

"Cupid Forecloses" Is Film Without Villain

BESSIE LOVE'S new feature, "Cupid Forecloses," is soon to be released by Vitagraph, the completed picture having reached here from the Western studio, where it was made under the direction of David Smith.

While the film is by no means namby-pamby, it is not of the "thriller" class. The author has proven that a good story can be written without the usual sex triangle. There is no villain. No one is shot, or stabbed, or otherwise injured. Yet the interest in the little girl who tries hard to keep the loved homestead from falling into other hands by teaching in a country school is maintained throughout.

"Cupid Forecloses" is based on "Hurrying Fate and Geraldine," the novel by Florence Morse Kingsley, and was put in picture form by Stanley Olmstead and Edward J. Montagne. The cast supporting Miss Love includes Dorethea Wolbert, Wallace McDonald, Frank Hayes, Jim Donnelly, Aggie Herring, Jake Abram, Annie Schaeffer, Gordon Griffith and Otto Lederer.

Universal to Produce "Loot."

"Loot," the popular Arthur Somers Roche Saturday Evening Post story, is to be made into a six-reel feature production by Universal, with Darrel Foss and Ora Carew in the leading parts.

Joseph Girard has one of the leading roles in this new production, which is to be directed by William C. Dowlan.

Mathis and Younger Adapt "Fair and Warmer"

JUNE MATHIS, head of the scenario department of Screen Classics, Inc., and A. P. Younger, of the scenario staff, have completed the screen adaptation of "Fair and Warmer," Avery Hopwood's hilarious and record-breaking farce in which May Allison is to be starred. Miss Allison starts work this week in the production. It is her first under the new policy of "fewer, bigger and better" pictures to be made by Screen Classics, Inc., and distributed exclusively by Metro Pictures Corporation.

Henry Otto will direct the production, which will be under the personal supervision of Maxwell Karger, who is selecting the supporting cast of farceurs. As yet the personnel is incomplete, but it is announced that Eugene Pallette, a player of comedy talents, will have the role of Billy Bartlett opposite Miss Allison, who will, of course, play "Blanny" Wheeler.

Miss Mathis is to scenarize the play. Raised virtually in the atmosphere of the theatre, Miss Mathis early developed her literary powers until she is now one of the foremost women writers for the silent drama. For Screen Classics, Inc., for Metro and for the Nazimova productions she has made scores of adaptations and written a large number of original stories.

A. P. Younger, associated with Miss Mathis in the scenarization, recently joined the Screen Classics staff after serving in the army. He has had experience not only as continuity writer, but also as a director, and has served with Fine Arts, Universal and Triangle.

Helen Weer Was Leading Woman for Love.

Montagu Love, in his latest production, "A Broadway Saint," had for his leading woman Helen Weer. Miss Weer has just been engaged by John Cort to create the leading role in "Kathleen," a dramatic production which Earl Derr Biggers and Christopher Morley have written. "Kathleen" will have a New York run in a prominent Broadway theatre beginning early in September.

REVIEWS AND ADVERTISING AIDS (Continued)

"The Simple Life"

Larry Semon Two-Reeler for Vitagraph Has Not as Much Semon Clown Stuff as Usual.

Reviewed by William J. Reilly.

LARRY SEMON'S comedies for Vitagraph have usually given him an amusing lot of clownish performances peculiar to his own physical make-up, not forgetting his facial expression. Despite the fact that his latest, "The Simple Life," was written and directed by Larry himself, it does not give him, as the featured jester, enough opportunity to absorb the eye of the camera.

Instead, it features the eggs, cops and mud puddles which Larry usually avoids in his fun-making. And the eggs stunt goes a bit too far, even for slapstick. The eggs have gone too far themselves.

Some original comedy is introduced on the farm, where "The Simple Life" is lived. Haymows, haystacks, and bales of straw are given big parts, which they fill well. A bevy of farmerettes illustrate why the song has been revised to read, "How Are You Going to Keep Them Down in the City After They've Seen This Farm."

"A Sporting Chance"

A Paramount Comedy of the Lady and the Burglar, with Ethel Clayton in the Role of an "Impulsive Girl."

THERE is more zip in "A Sporting Chance" than the average Lady-and-Burglar kind of story. Ethel Clayton is permitted to treat the affair of reforming a supposed burglar with a flippancy that suggests his true character, and he is so delightfully correct as a gentleman chauffeur that there is no great surprise when his true identity is revealed. The spectator is made aware that there is no very great secret involved, just a case of mistaken identity, which will be solved in the last scenes.

But Miss Clayton cannot help being a source of delight to the eye, and Jack Holt is such a handsome burglar gentleman that no anxiety is felt as to the outcome. It is all so easy that the spectator can sit back and watch the progress of the story with little other interest than that in the personality of the performers. Margaret Green, as a young and impulsive step-mother, is also charming. It is all very delightful, even if it does not amount to much in the end and affords but mild entertainment meanwhile.

The picture pleased a large audience at the Rivoli, and it should please in any theatre where beauty of setting and charm of human personality are appreciated, but the presentation is not up to the standard set in other plays, whose leading roles have been so effectively interpreted by Miss Clayton. A fair success.

Cast.

Carey Brent.....Ethel Clayton
Paul Sayre.....Jack Holt
Peter Brent.....Herbert Standing
Pamela Brent.....Margaret Green
Ralph Seward.....Howard Davies

Story by Roger Hartman.
Directed by George Melford.

The Story.

"The Sporting Chance" that Miss Carey Brent is willing to give a fellow creature leads her into an adventure with a man in the striped clothes of a prison convict the day her runabout suffers from a punctured tire. She at once recognizes him from a newspaper description as "Harry the Duke," and is impressed by his politeness in helping her change the tire. She offers him a position as chauffeur, her own having just resigned, and thus aids him to escape guards sent in pursuit. Her interest in him thereafter becomes stronger than that of redeeming a fine young fellow. She is suddenly shocked into her good senses by his attempt at familiarity, and turns her attention to an affair into which her young step-mother, Pamela, is drifting with a society parasite named Seward.

This person has in his possession some indiscreet letters written by Pamela at an early period of her life, and is using them to bring about a relation dangerous to the happiness of Pamela and to the family honor. Carey enters the conflict to win Seward herself and thus get possession of the letters. She permits attentions from Seward until he is completely fascinated. An overheard telephone conversation between Seward and Pamela reveals to the chauffeur and to Carey how the young wife is being blackmailed. Each goes separately to the rooms of the blackmailer, and, between them, the letters are recovered. Carey has heard, meanwhile, that Harry the Duke has been recaptured. The chauffeur can deceive her no longer. He is merely a broker who was knocked down by the escaping convict, his real name is Paul Sayre. Sayre confesses that his romantic interest in the girl led him to continue the role, and she forgives him in the end.

Ethel Clayton.
Lets Jack Holt take a new hold on life in "A Sporting Chance."

Program and Advertising Phrases: Entertaining Story of a Lady and a Burglar, Filled with Zip, Snap and Ginger.

How an Impulsive Girl Helped a Supposed Burglar and Thus Started a Series of Adventures that Ended at the Altar.

She Took "A Sporting Chance" and Shielded an Escaped Convict. When He Later Tried to Make Love to Her, What Happened?

Dainty Ethel Clayton and Handsome Jack Holt in Delightful Comedy which Provides Excellent Entertainment.

Advertising Angles: Play up Miss Clayton as your chief asset, and then give the high lights of the story with a light touch. Do not attempt to give a labored reproduction of the plot, but tell that Miss Clayton gives an escaped convict a sporting chance—and add that "Jack Holt is the convict. Do you suppose any girl could resist him, even if he had worn the stripes?"

'The Woman Michael Married'

Robertson-Cole Production Featuring Bessie Barriscale Not Up to Former Standards.

Reviewed by Margaret I. MacDonald.

THE Robertson-Cole production, "The Woman Michael Married," released through the Exhibitors Mutual, and featuring Bessie Barriscale, is not up to the standard of recent Barriscale productions.

The fault of the production lies principally in the direction, although the story is scarcely strong enough to supply legitimate action for five reels of film. Bessie Barriscale sustains her reputation in spite of the fact that the role allotted her is not particularly sympathetic. One of the glaring artificialities of the picture occurs when, in order to establish the fundamental situation of the story, a child is allowed to wander out on the rocks and fall into the water, so that the heroine, supposedly a professional diver, may rescue him and provide a reason for the offer of a reward, and the converting of the reward into the one startling revelation of the production.

From this point the story lures the spectator into the hope of dramatic achievement, which fails to put in an appearance. And it is in vain that he looks for the kiss of reconciliation, in quest of which he is dragged through moment after moment of disquieting anticipation, until finally it is decided that Michael and his wife will make up.

Jack Holt and Marcia Manon do noticeably good work in the production.

Cast.

Mira Sacky.....Bessie Barriscale
Michael Ordsway.....Jack Holt
Doris Steele.....Marcia Manon
Ordsway, Sr.....Tom Guise
Harvey Kirkland.....Chas. H. West
Leila, Princess Marchesi.....Bonnie Hill
Bobby.....Cameron Coffey
Girl.....Mary Jane Irving

Story by Du Vernet Rabell.
Directed by Henry Kolker.

The Story.

The heroine of the story, "The Woman Michael Married," comes on the scene when Mrs. Steele, a society leader, is presenting one of her new frivolities in the shape of a swimming fete. Mira Sacky, the orphan daughter of a music master, appears as one of the features of the day in a diving act, and is insulted by the hostess because she wins too much attention from her male guests.

When a fifty dollar check arrives at Mira's home as compensation for her services, she recalls a letter left her by her father, in which he tells her that the inheritance of a beautiful voice is all he has to leave her, and that she should not accept money from any man unless she has a just claim on him, because she will be made to pay.

Michael Ordsway, a rich man's son, is thrown from a horse on the polo grounds. One morning, when he is reclining on the beach during the convalescent period, Mrs. Steele's little boy falls from the rocks into the water. Mira, also wandering on the beach, throws off her outer garments and dives into the water, bringing the child to safety. When asked to name her own reward, Mira startles

(*Continued on page 575*)

The Physique Which Put the Kaiser on the Oft-Mentioned Fritz.
A view of America's splendid athletes who ran away with the inter-allied games as joyfully as they ran after the German army. Scene at Pershing Stadium, Paris, from International News Weekly, released by Universal.

"Sahara" Is Booked Throughout Country by Large Theatres and Will Be Exhibited with Special Effects

J. PARKER READ, JR.'S, presentation of Louise Glaum in "Sahara" is accumulating a record of public successes. This W. W. Hodkinson special release during the past week has been booked for elaborately advertised first runs in many more of the largest first-run theatres of the country. Marcus Loew and Nicholas M. Schenck personally booked the production for the Loew Stillman Theatre, Cleveland, after having witnessed the metropolitan success of the picture.

Eugene Roth's California Theatre, San Francisco, has booked the film, and will give it a characteristic presentation within the next fortnight. Charles H. Williams, manager of the Strand Theatre, Providence, R. I., during the week just ended closed a contract for an immediate playing date.

In Cincinnati it will be presented at advanced admission prices in Klaw and Erlanger's Grand Opera House within a fortnight, and the plans of its exhibitors call for more advertising and showmanship than have been linked up with a picture in the previous motion picture history of the city. Similar plans for presentation have been made in Toledo. Elizabeth Johnson, the popular Houston exhibitor, pronounces it to be the handsomest picture she has ever booked, and wired her house manager not to present it during her absence in New York, as she wished to handle the showmanship and advertising in person on her return.

In Dallas the film has been booked at the Jefferson Theatre for immediate playing date, and this production likewise will have the most skilfully advertised presentation of recent months over the entire Saenger Circuit in New Orleans, with a first-run at the Saenger Strand.

Give British Atmosphere to "A Woman of Pleasure"

WITH the broad expanse of the Pacific on one side and the Malibu range of mountains of southern California on the other, Blanche Sweet, Jesse D. Hampton star, is working on the initial scenes of her production, "A Woman of Pleasure," from the James Willard melodrama, to be released by Pathe.

No more beautiful location for the English fishing village could have been selected. Here, too, Mr. Hampton and his technical director, Fred Gabourie, have erected the village street, typical of the English coast, where the story opens. Every building is true to the country. Mr. Hampton lived several years in England, and Mr. Gabourie, too, has visited nearly all parts of the kingdom with theatrical companies. They knew just what the structures should be, even to the costumes of the villagers of the late '90s.

Miss Sweet was delighted when she saw the street. In the first part of the story she is playing a little school teacher, with visions of a far different life from what she has found in the staid, rural village. There she lays the foundation for the great drama of life, which is depicted in social London, and later in South Africa.

Brandt Exploits Chaplin's Latest with Novel Stunt

NO photographs are available as illustrations for this story, because on four different occasions, so great were the crowds attracted by the stunt that the cameraman was "mobbed" by throngs who overturned his camera and broke his plates into bits.

This excitement took place July 4 at Coney Island, New York, when William Brandt, manager of Feltman's Open Airdome, hired an imitation Charlie Chaplin to lead a real cow up and down Surf Avenue, unquestionably the most crowded thoroughfare in the world, as a stunt in exploitation of "Sunnyside," Charlie Chaplin's third million dollar comedy released by First National Exhibitors' Circuit.

Using the cow's milk bag for a street cleaner, the imitation of the funniest man in the world would religiously stop at every noticeable chunk of dirt in the street and cleanse said bit of roadway with a squirt from Bossy's bag. And there were other hilarious things that made the crowd feel funny.

The congestion finally became so great on an already crowded thoroughfare, that the police requested Mr. Brandt to "put the cow in a barn."

Alice Lake Has Star Role in "Shades of Shakespeare"

WITH a record of many leading roles in drama and comedy to her credit, Alice Lake is now presented at the head of a feature cast in "Shades of Shakespeare," the Christie special comedy release for July. Prints of this special are being shipped to the exchanges booking Christie productions, and will be ready for showing about July 20.

In the picture with Miss Lake are Earle Rodney, Eddie Barry, Eugene Corey, Thomas Rickets, Jack Henderson, Al Haynes and Ward Caulfield.

"Shades of Shakespeare" was constructed around a plot much varied from those of the first three Christie specials in which Fay Tincher headed the feature cast. The leading character played by Alice Lake is that of a popular girl in a small town who undertakes to present an amateur performance at the local opera house. After turning down Ibsen, Shaw, Oscar Wilde and Shakespeare, Alice decides the only way to get a good play is to write one herself.

Three Leading Women in "Three Black Eyes"

THE descriptive caption, "Three Black Eyes," is the working title of Triangle's fifth starring vehicle for Taylor Holmes, now in production at their Fort Lee studio, to be released the latter part of August. Charles Horan is performing double service for the jovial star, first by having written the story, and now by directing the production.

The cast, which is an unusually large one, supplies roles for no less than three leading women, supporting Mr. Holmes—Miss Clara Moores, who formerly was associated with Mr. Holmes in his Essanay production, "A Pair of Sixes," and who, for the past two years, has been featured as the leading woman for William Hodge, in his stage success, "A Cure for Curables;" Miss Louise Orth, who made her first appearance in pictures under the direction of D. W. Griffith, and who, for the past two seasons, has enjoyed success in her portrayal of the role of "Tisha," the Egyptian, in "The Wanderer," which was originally played by Florence Reed, when this success was presented for the first time on Broadway; and Diana Allen, one of the Follies beauties. William Bailey and Gordon Standing are also in the supporting cast, Mr. Standing reappearing on the screen for the first time since his return from twenty months' service in Europe as a member of the Second Division of the American Army.

Many of the scenes, which were shot during the recent torrid spell, were filmed aboard the private yacht, "Taro," the property of Charles B. Prettyman, of Philadelphia.

Despite fog and much rainy weather, the exteriors are now completed, and the star, his director, and the supporting cast are well under way on the interiors, which include local shots of prominent New York cafes and a fashionable apartment hotel.

Williams Has Semi-Dual Role.

The latest Earle Williams Vitagraph feature, "The Hornet's Nest," which is awaiting an early release, has reached New York from the West Coast studio.

"The Hornet's Nest" was adapted from the story of the same name by Mrs. Wilson Woodrow. While Mr. Williams is not the Hornet himself, appearing more as Asche Colvin, club and society man, he does occasionally assume the character of the master crook, and the dual role affords the star an exceptionally strong opportunity to display his versatility. The cast includes Vola Vale, Brinsley Shaw, Ogden Crane, Kathleen Kirkham, Edward McWade and others. James Young directed the picture.

REVIEWS AND ADVERTISING AIDS (Continued)

Michael by asking him to marry her. He finally consents, and the ceremony is performed. She then tells him that if he will give her ten thousand dollars she will go away and leave him alone.

Circumstances which control the destinies of the pair call Michael's father into the game. The money is provided, Mira disappears and completes her musical studies. She turns up in Rome at a musicale given by Michael's sister, where the husband and wife discover that they are in love with one another.

Program and Advertising Phrases: Bessie Barriscale Star of Unique Story of Married Life.

She Saved His Son From Drowning, and as a Reward Asked a Peculiar Favor, What Was It? See "The Woman Michael Married" for the Answer.

Decidedly Out-of-the-Ordinary Odventures of a Poor Girl Whose Only Inheritance Was a Beautiful Voice.

He Married Her Without Love, as a Reward for Saving His Boy's Life. This Started a Chain of Interesting Events Which Will Fascinate You.

Advertising Angles: Bessie Barriscale has many friends made through her numerous accomplishments as a screen star. Now she brings her form into view in conjunction with her skill as a swimmer. Women as well as men like to see trimness in the female form, and it will sell tickets to enlarge upon the bathing scenes, in which Miss Barriscale is principal mermaid. But don't overdo it. Lobby displays can best be assembled through material furnished by the exchange. There is little opportunity for "stunts"—and this is not the style of photoplay to be adaptable thereto. Use Miss Barriscale's name and her picture, recalling her more recent screen successes. Don't overpromise.

"The Tiger Lily"

Five-Reel American-Pathe Subject Features Margarita Fisher in Vendetta Story.

Reviewed by Robert C. McElravy.

IN THIS five-reel picture, "The Tiger Lily," Margarita Fisher is cast in the role of Carmina, a pretty Italian girl. The story contains many Italian characters and centers about an inn conducted by the girl's uncle in America. Near the inn is the home of a wealthy American, Philip Remington, who has married an Italian woman, and the course of events plunge the story into the entanglements of a vendetta which originated in Italy, years before.

The tale is an interesting one, but moves too slowly at the begining, and is rather obvious in plot. This renders certain dramatic moments less thrilling than they would otherwise be, since the spectator is able to anticipate much of what is coming.

The settings are pleasing throughout and in keeping with the story. The scenes in the first reel, picturing the life led by Carmina at the inn, are full of atmosphere, and the Italian types are good. Margarita Fisher appears to advantage in her role, and E. Alyn Warren makes the most of his sanguinary part as Giovanni.

One of the best touches in this production is the scene in which Carmina induces the organ grinder, Antonio, to sing his old aria from Pagliacci. The settings in and about the Remington home are in pleasing contrast with those taken at the inn.

Cast.

Carmina.....Margarita Fisher
David Remington.....Emory Johnson
Luigi.....George Periolat
Giovanni.....E. Alyn Warren
Philip Remington.....J. Barney Sherry
Mrs. Philip Remington.....Mme. Rosita Marstini
Dorothy Van Rensselaer.....Beatrice Van
Antonio.....Frank Clark

Story by Joseph Franklin Poland.
Directed by George L. Cox.

The Story.

Carmina, in "The Tiger Lily," is an Italian girl, living with her uncle, Luigi, at an American inn conducted by the latter. The inn is a resort for many Italians of the neighborhood and the girl is a great favorite with everyone. Giovanni, a friend of Luigi's, desires to marry the girl.

The heroine meets David Remington, a son of Philip Remington, who owns the land on which the inn is located. David comes to protest to Luigi about unwelcome publicity that has been visited upon the inn because of certain knife duels fought there. Giovanni sees David talking to Carmina and becomes intensely jealous.

Giovanni, fearing the girl will slip out of his hands, pays Luigi a price for her, and plans are made for a speedy wedding. Carmina, learning of this, flees from the inn, and is picked up by David in his automobile and taken home. Here she remains as a guest of the Remingtons, much to the disgust of Dorothy Van Rensselaer, who has laid plans to capture David herself.

Margarita Fisher.
Seen among the thorns and ferns of "The Tiger Lily."

Giovanni and Luigi visit the Remington home at night, and the former recognizes in the wife of Philip Remington an Italian girl who had once jilted his brother. This rouses still more rage in his heart, and he determines to kill both of the Remingtons, father and son. Carmina prevents this by a timely warning to the police, and in so doing, wins the love of David.

Program and Advertising Phrases: Story of an Italian Vendetta Transferred to America and Involving High Society.

He Followed in His Father's Footsteps and Found His Ideal in an Italian Girl as His Father Had Done Many Years Before.

Margarita Fisher in Attractive Role of a Poor Italian Girl Who Wins the Love of a Wealthy American.

The Story of an Italian Girl Known as "The Tiger-Lily" Because of Her Graceful Beauty and Tigerlike Fierceness.

Advertising Angles: Hinge most of your appeal on the star, playing her up in the Italian role. This is about the only angle which will pay, so put all your work on this.

"Easy to Make Money"

Metro Picture Starring Bert Lytell Has Light Plot and Breezy Action.

Reviewed by Edward Weitzel.

THE one touch of originality in "Easy to Make Money," the latest Metro Production to star Bert Lytell, is in rewarding a professional safe cracker by making him the cashier of a bank, after he has been caught trying to blow open the safe. The situations that lead up to this astonishing exhibition of confidence in human nature are known as sure-fire, and start off with the wild but warm hearted hero, whose wealthy father is kept busy handing him out checks, winning a pool match at the club when he should have been at the party of his betrothed. Winning bets from his father is the young man's favorite occupation, next to being arrested for breaking the speed limit.

The plot is light and becomes farcial at times, but it is acted in a bright and breezy way, and its whole purpose is to amuse. Bert Lytell, as James Frederick Slocum, Jr., has caught the spirit of the character, and his comedy method is just suited to the likable young chap. He is admirably supported by Gertrude Selby as Ethel Wheeler, Frank Currier as the elder Slocum, and Bull Montana as the safe cracker. Edwin Carewe has directed the picture with good results.

Cast.

James Frederick Slocum, Jr....Bert Lytell
Ethel Wheeler.....Gertrude Selby
James Frederick Slocum, Sr..Frank Currier
Henry Fowler.....Stanton Heck
Katherine Fowler.....Ethel Shannon
Jasper Kennedy.....Edward Connelly
Charles "Kid" Miller.....Bull Montana

Story by J. H. Blackwood.
Scenario by Finis Fox.
Directed by Edwin Carewe.

The Story.

"Easy to Make Money" lives up to its name. Young Jimmie Slocum, who keeps his father busy paying his fines and other financial obligations, is always winning bets from the elder Slocum. After betting his father $25,000 that he will not be arrested more than once during the coming year, the boy goes into a saloon, smashes up the place and is given twelve months in jail, at his trial. While in prison, his cellmate is a professional bank robber. Released after three months' imprisonment through the efforts of Slocum, senior, the cellmates part at the prison door and do not meet again until Jimmie, who has started a bank in a small town with his $25,000, discovers his friend at work on the door of the safe. The reformation of the criminal follows, and he is rewarded by being made the cashier of Jimmie's institution.

Before Jimmie drifts into the banking business, he runs into the real romance of his life. Miss Ethel Wheeler, who is

(*Continued on page 577*)

Margarita Is Putting Out a New Edition of "Lamb's Tales of Shakespeare."
The youngsters being trained for the next Lambs' Gambol are seen in Margarita Fisher's next American feature, "The Tiger Lily."

Noteworthy Cast in "The Girl from Outside," New Rex Beach Picture Released by Goldwyn

ALASKA is a country which offers a never-ending source to the fertility of the imagination of Rex Beach. "The Girl from Outside," which will soon be released by Goldwyn, is his latest picture. Exhibitors who like a picture to have "action," exhibitors who like pictures to have "atmosphere," and exhibitors who like a picture to have "logic," will all be satisfied by Beach's latest. It is a picture with a background of Alaskan scenes, against which a story is developed in accordance with the laws of truth and with the peculiar vital "punch" which Rex Beach has injected into the motion-picture.

"The Girl from Outside" is a young woman (played exquisitely by Clara Horton) who arrives friendless in the town of Nome as the result of having been orphaned while on her way north with her father. She has no sooner landed in the town when she is "spotted" by Denton (Wilton Taylor), a notorious hotel-keeper and gambler. He is instantly covetous of her beauty and youth, but his plans are interfered with by "The Curly Kid" (Cullen Landis).

"The Curly Kid" is the young leader of five scalawags, each one of whom he rallies to the defense of June ("the girl from outside") and all of whom fall in love with her. She is unaware that "The Curly Kid" is at times a robber; and when he offers to lend her money to start a hotel, she accepts it. She thus becomes associated with Harry Hope (Hallam Cooley), a capitalist, with whom she falls in love. He reciprocates her affection.

Sydney Ainsworth, Walter McNamara, Ernest Spencer, and Colin Kenney, as "Spencer," "Mike," "The Swede," and "The Magpie" respectfully do excellent "bits" as the four scalawags. The Gambler and Chow (Louis Cheung) are excellently portrayed.

Alice Brady Leaves for Nantucket Island.

Alice Brady and the company working on her first Realart production have finished the interior scenes, and left this week for Nantucket Island, where the exteriors will be filmed.

Miss Brady's first vehicle as a Realart star will be a picturization of "Sinners," from the stage success of the same name by Owen Davis. Miss Brady also played the leading role in the stage version.

Eve Unsell, who recently sailed for England to be connected with the Famous Players-Lasky there, has adapted the play to fit screen conditions. The production will be made under the direction of Kenneth Webb.

Supporting Miss Brady in her Realart debut are James L. Crane, Crauford Kent, Frank Losee, Lorraine Frost, William P. Carleton, Agnes Everett, Nora Reed, Augusta Anderson, and Robert Schable.

Levi Praises Coming Robertson-Cole Films

NEWTON LEVI, Pacific Coast Supervisor for Exhibitors Mutual, last week dropped into Los Angeles for a tour of the studios where Robertson-Cole features are being produced. He came away highly satisfied with the product that is in store for the Exhibitors Mutual sales force. In fact, he was so impressed with the promise held forth by the productions, that he dispatched the following letter to S. J. Rollo, director of sales and exchanges of Exhibitors Mutual:

"We believe that you have nothing on us when it comes to optimism. While in Los Angeles, I got a peek at the forthcoming Hayakawa production, 'The Gray Horizon,' and believe me, it has anything he has done for us cheated a mile.

"We also had a chat with Jesse D. Hampton, who showed me a heap of correspondence relative to securing popular novels for future productions from his studio. 'The Pagan God,' which will be Warner's next, certainly looks good, and we saw a lot of stills on 'Sage-Brush Hamlet.'"

Reports Heavy Bookings on Post-Nature Pictures

THE trend of exhibitors toward good short subjects that lend tone and variety to their programs is exemplified in a striking manner by the heavy bookings of the Paramount-Post Nature Pictures, which, according to a statement by Famous Players-Lasky Corporation, have had an exceptional reception since the announcement that Famous Players-Lasky was to release them next season.

Aside from the marked originality of the Paramount-Post Nature Pictures, the success which they achieved when shown at special engagements, last spring, at the Rivoli Theatre, New York, has been a large factor in their increasing popularity.

Since the announcement that, beginning September 1, Famous Players-Lasky would release twenty-six of these subjects during the coming season, exhibitors all over the country have proved by their demand for these pictures that beautiful photography in the treatment of beautiful subjects has a distinct field in the motion picture industry. Nearly half of the subjects already have been completed.

"Lucky Thirteen" Sunshines as Summer Features

THE comedy situation during the summer is one of extreme concern to aggressive exhibitors who are anxious to maintain the standard of their program and keep up the box office drawing power," says Tom North, general manager of Fox Film short subjects.

"It is a matter of common knowledge that producers generally show a tendency to curtail production and release of comedies at this time of year, thus preventing the exhibitor from obtaining his usual supply of fun material. Furthermore, this scarcity of comedy pictures tends to increase the price of two-reel comedies.

"It was the far-sighted exhibitors who realized the additional box office value conferred upon the big features by having a two-reel comedy on the bill, as well as the necessity of sending warm weather audiences away in good humor after viewing a serious subject; it was these exhibitors who besieged William Fox with the demand that he solve their comedy problem by releasing one sure-fire Sunshine comedy each week.

"In answer to this demand, Mr. Fox released at the rate of one a week 'The Lucky Thirteen,' representing the thirteen biggest Fox Sunshine comedy successes. As proof of the wisdom of these exhibitors, we are doing fully five times as much business on these Sunshine comedies as our most enthusiastic hopes called for."

About those seats you have stored away. Somebody needs them and you are likely to find the customer through an advertisement in The World's Classified.

In "Nugget Nell" Dorothy Gish Satirizes Wild West

FAMOUS PLAYERS-LASKY promises that "Nugget Nell," which is released July 27, will prove one of the most enjoyable of the Dorothy Gish feature comedies.

Described as "a burlesque travesty on the wild and 'movie' West," "Nugget Nell" was written by John R. Cornish, who possesses a rare gift of satire. The production was directed by Elmer Clifton, who has produced all of Miss Gish's Paramount pictures.

David Butler, Raymond Cannon, Regina Sarle, James Farley, Bob Fleming, Wilbur Higbey and Emily Chichester are among those in the cast.

John Leezer, the cameraman, is said to have obtained some rarely beautiful shots of mountain scenery. One panorama scene, about fifty feet in length, starts in the deepest woods, then emerges into the sunlight and shows in the distance a valley comprising some four hundred square miles.

REVIEWS AND ADVERTISING AIDS (Continued)

pretty and clever, and owns a hotel, is the charmer, and James is hit hard. A mineral spring on Ethel's property suggests to her admirer a scheme for advertising the water and making a fortune. He starts his campaign before he opens the bank, and when his father comes in search of the young man, he learns that both the spring and the bank are making easy money, and he is to have a charming daughter-in-law in the near future.

Program and Advertising Phrases: How a Professional Safe Cracker Was Made Cashier of a Bank Which He Attempted to Rob.

Breezy Story of an Equally Breezy Young Man, Whose Favorite Occupation Was Winning Bets from His Father.

Bert Lytell as Star of Pleasing Comedy Dealing with the Unusual Escapades of a Rich Young Man.

He Bet His Father $25,000 That He Would Not Be Arrested More Than Once in a Year, Did He Win? "See "Easy to Make Money" and Find Out.

Advertising Angles: In most houses this type of story will probably please a majority of the patrons. Play up Lytell and the bet that he will not be arrested more than once in the year. For a special advertisement get out a four page folder with "How to Keep Out of Jail" in large letters on the front. Put nothing else on front or back. On page three, in six point type in the centre, run: "See Bert Lytell in Easy to Make Money at the Blank Theatre, August 30." Distribute them widely. Later use somewhat similar copy for your advertising and a lobby card, then hammer away on the bet.

"Rose of the West"

Five-Reel Fox Subject Tells Entertaining and Dramatic Story of Canadian Northwest.

Reviewed by Robert C. McElravy.

STORIES of the Canadian wilds have certain features in common and depend upon their excellence of handling for their power to entertain. This five-reel Fox subject, "The Rose of the West," is a typical number of its kind, but rises well above the average in the matter of general presentation. The stage is really set for a melodrama, but the work of the cast is so excellent that the picture deserves the classification of straight drama. It has many strong moments and the continuity is unusually good.

Madlaine Traverse heads the competent cast, appearing as the wife of a woodsman named Pierre, who disappears for three years, and returns just as the wife is about to marry a member of the Mounted Police. Frank Leigh brings out the brutal character of Pierre, and Thomas Santschi makes an appealing figure as Lieut. Col. Bruce Knight. Minna Prevost is a splendid minor character in the role of Natoosh, and Jack Nelson plays the part of the half-breed to the life.

Some beautiful locations have been selected for this production, the canoeing scenes being particularly attractive. As a whole, the production is conventional in its general type, but has a strong story interest and has been given fine direction. It is a subject that will hold an audience in good style.

Cast.

Rose Labelle.....Madlaine Traverse
Pierre Labelle.....Frank Leigh
Angela.....Beatrice La Plante
Lieut. Col. Bruce Knight..Thomas Santschi
Major Hilton.....Henry J. Hebert
Natoosh.....Minna Prevost
Jules.....Jack Nelson

Story and Scenario by Denison Clift.
Directed by Harry Millarde.

The Story.

Rose Labelle is the wife of a trapper named Pierre, and they have a daughter, Angela. At the time the story, "Rose of the West," opens, Pierre has been absent more than two years, and the wife and daughter are keeping their long vigil in the snowbound cabin, with no other company than their Indian servant, Natoosh, and her half-breed son, Jules.

During a storm, Lieut. Col. Bruce Knight knocks on the door and is admitted. He is in love with Rose Labelle, and has been imploring her to marry him, as everyone believes Pierre is dead. Rose wishes to wait until spring before taking so grave a step. Jules brings in a report that Pierre was killed by an avalanche, and on hearing this Rose determines to marry Knight.

With the coming of spring, the wedding preparations are completed, but Pierre returns before the ceremony has been performed. He thrusts Knight from the cabin and treats the wife brutally. Rose endures her lot without complaint until Pierre begins bargaining to sell Angela to a wealthy land owner, named Beaudry, for a strip of land, on which he has discovered gold. Rose protects Angela temporarily, but Pierre arranges to have her taken to Beaudry in a distant cabin. Both Rose and Jules follow. Rose shoots and kills Beaudry. Later, when Rose is about to be arrested, Jules kills Pierre and is himself mortally wounded. He assumes the blame for Beaudry's death also before he himself dies, and Rose is free to marry Knight.

Program and Advertising Phrases. Powerful Dramatic Story of Mother Love, Laid in the Great Northwest.

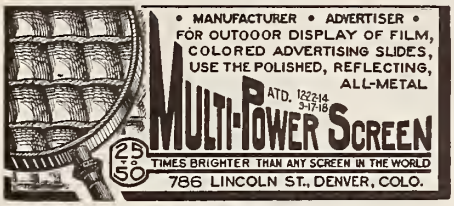
Madlaine Traverse in Highly Entertaining and Intensely Dramatic Photoplay of a Woman's Fight to Save Her Child.

Finely Acted Photoplay Enacted by Excellent Cast Amid Attractive Surroundings, with Madlaine Traverse as Star.

The Story of a Woman's Winning Fight for the Honor of Her Daughter and the Love of a Man, Against Nearly Overwhelming Odds.

Advertising Angles: Jointly feature the star and production. Lay stress upon the excellence of the staging and tell that it is a vivid story of the Northwest, where passion is untrammeled by the conventions of civilization. Use such phrases as "The red-blooded North," "The wilds where might makes right." Pick up bits of the story to back up your argument, notably Pierre's bargaining the hand of his daughter for the gold-bearing land he has discovered. Make this, and her mother's anguish the big talking point.

(*Continued on page* 579)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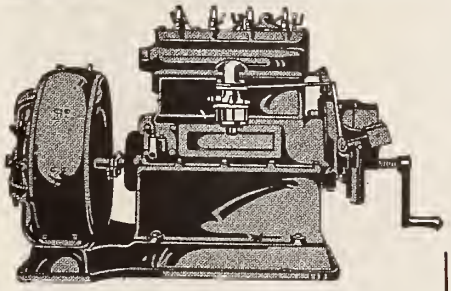

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Lois Neilson's Hat Boy, Bob, Is Crazy About Hats and "Skirts."
"Hatta Boy, Bob," says Lois, in one of her Rainbow comedies released by Universal.

Cast of Beauties Surrounds Bert Lytell in Metro Production of "Lombardi Ltd."

MAXWELL KARGER, director general of Screen Classics, Inc., feature productions, has practically completed his personal selection of the cast to support Bert Lytell in "Lombardi, Ltd.," a picturization of the comedy by Frederic and Fanny Hatton that was produced on the stage by Oliver Morosco for a continuous run of more than two years in New York and on the road.

The cast is about ninety per cent. feminine—a real beauty cast. Alice Lake, Juanita Hansen, Vera Lewis, Thea Talbot, Ann May and Jean Mendoza comprise the sextet of lovely girls who surround Tito Lombardi in his fashionable Fifth avenue dressmaking establishment.

Miss Lake has been selected for the part of Norah Blake, Lombardi's assistant in his gown shop. Miss Hansen is cast as Phyllis Manning, Lombardi's fiancee.

Two Parts Unfilled.

Joseph Kilgour has been chosen to play the part of Robert Tarrant, man about town. Miss Lewis is cast as Mollie, Miss Talbot as Eloise, Miss Mendoza as Daisy, a model, and Miss May as Lida. The parts of Riccardo ("Rickey") Tosello, the "vermicelli king" and Max Strohm, a theatrical manager, are the two as yet unfilled.

In addition to the beautiful girls who will have principal roles in support of Bert Lytell, there will be a bevy of feminine loveliness as mannequins, fashionable shoppers, etc., all selected for their charms and all gowned in the height of ultra fashion.

June Mathis Scenarizes Play.

June Mathis adapted the Hattons' play to the screen and wrote the continuity for the production.

Jack Conway is to direct the production. Robert B. Kurrle will preside at the camera.

"The Wolf" Nears Completion.

Word comes from Vitagraph's West Coast studio at Hollywood that the work on "The Wolf," the picture version of Eugene Walter's drama of that name, has progressed rapidly and that the picture will be completed in a few days. The major portions of the scenes were taken on the picturesque shores of Lake Tahoe, Cal., and there remained but little work to do in the studio when the outdoor work was finished.

Earle Williams has the star part in the new feature, that of Jules Beaubien, played by William Courtenay in the original stage version. Others in the cast include Brinsley Shaw, George Nichols, Jane Novak, Robert McKim, Billie Mason and Beulah Clark. The picture was directed by James Young.

Davidson Practiced Law Prior to Entering Screendom

A FIGHTING hero is William B. Davidson, leading man for Virginia Pearson in the production, "Impossible Catherine," which is now in the course of preparation. Perhaps his fighting tendencies are inherited from the time he occasionally played heavies.

Davidson practiced law after his graduation from Columbia and New York Law School, but almost five years ago business conditions brought about by the world war made him decide to enter a new profession. He joined the Vitagraph company, and before long was playing leads.

Actor and Song Writer.

Next he became one of Metro's leading men. He played opposite Ethel Barrymore in "White Raven" and other productions, and his personality was a striking note in many plays supporting Emily Stevens, Viola Dana, Emmy Wehlen, Mabel Taliaferro and Valli Valli. Among other stars he has played opposite are Pauline Frederick and Madge Kennedy.

Davidson, as well as being an actor, is a writer of songs, and has written the music for "I Want to Go Back to Blighty" and "Gypsy Moonbeams." His career was temporarily interrupted upon America's entry into the war. He enlisted in the field artillery and won his commission at Camp Zachary Taylor in Louisville. Before he could see active service the armistice was signed.

"A Sagebrush Hamlet" Is Next Desmond Western

ANNOUNCEMENT is made by Robertson-Cole that "A Sagebrush Hamlet," the next William Desmond production for distribution by Exhibitors Mutual, is another Western offering with a strong comedy relief, which was selected because of the success of "The Mints of Hell," a picture in which Desmond was compelled to "act" throughout. The story by George Elwood Jenks seems to have all the elements so acceptable to fans who like Westerns, mountain and desert scenery, hard riding cowboys and equally hard riding and thoroughly unscrupulous heavies. Then, of course there is a romance. In this instance the usual Eastern girl, who comes West to live, is the heroine, but contrary to the prescribed formula, Desmond not only fails to fall in love with the girl, but tries desperately to lose her. How the girl finally wins his love is one of the many high lights.

Desmond was surrounded by an excellent cast, which was ably handled by Director Joseph J. Franz.

Jesse D. Hampton, who supervised the production, elected five most competent portrayers of Western characters to support Desmond. These are, Edward Piel, George Field, Frank Lanning, Walter Perry and William Patton.

"The Golden Song" Becomes "The World and Its Woman"

GOLDWYN announces that the title of the new Geraldine Farrar production of the Thompson Buchanan story of contemporary Russian life has been changed from "The Golden Song" to "The World and Its Woman."

As the daughter of an American engineer who has lost his fortune in worthless stocks, Geraldine Farrar plays the part of the protege of a powerful yet kindly Russian prince who insures her musical talents their full development. After his death her triumph in the opera house at Petrograd attracts the son of her benefactor, whom she has secretly and vainly loved since girlhood. He, however, has married a woman of his class, and learned too late of her unfaithfulness. However, his interest in the American singer grows to an overwhelming love, and the death of his wife and her lover in the Russian revolution opens the way for a happy conclusion.

Holmes Film Pictures Great Cataract.

A waterfall fifty feet higher than Niagara, more extended and equally beautiful, is shown in the July 13 Paramount-Burton Holmes Travelogue. "The Cataracts of the Iguassu," in Brazil, viewed from different vantage points above and below the grand gorge beautiful in the extreme, in the vicinity of the Grand Hotel del Iguassu, are most wonderful to behold. All kinds of chances were taken to get these pictures, the cameramen risking their lives over the edges of cliffs, being lowered by ropes, and in dozens of other ways recklessly exposing themselves to danger—but the results were worth it, it is declared. Brazil has many beauty spots, but none more beautiful or interesting than these tumbling waters of the Iguassu.

"The Isle of Jewels" Now in Production.

"The Isle of Jewels," Arthur F. Beck serial to be released through Pathe, is now in production at the Crystal studios in New York City. The featured players are Stuart Holmes and Frances Mann. Perry Verkoff is directing the serial.

The story and scenario was written by Charles Turner Dazey, the author of the stage success, "In Old Kentucky." Scenes will be taken in New York, Bermuda and California.

REVIEWS AND ADVERTISING AIDS (Continued)

"The Spitfire of Seville"

Six-Reel Universal Special Production Tells Colorful Story of Sunny Spain.

Reviewed by Robert C. McElravy.

THIS six-reel Universal production, "The Spitfire of Seville," contains a wealth of charming atmosphere and its picturesque effects in general will more than compensate for some of its dramatic shortcomings. The story is told in Spain and nothing is wanting in the way of special sets and local color, and the bright, attractive photography is a big asset.

From the standpoint of plot, the subject is entertaining throughout, though the action is quite mechanical at times and it dips toward the close into melodrama that is not entirely convincing. This latter drawback will not interfere however with the picture's rank as better than the average, since it has so much in its favor.

The cast is generally pleasing, with Hedda Nova as the Spanish heroine, a role well suited to her, and Thurston Hall as the American artist-hero. The first scenes occur in the mountain country near Seville, where a band of outlaws have for years defied law and order. Later the story is carried to the city itself. The mountain storm is splendidly staged, and the Fiesta of the Roses is attractively pictured. The situations as a whole are of a familiar type, and this partly accounts for the mechanical movement in the final scenes

Cast.

Carmilita.....Hedda Nova
Kent Staunton.....Thurston Hall
Alice Foster.....Claire Anderson
Her Mother.....Marion Skinner
Don Salvador.....F. Dumas
Pedro.....Leo Maloney
Leonorado.....Robert Bray
Romero.....Edgar Allen

Story by Joseph Francis Poland.
Directed by George Seigman.

The Story.

Carmelita Delgado, in "The Spitfire of Seville," is the daughter of Old Don Salvador, for years leader of a band of outlaws. The don is killed, and Carmelita promises to wed the best man of the band. Pedro and Leonardo, two of the younger members, fight a knife duel for the girl, and Pedro wins. Carmelita promises to wed him at the Fiesta of the Roses.

But while dressed in boy's clothes, Carmelita meets a young American artist, named Kent Staunton. He believes her to be a boy, and she passes a night in Kent's cabin during a storm, leaving at dawn. Pedro, learning of this, becomes insanely jealous and attacks Kent, but the latter disarms the bandit, and Pedro is taken to prison in Seville.

Kent returns to his Seville studio, and Carmelita goes to the city. She taunts Pedro in prison for being captured, and then visits Kent's studio, telling the artist her brother sent her. At the studio Carmelita becomes jealous of Alice Foster, a friend of the artist. She vows to kill Kent, having been told by Pedro that the American was a spy. But when her moment comes, Carmelita weakens and confesses her love for Kent.

The artist paints her picture and proposes to hold an exhibition of it. Pedro escapes during the Fiesta of the Roses and destroys the picture, but later he is killed, and Carmelita marries Kent.

Program and Advertising Phrases: A Colorful Story of Life in Sunny Spain, with Hedda Nova as the Star.

Charming Story with Picturesque Effects and Alluring Atmosphere Dealing with the Romance of a Spanish Senorita and an American Artist.

Fascinating Adventure of the Daughter of a Spanish Outlaw who Promises to Marry the Best Man of the Band, But Who Exercises a Woman's Prerogative and Changes Her Mind. Why?

Why Did They Call Her the "Spitfire of Seville?" See This Attractive Photoplay which Shows How She Lived Up to This Nickname.

Advertising Angles: Play up the star and use the Rasputin angle from the press book. Bear heavily upon the charm of the production, and play up the Spanish locale. Tell plenty about the star and get them interested in her. There is plenty of data in the press book. Work on the excellence of the production rather than try to sell the story. This gives a stronger angle.

'The Unbroken Promise"

Five-Part Triangle Production Featuring Jane Miller Is of Indifferent Quality.

Reviewed by Margaret I. MacDonald.

THE Triangle production, "The Unbroken Promise," featuring Jane Miller, is rich in Western atmosphere, having been made in the region of Texas sheep and cattle ranches, but lacking in dramatic values and skill of direction. It is unfortunate that many of the players have over-acted their parts, and that the director has persisted in making closeups of scenes to which distance would have lent enchantment. An effort has also been made to drag in comedy which refuses to "stay put," much to the detriment of the picture; and the spectator is apt to get out of sorts with the author's characterization, which does not always ring true.

William Human and Sydney Mason do good work, but Jane Miller can not yet lay a legitimate claim to a place in stardom.

Cast.

Nell Loring.....Jane Miller
John Corliss.....Sydney Mason
Billy Corliss.....William Human
Old Man Loring.....John Smiley
Sundown Slim.....Dick Le Strange
Fadeaway.....Robert Taber

Directed by Frank Powell.

The Story.

The heroine of the story, "The Unbroken Promise," is the daughter of the owner of a Texas sheep ranch. In the early days, Nell Loring's father lived in neighborly

(*Continued on page* 581)

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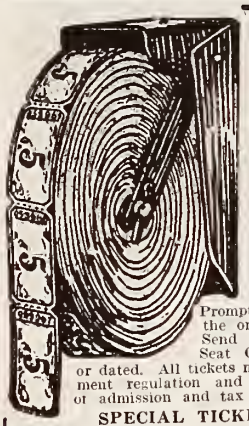

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E. K. Lincoln Isn't a Knocker, but He's in a Knockout Mood Here.
Showing him in a scene from "Desert Gold," the Zane Grey feature distributed by Hodkinson.

"Sun-Up," Film Based on Effect of Sunrise on Human Mind, Will be Shown at Park

GERALD F. BACON, whose production, "Sun-Up," starring Lucy Cotton, is completed, announces that he has finished plans for the second of his series of specials, and will start actual production within the next week. Mr. Bacon says that he is not ready to announce the title of his second production, but states that it will be a screen version of a well-known dramatic success, written by a prominent author, who is in close co-operation with the Bacon forces.

Mr. Bacon's first production is a screen version of Max Marcin's "Substitute Prisoner," and the theme of the story is based on the psychic value of the sun's rise and the influence it has on the actions of men or women contemplating self-destruction. Upon this theme Mr. Bacon's production is based.

In the cast are Lucy Cotton, George LeGuere, Thurlow Bergen, Frank O'Connor, Lillian Bacon, Morgan Coman, Edouarde Durand, Bert Lee and James Cullum. The picture was directed by Oliver D. Bailey, under the supervision of Mr. Bacon. Edward Earl was photographer. A private showing for the trade and press will be given at the Park Theatre, Columbus Circle, Monday morning, July 24, at 11:00 o'clock. Invitations have been sent to the trade and daily press.

Mr. Bacon will produce a series of eighteen special productions, all of which will follow along the lines of his first.

Frank G. Hall, president of Independent Sales Corporation will handle the distribution of Mr. Bacon's productions. He announces that "Sun-Up" will be placed in the hands of the Film Clearing House, his distributing organization, within the next two weeks.

Blackton Adds Three to "Dawn" Cast.

J. Stuart Blackton, president and director general of the J. Stuart Blackton Feature Pictures, Inc., has signed Harry Davenport, Flora Finch and Gladys Valerie for important roles in the screen version of "Dawn," a story from the pen of Eleanor H. Porter, author of the "Pollyanna" stories, which he put into production at his reconstructed studios in Brooklyn last week.

Harry Davenport is one of the best known character men in the theatrical and motion picture professions.

Flora Finch does not need any introduction, her work alone and opposite the late John Bunny in Vitagraph comedies having been too distinctive to be ever forgotten. Gladys Valerie is the young emotional ingenue lead who scored with Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch," and also in other Paramount pictures, as well as Vitagraph and Select productions.

"The Other Man's Wife" Is Still Going Over Big

FRANK G. HALL'S late feature on his list of special releases, "The Other Man's Wife," co-starring Stuart Holmes and Ellen Cassidy, is now on its eighth week of exhibition throughout the country, and, according to reports sent to the New York offices of Independent Sales Corporation from the Film Clearing House branch managers and the exhibitors who have shown this picture for one, two and three days' runs, it represents one of the most popular box office attractions on Mr. Hall's long list of picture offerings.

Quoting from the Wheeling, W. Va., Register, "'The Other Man's Wife' opened during the week of July 1 at the leading theatre in the Capitol City to one of the largest houses ever played to with a special attraction." The writer said: "An exceptionally large crowd witnessed the first showing of 'The Other Man's Wife,' a great photoplay in which Stuart Holmes appears in the leading role. Stuart is ever popular here, and his admirers enjoyed one of his best plays at last night's performance."

Reports of a like nature have come from every section of the country.

"World Aflame" Is Praised by Former U. S. Senator

A FAR better political play than 'The Man of the Hour,' as sweet and appealing a love story as has been written since Tom Robertson gave us 'Caste,' in many ways a more powerful argument and offering a simpler solution of tremendous industrial problems than numberless speeches I have heard on the floor of Congress."

This is former U. S. Senator James Hamilton Lewis' opinion of "The World Aflame," Frank Keenan's newest production to be released by Pathe on August 17. Col. Lewis came on to New York from Washington, whither he journeyed from Chicago to see President Wilson following the President's arrival home. While in the city he was invited to a private view of the Keenan feature, and it was after the projection that he expressed himself as quoted.

Hall Reports Increased Bookings on Willard Film

ACCORDING to reports received from exhibitors throughout the country who have shown the Jess Willard picture, "The Challenge of Chance," the fact that Willard lost the championship battle at Toledo, July 4, has enhanced the value of the picture as a box office attraction rather than lowered it.

The reason for this is given in the report of one well known exhibitor who ran the picture for two weeks to capacity business. He wrote Frank G. Hall, who is handling the distribution of "The Challenge of Chance": "Although Willard lost to Dempsey in the championship bout of July, he received from the prominent sport writers of this country the greatest tribute that can be paid a true sportsman. They were unanimous in their opinion that Willard showed himself to be the gamest of the game and a sportsman of the highest quality.

"'The Challenge of Chance' went over big because of three things. First, it is a big Western drama; secondly, it presents Willard as a true American, and thirdly, it carries the three big elements of the drama whether it be spoken or silent—adventure, romance and love."

The above, according to Mr. Hall, is the opinion prevailing among the exhibitors who have shown the Willard picture. Mr. Hall reports that the bookings on the production have jumped a good percentage since the Willard-Dempsey contest, and he attributes this increased demand to the fact that the American public is attracted by a true sportsman rather than distracted by the fact that a good man was beaten by a better one.

Coney Island Forms Locale for Latest Capitol Comedy

DURING "Smiling Bill" Parsons' recent trip East, he utilized the opportunity to follow out his policy of presenting each new Capitol Comedy in a different setting. This time he chose Coney Island, New York, as the place to make his latest offering, **"They're Off."**

Mr. Parsons' determination to create new backgrounds for his stories has resulted in a wide increase in the star's popularity.

In "They're Off," "Smiling Bill" shoots the chutes, eats "hot dogs," rides the ponies, and finally is thoroughly bumped about on a revolving floor. But all this is done in the company of a delightful ingenue, who is bent upon having a good time at the Island.

And when her husband finally locates her and hales her to court, she discovers that the judge is none other than her partner in hilarity, "Smiling Bill" himself. And being a Mason, "Smiling Bill" doesn't tell, but confines himself to a few well addressed remarks to husbands who do not know how to entertain their wives on summer evenings.

REVIEWS AND ADVERTISING AIDS (Continued)

relationship with the Corliss family, whose ranch is side by side with his. Larger developments breed jealousies, and when Nell Loring has grown to womanhood, and both of the Corliss' sons have fallen in love with her, she finds herself facing a serious problem in the enmity of the older members of the family.

A graver question still arises when she feels herself called upon to be the saviour of Billy Corliss, weak willed and cowardly, and also a drunkard. In hopes that her friendship will help him, she promises to marry him if he will go away and learn to give up liquor. At the same time she is in love with John Corliss, to whom she refuses to disclose the fact, until Billy finally, forced through circumstances to straighten up, returns to the scene a changed man and able to stand on his own feet.

Various side issues in which a villainous cow puncher takes part, and is finally killed, add color to the story.

Program and Advertising Phrases: Attractive Story Filmed Among the Sheep and Cattle Ranches of Texas, and Rich in Western Atmosphere.

He Promised Never to Kill, but a Bandit Branded Him as Yellow, He Lifted His Gun, and Then—See "The Unbroken Promise" for the Answer.

The Story of a Man Who Even Faced the Muzzle of a Drawn Revolver Rather Than Break His Solemn Promise Never to Take a Life.

Advertising Angles: Identify Miss Miller through the information carried in the press sheet. Advertise it widely as a Western play which does not have to depend upon shooting for its appeal. There is a good chance here to raise the old discussion as to whether it ever pays to marry a drunkard in the hope of reforming him. Start the discussion first, and then hook this production onto it.

"In His Brother's Place"

Five-Reel Metro Pictures Production Features Hale Hamilton in Dual Role.

Reviewed by Robert C. McElravy.

A CONGENIAL humor hangs about this five-reel Metro Picture, entitled "In His Brother's Place." It was written by Hale Hamilton, and the author enacts an entertaining dual role, that of twin brothers, one a minister of the gospel, and the other a business man. There are countless instances of double exposure photography, which is so accurately timed that it defies detection, and while this type of story has been frequently enacted, this picture contains a lot of new business and carries the interest well. The plot is of average strength.

The two characters are differentiated in such a manner that there is never any doubt as to which is on the screen. The young minister, Nelson Drake, is a sober fellow, worried about life in general and his brother's worldly ways in particular. The brother, J. Barrington Drake, has a ready smile and knows no cares. Both return home to their parents' wedding anniversary, and J. Barrington, learning of Nelson's semi-failure as a minister, proposes that he take his place in the pulpit and see if he cannot build up the congregation. The general situation offers room for many complications, including a badly mixed love affair. In the end, the brothers wed two sisters, and the story winds up with the author-actor kissing two girls at once.

The story has a good small town atmosphere and is one that should have wide appeal.

Cast.

Nelson Drake } .....Hale Hamilton
J. Barrington Drake }
Jonathan Drake.....Emmett C. King
Amanda Drake.....Ruby La Fayette
Bessie Judd.....Mary McIvor
Kitty Judd.....Marguerite Snow
Martha Judd.....Jessie De Jarnette
Abel Cruck.....Howard Crampton
Abel Cruck, Jr.....Ward Wing

Story by Hale Hamilton.
Scenario by A. S. Le Vino.
Directed by H. L. Franklin.

The Story.

Nelson Drake and J. Barrington Drake are twin brothers, who return to celebrate their parents' fiftieth wedding anniversary, in the Metro picture, "In His Brother's Place." Nelson is a young minister, and J. Barrington a worldly and successful business man. The minister has been having an uphill time holding his congregation together, and J. Barrington proposes that he go in his brother's stead to the village, where the church is located, and assume the pulpit.

The plan is agreed to, and J. Barrington goes forth. He has a list of directions, telling him who his sweetheart is,

(*Continued on page* 583)

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Just a Mere Atom in All the Wild Disturbance of "The Volcano."
Leah Baird is seen here in one of the milder moments of the Hodkinson picture in which she is starred.

Fairbanks Makes Quick Changes in New Film

THERE is so much activity going on around the Douglas Fairbanks studios in Hollywood these days that the casual observer might think that there were three companies working instead of one. As a matter of fact, for all practical purposes there are three companies at work, all with the energetic Doug in the stellar role.

No quick-change artist on the vaudeville stage has anything on the irrepressible Fairbanks these days.

He has three distinct working crews busy on his first United Artists release. As soon as he finishes with one bunch he jumps to another gang that is all set up and waiting for him. Sometimes it means a change of make-up and costume.

Joe Henaberry is in charge of the first company and is director general for the picture. Art Rosson has a second outfit, and Victor Fleming has the third.

Each director has two cameramen and electricians, and, while Doug is working on one set, the waiting directors are either shooting scenes in which Fairbanks is not included, or are getting the set ready for action.

This division of work was made necessary by the magnitude of the sets and the diversity of the action in Doug's premiere production for the "Big Four."

To get the proper atmosphere and lighting in some of the big sets a tremendous amount of detail work was necessary, and in order to avoid the long intervals during which Fairbanks would ordinarily be unable to work the three-company arrangement was made to save the precious hours and to allow more time for the final editing of the picture between the completion of the filming and the release date of September 1.

"House Divided" Is Play That Is Liked in West

THAT domestic problem photoplays of a clean, wholesome type are appreciated by a discriminating picture public is evidenced by the successful running in the South and Pacific coast states of J. Stuart Blackton's special, "A House Divided," adapted from Ruth Holt Boucicault's "The Substance of His House," by Anthony Paul Kelly, and released through the Independent Sales Corporation.

The Portland, Maine, Express and Advertiser writes: "'A House Divided' is a big, seven reel feature, telling a powerful and dramatic story with big emotional scenes, and holds the attention in never flagging interest. The picture is characterized by the Western press as a 'picture of big sets!'"

The film is the third consecutive Blackton feature produced from an Anthony P. Kelly scenario. It presents Sylvia Breamer and Herbert Rawlinson with Lawrence Grossmith and Violet and Charles Blackton heading the supporting cast. President Frank G. Hall is considering a proposition to take over the release of a new six-reel feature, the production of which will be started soon by Blackton.

"This Hero Stuff" Nearly Ready.

"This Hero Stuff," the recently-completed William Russell production, is undergoing the final cutting and titling process. A satire by Stephen Fox on the familiar but embarrassing hero-worship that is handed out to returned soldiers who have distinguished themselves overseas, this picture is said to be one of the crispiest and funniest things Russell has ever done.

Winifred Westover appears opposite Russell, with Mary Thurman cast for the other feminine role of importance. J. Barney Sherry, Charles K. French, Harvey Clark and J. Farrell MacDonald carry prominent parts. The feature was directed by Henry King.

Starts Work on Her Second First National.

Constance Talmadge, who, with her sister, Norma, has just returned from a ten days' vacation at the Paul Smith Camp in the Adirondack Mountains, will soon begin work on her second First National picture at the Constance Talmadge Studio on East Forty-Eighth street. Miss Talmadge's first picture, "A Temperamental Wife," by John Emerson and Anita Loos, will be followed by a Clyde Fitch story adapted by Emerson and Loos from Mr. Fitch's play, "The Bachelor."

"The Bachelor" is another delightful social comedy-drama of the type which gives Constance Talmadge ample opportunity for her delicate shading of subtle comedy.

Conway Tearle will play the leading man.

Kinograms Show Start of Return Journey of R-34

THE current issue of Kinograms has taken from the news of the world eleven items which form a most interesting screen weekly.

First in matter of importance is the departure of the British dirigible R-34, with scenes incidental to the return journey to Scotland from Roosevelt Field, Mineola, L. I. The detail in outfitting the trip includes the taking on of gas and supplies and other little human touches that made the affair most appealing.

The U. S. S. Idaho, which was placed at the disposal of President Pessoa, Brazil's chief executive, is shown with interesting scenes on board.

California furnishes a picture of the 1,100 Czech heroes who fought with the Russian Army before the Czar's downfall, and who are now returning to their native country via the United States.

Empire Day, which corresponds in England to our Fourth of July, shows the King and Queen of England, the Prince of Wales and the American ambassador entertained by 10,000 who render songs appropriate to the occasion.

Los Angeles celebrates an annual party given by "Uncle Mose" Lowenstein, Godfather of the Ghetto.

From Chicago we are furnished with interesting flashes of Chicago air taxi drivers who entertain their customers by performing stunts on wings of speeding planes.

What is being done to guard the Mexican border by the United States is disclosed in the army scenes at night made clear through searchlights which seek out in the desert waste the Vallista bandit raiding parties.

Gladys Leslie in "Belinda Puts Her Hair Up."

In "Belinda Puts Her Hair Up," Gladys Leslie plays the part of Belinda, who grows up because she wants to and despite the desire of her father to keep her always a little girl.

The film is still in the making at the Vitagraph Studio in Brooklyn. In Belinda, Miss Leslie has a melodramatic role almost tragic, but the early scenes give her an opportunity to portray a lovable little girl. After she has put her hair up she is no longer the child, but a distraught woman. Supporting Miss Leslie are Julia Swayne Gordon, Maurice Costello, Priestly Morrison, William E. Lawrence, Joe Burke, Frank Norcross and Walter Horton.

William Russell in Mountaineer Role.

In the current William Russell production, "The Other Side of Eden," which is now being filmed at Lake Tahoe, under the direction of Emmett J. Flynn, Russell will appear in the role of a young mountaineer. It is said that the story, which is by Stephen Fox, offers him a wonderful opportunity to exercise his dramatic talent in tense and thrilling action, as well as to exhibit some spectacular feats of horsemanship. Mary Thurman will again appear as Russell's leading woman, and others in the supporting cast include Harvey Clark, Frank Brownlee, Pauline Curley and Fred M. Malatesta.

"Cupid Forecloses" Arrives in the East.

The completed picture of "Cupid Forecloses," with Bessie Love as the star, has arrived East from Vitagraph's Western studio at Hollywood. The picture is based on "Hurrying Fate and Geraldine," the story by Florence Morse Kingsley. Miss Love is seen as a little country schoolma'am who is having great difficulty in supporting her mother, aunt and younger brother.

David Smith directed. The supporting cast includes Wallace McDonald, Frank Hayes, Jim Donnelly, Dorothea Wolbert, Aggie Herring, Jake Abram, Anne Schaeffer, Gordon Griffith and Otto Lederer.

REVIEWS (Continued)

who the important members of the congregation are, and other useful information. But instead of gretting Nelson's sweetheart, Kitty Judd, he makes a mistake and kisses her sister Bessie. He meets with other difficulties, but succeeds in carrying out his deception.

J. Barrington preaches a number of sermons which startle the community and fill the vacant pews with interested people. He quickly gets wise to an effort being made by a hypocritical deacon, Abel Cruck, and his son, to get the church property for a small sum of money. This scheme puzzles J. Barrington considerably until he discovers that the church property is directly in line with an adjacent oil field, and that there is oil on the land. He summons his brother, Nelson, and they expose Cruck and his son to the community. Kitty Judd, in the meantime, has discovered the truth, and J. Barrington becomes engaged to Bessie, with whom he is really in love.

Program and Advertising Phrases: What Happened When the Genial Business Man Masqueraded as His Solemn-Faced Brother, a Minister? See the Amusing Answer in "In His Brother's Place."

Hale Hamilton in Novel and Decidedly Humorous Dual Role in Clever Story Written By and For Himself.

Did You Ever See Anyone Kiss Two Girls at the Same Time? Well, Hale Hamilton Does This in "In His Brother's Place."

You Will Enjoy Seeing Hale Hamilton in Two Distinctly Different and Highly Amusing Characterizations in This Novel Photoplay.

Advertising Angles: If you can work but a single angle in your advertising, take up the harum-scarum brother who substitutes in his twin's pulpit, but it should be worth more space to play up the many angles you are offered. Present the star as the author of the play, then work the substitution and pick up the lesser angles. You should direct a large part of your appeal toward church members. This story will interest them above the average, but make it patent to all that it is a brisk comedy and not a religious topic.

"A Broadway Saint"

Five-Reel World-Picture Features Montagu Love in Story of City and Country.

Reviewed by Robert C. McElravy.

NUMBERLESS stories have been based on the contrast of ideas prevailing in small towns and cities, and this five-reel World Picture, "A Broadway Saint," is one of these. It plays in a lightly satirical way with the idea sometimes found in small communities that everyone who comes from New York City is dyed in the deepest sort of villainy. The fore part of the picture is devoted to this theme, and is perhaps the most amusing portion of the feature. Later, when the scenes revert to New York, there is a drop in the interest, and the conclusion seems rather pointless.

Montagu Love plays the role of Dick Vernon, a poor young man who lives in a cheap boarding house in the city. When vacation time comes he decides to visit his Uncle Galt, in Boonsburg, a course of procedure which will save him considerable money. He arrives in Boonsburg, and, greatly to his surprise, finds himself looked upon as a bold adventurer, and the Woman's Friendly Society takes pains to spread abroad unfriendly rumors concerning him. In the course of the story, his Uncle Galt inherits a million dollars and goes with Dick to the city, where he finds that Dick has always lived a quiet life.

There is a love story in this number, but the subject is lacking in dramatic incidents, and the characters are not made to seem real. As a whole, the production is only of average interest.

Cast.

Dick Vernon.....Montagu Love
Uncle Galt.....George Bunny
Mazie Chateaux.....Helen Weer
Professor Lackland.....Emmie La Croix
Mrs. Unger.....Mrs. Burmeister
Martha Galt.....Emily Fitzroy
Lucilla Galt.....Annie Laurie Spence
Madam Chateaux (Mazie's mother).....Mrs. Stuart Robson
Mr. Frewen.....Edward Arnold
Mrs. Frewen.....Sally Crute

Story by Forrest Halsey.
Scenario by Giles R. Warren.
Directed by Harry O. Hoyt.

The Story.

Dick Vernon, the hero of "A Broadway Saint," lives in a cheap New York boarding house. He is a poor young man and sees but little of the wordly life of the city. He has one close friend, a hack writer, named Professor Lackland, whom he helps financially.

When vacation time comes, Dick decides to go to the small town of Boonsburg, where his Uncle Galt lives, thinking this will be a comparatively inexpensive way to spend the time allotted him. He arrives in Boonsburg and is quickly suspected of being a "city man," and this suspicion in Boonsburg apparently means that he is very bad indeed. He finds himself shunned by the Woman's Friendly Society, and even the men of the town regard him as one to be avoided. When he ignores the attempted flirtations of some village girls, they spread the report that he has insulted them.

Dick soon finds himself unwelcome at his uncle's home, and goes to the local hotel. Here he meets Mazie Chateaux, a member of a burlesque company. While walking in the country, he saves Mazie from the approaches of a cow with unfriendly designs.

Dick's Uncle Galt, who has always been considered a model man, unexpectedly inherits a million dollars. He changes his attitude toward the youth, and eventually they go to New York, where Uncle Galt is amazed to find that he can teach Dick many things about city life he never knew.

Program and Advertising Phrases: Because He Was From New York They Believed Him to Be Wicked, But He Was Really "A Broadway Saint."

Amusing Satire on the Small Town Idea That Everybody Who Hails From the Big City Is Wicked.

Montagu Love in Amusing Role of a Model New Yorker Who Has a Hard Time Living Up to the "Wicked" Idea His Country Uncle Had of Him.

Clever Comedy of the Adventures of a New Yorker and His Exciting Experiences in a Small Town.

Advertising Angles: Play up Love and hammer hard on the title angle. Start off with a teaser campaign with "What's a saint on Broadway?" "Can a man live near Broadway and be a saint?" Then start your regular stuff and work the other side, telling your patron that he has seen hundreds of hectic New Yorkers, and that here is a chance to see the real New Yorker and not the man people out of town think he is. Work hard on this and you can get a strong interest. Don't tell too much of the story. It would be better not to tell the story at all, to arouse curiosity.

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"Our Better Selves" Heads Pathe for July 27

IN the lead-off position on the Pathe batting order, for release on July 27, is a strong society drama of abnegation and self-sacrifice, "Our Better Selves," with Fannie Ward as the star. It presents Fannie Ward in a dramatic role admitting of lavish gowning amid sumptuous stage settings.

The story and scenario are by Ouida Bergere, and the production is made by the Astra corporation. In the play, Miss Ward has another exacting emotional part. The star is fitted with a character molded to her talents and personality.

Another fine number on the Pathe program, for July 27 releasing, is a Harold Lloyd comedy, "Never Touched Me." As usual, this light comedian has the assistance of Snub Pollard and Bebe Daniels in distilling laughter.

"The Tiger Face," episode No. 15 of the Pathe serial, "The Tiger's Trail," starring Ruth Roland, brings the chase for the Pact of Three and the Tiger Idol to a successful conclusion. The serial ends with the wedding of Jack Randall and Belle.

Included in the program is the regular Pathe Review, with a full complement of educational features, and the Topics of the Day release—the nation's editorial opinion, pithily expressed, which is compiled from the daily press by the Literary Digest.

Employ Mirrors to Light Caves in "Male and Female"

SCENES photographed in caves far beneath the earth's surface by the aid of reflected sunlight are one of the many unusual features of "Male and Female (Created He Them)," Cecil B. DeMille's latest special production.

The story has as its basis Sir James M. Barrie's "The Admirable Crichton." The scenario is the work of Jeanie Macpherson, author of a number of recent De Mille successes. In adapting the English dramatist's story for screen use, Miss Macpherson elaborated on some of the details of the original, including the shipwreck scene and the subsequent actions of the survivors.

One group of refugees seeks shelter in the caves of the island near which the wreck has occurred. It was in filming this portion of the story that Alvin Wyckoff, cinematographer, showed his resourcefulness while producing scenes of rare beauty. Several large plate-glass mirrors and a corresponding number of dull silver reflectors were employed. By mounting these mirrors at the mouth of the cave and relaying the light thus captured from mirror to mirror and reflector to reflector an excellent soft light was supplied far down in the earth.

Because of the changing position of the sun and the number of mirrors involved these scenes required unlimited time and patience on the part of actors and photographers.

Bennison's "High Pockets" Gives Him a Strong Role

THE SMILING COWBOY," who has captured the heart of America and at least a score of heroines, once more puts across his personality with a box-office punch in "High Pockets." This is the latest Betzwood picture in which Louis Bennison is starred and will shortly be released by Goldwyn.

Mr. Bennison plays his familiar western part—and his character, it seems, is one that he draws fresh delight from each time he plays it, to judge by its spontaneity and naturalness in his latest productions—and particularly in "High Pockets."

The humor peculiar to the plains is not lacking in his makeup. Neither is the romantic strain. "High Pockets" gives him full opportunity to develop these things and the smile which has fastened upon him his nickname of "The Smiling Cowboy" is as potent as it ever was.

The picture is replete with color and lights and shades. The "general store" dear to the heart of the old west; the dance hall, with its senoritas and senors; and the whole atmosphere of the ranch and the saloon are faithfully reproduced.

Simplex Reports Many Sales for June.

From the house of Lucas in Atlanta, Ga., comes the news that during the month of June, Simplex sales have climbed beyond expectation. Evidence of the Lucas activities in the South along Simplex lines are contained in the monthly reports covering both the Lucas Theatre Supply Company in Atlanta, Ga., and the Lucas dealer, George Viverito, in New Orleans, La.

The following theatres purchased Simplex projectors during June through Atlanta: Academy of Music, Selma, Ala.; Milton Theatre, Milton, Fla.; The Opera House, Wytheville, Va.; New Imp Theatre, Florence, S. C.; Dreamland Theatre, Darlington, S. C.; Palace Theatre, Douglas, Ga.; Blodgett Theatre, Blodgett, Miss.; Pastime Amusement Company, Lumberton, N. C.; Opera House, Farmville, Va.; Dixie Theatre, Winona, Miss.; Lee Theatre, Carrabelle, Fla.; Auditorium, Woodbury, Ga., and Pastime Amusement Company, Lumberton, N. C.

The following theatres purchased Simplex projectors through George Viverito at New Orleans: Elk's Theatre, New Iberia, La.; A. & G. Theatre, Bay St. Louis, Miss.; Washington Theatre, Strand Theatre, Sanger Amusement Company, Globe Theatre, Fine Arts Theatre, all in New Orleans.

"The Rider of the Law" Finished.

Harry Carey has just finished "Jim of the Rangers," a Universal production now titled "The Rider of the Law."

Jack Ford produced the film. The story was originally written by G. B. Lancaster, the English novelist, and was put in scenario form by H. Tipton Steck.

"Toying" with Fate—and the Baby.
Mr. and Mrs. Carter De Haven collect a few playthings in their comedy for Goldwyn, "After the Bawl."

The cast supporting the star includes Gloria Hope. Her role is that of "Betty," a girl of the old West. The Harry Carey cowboy squadron is seen in this fall release. Among them are Joe Harris, Ted Brooks, Vesta Pegg, Duke R. Lee and Jack Woods. Claire Anderson and Jennie Lee play the feminine roles of a siren, and Betty's mother, respectively.

Viola Dana in "Microbe" To Be Released July 21

THE MICROBE," with Viola Dana in the title role, is announced by Metro for release on July 21.

Adapted from Henry Altimus' original short story published in Ainslee's Magazine, "The Microbe" is described as an appealing story of life created by the ingenious brain of one of America's foremost fiction writers and converted to the silent drama by June Mathis, head of the Metro staff.

Henry Otto directed the production.

"The Microbe" provides Viola Dana with the most piquant and varied roles she has ever portrayed before the camera. The character of the leading role could not have fitted the star better if it had been written expressly for her.

The supporting cast includes Kenneth Harlan, Arthur Maude, Ned Norworth, Bonnie Hill and Lucy Donahue.

Sylvia Breamer on Stage Early in Life.

Sylvia Breamer, the well known Blackton star, is an Australian by birth, and has been on the stage practically all her life. She received her early training in the Antipodes playing in all the imported American productions which found their way from Broadway. Her first engagement in New York was with Grace George, in "Major Barbara," shortly after which she joined the motion picture colony, and has been associated with Thomas H. Ince, William S. Hart, Charles Ray, Sessue Hayakawa, Cecil de Mille and others. She has been under the Blackton banner for about a year.

"Bishop's Emeralds" Going Big.

"The Bishop's Emeralds," the first Virginia Pearson production presented to the public by Louis Meyer, has met with great success throughout the country. Rothschild, manager of Marcus Loew's New York Roof, told of the record-breaking business it brought during its run at his theatre.

In Washington the production played a full week at the Rialto Theatre before starting its series of long runs at other Moore Theatres.

All Sets Ready for Next Lila Lee Film.

Director Robert G. Vignola may establish a record in speedy production on his next Paramount-Artcraft picture, which is to be started as soon as he completes Vivian Martin's latest starring vehicle, "His Official Fiancee." The picture will star Lila Lee. It is from an original story by Beulah Marie Dix, and in order to facilitate production on the picture, which must be completed for delivery by August 20, all the sets will be finished and on the studio stage when Mr. Vignola starts work, so that it will be possible to shoot scenes in sequence.

Real Hindus in Vitagraph Serial.

The Vitagraph film, "The Perils of Thunder Mountain," Antonio Moreno-Carol Holloway chapter play which is now nearly complete in the making, although but eight episodes have so far been released, shows care in making the Hindu scenes. Nothing was faked, and the Hindus were Hindus not extra men dressed to look the part as nearly as possible.

There is also a large Hindu colony on the Pacific Coast, especially in South America, with a goodly settlement in San Francisco. These provided the men used in the film.

Success Stories—*No. 1*

ONE of the most successful showmen in the country is S. Z. Poli, with eleven big houses. He knows how to attract people to his theatre. He knows that just as the majority of merchants must depend on their show windows, the exhibitor must make his Front and Lobby Display do most of his advertising.

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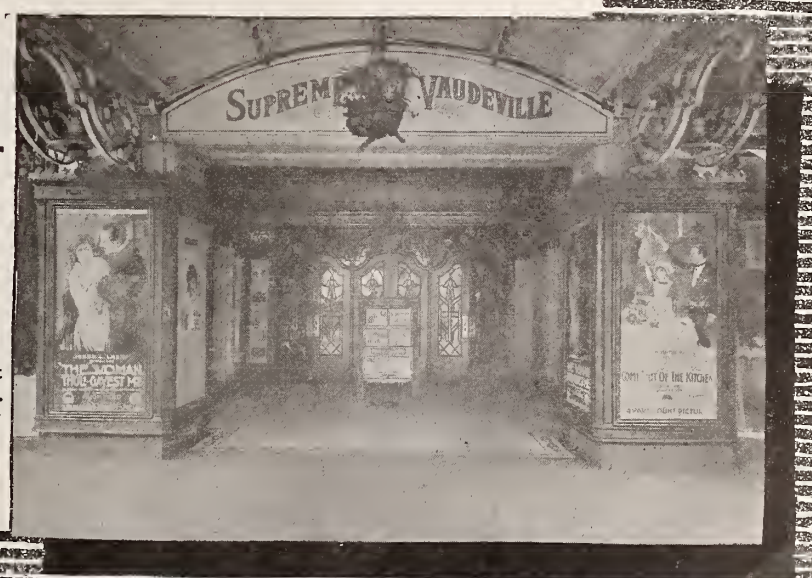

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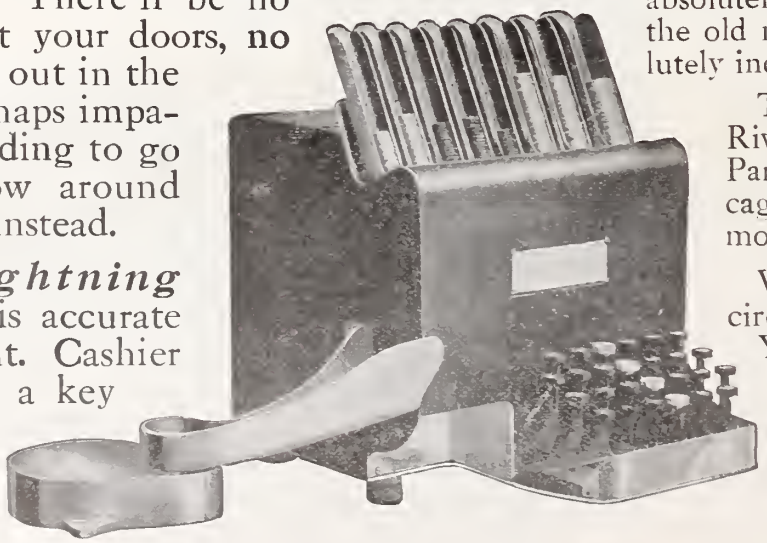

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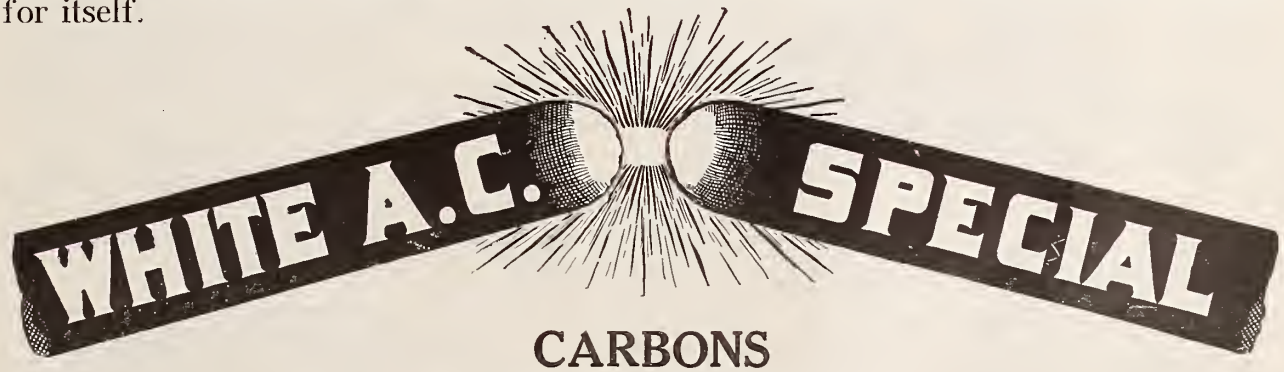

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT-ARBUCKLE COMEDIES.
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

June 15—Squared.
July 13—Bunkered.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).

Artcraft Pictures.

June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (RE-ISSUES.)

June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldine Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montelr.

PARAMOUNT-BRAY PICTOGRAPHS.

June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.
July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).
July 20—Rose of the West (Madlaine Traverse).

VICTORY PICTURES.

May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
July 27—The Sneak (Gladys Brockwell).
Aug. 8—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES.

May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaler .

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter DeHaven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter DeHaven).
Aug. 24—Honeymooning (Carter DeHaven).

"Go Get 'em Pete" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 15—The Only Way.
June 8—When Black Is Red.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
You Never Know Your Luck (House Peters).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

No. 1, "Made in America."
No. 2, "Nine Million Answer."
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."

(Continued on page 590)

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart — Benjamin B. Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing House.

SPECIALS.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

FIRST ROTHAPFEL UNIT PROGRAM,

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JUNE 29.

The Profiteers (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 11, "In the Breakers"—Two Parts—Drama—Astra).
Spring Fever (Harold Lloyd—One Reel—Comedy—Rolin).
Pen Points of Progress (Educational—One Reel—Leggett-Gruen).
Topics of the Day No. 9 (Topical—Literary Digest).
Pathe News No. 54 (Topical).
Pathe News No. 55 (Topical).

RELEASES FOR WEEK OF JULY 6.

Gates of Brass (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 12, "The Two Amazons"—Two Parts—Drama—Astra).
Billy Blazes, Esq. (Harold Lloyd—One Reel—Comedy—Rolin.
Pathe Review No. 13 (Educational).
Topics of the Day No. 10 (Topical-Literary Digest).
Pathe News No .56 (Topical).
Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 13.

The Tiger's Trail (Episode No. 13, "The False Idol"—Two Parts—Drama—Astra).
Just Neighbors (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 11 (Topical-Literary Digest).
Pathe News No. 58 (Topical).
Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita
A Sporting Chance (William Russell).
July 13—Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).
June—Better Times (A Brentwood Production).
July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All star cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.
(One-Reel Comedies.)

June 1—Hearts and Hats.
June 8—Betty's Bolshevikl.
June 15—Little Lucy's Lion.
June 22—'Twas Harry's Fault.
June 29—Little Miss Pinkerton.
June 22—'Twas Henry's Fault.
June 29—Little Miss Pinkerton.
July 6—Oh, What a Jam!
July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein)
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).
July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.
July 30—A Lion Special (Animal Comedy), 03842.

HEARST NEWS.
Issued Every Monday.

L-KO.
(Two-Reel Comedies.)

July 2—The Spotted Nag (Lois Neilson and Harry Keston)—03796.
July 9—A Pair of Deuces (Charlie from the Orient)—03809.
July 16—Two Gun Trixie (Mr. and Mrs. Dan Russell)—03820.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownle)—03831
Aug. 6—A Puppy Love Panic (Lois Nelson and Caroline Wright)—03952.

(Continued on page 592)

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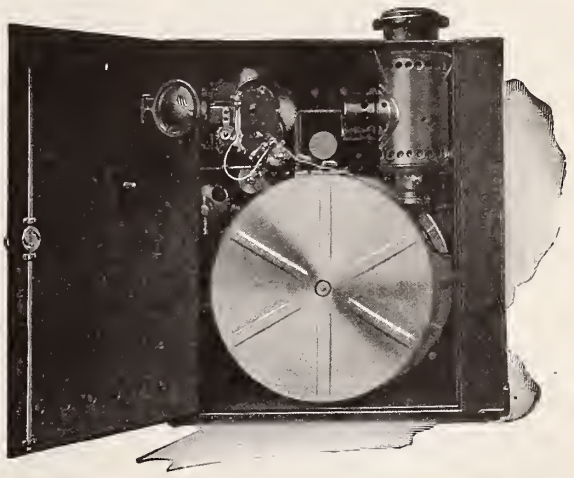

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June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Alice Hewell)—03774.

UNIVERSAL SPECIAL ATTRACTION.

July 7—The Outcasts of Poker Flat (Harry Carey—Six Parts)—03801.
July 14—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Munroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.

NEW SCREEN MAGAZINE.
Issued Every Friday.

INTERNATIONAL NEWS.
Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.
July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.
(Drama—Each Episode in Two Parts—Eddie Polo Featured).

June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

The Red Glove.
(Drama—Each Episode in Two Parts—Marc Walcamp Features.)

June 16—No. 14, "The Lost Millions"—03763.
June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.

Major Allen's Animal Hunt.

July 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.

Special.

July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).

CURRENT EVENTS.
Issued Every Friday.

STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

July 7—Half & Half—03804.
July 14—Temporary Alimony (Neal Burns)—03817.
July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.

WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)

July 5—The Four Gun Bandit (Pete Morrison)—03800.
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.

Vitagraph

VITAGRAPH FEATURES.

The Spark Divine (Alice Joyce—Five Parts).
A Girl at Bay (Corrine Griffith).
Cupid Forecloses (Bessie Love).
The Hornet's Nest (Earle Williams).
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).
The Wolf (Earle Williams).
Cupid Forecloses (Bessie Love).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).

Perils of Thunder Mountain.

Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 14, "Fate's Verdict."

World Pictures Corp.

July 7—The American Way (Arthur Ashley and Dorothy Green).
July 14—Dust of Desire (Ruby DeRemer).
July 21—A Broadway Saint (Montagu Love).
July 28—Bringing Up Betty (Evelyn Greeley).
Aug. 4—Coax Me (June Elvidge).
Aug. 11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

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JUDGE BROWN SERIES.

July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.

Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.
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Trout.
Kiddies.
Model Girls.
China.
Birds and Flowers.
Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.

Feature Releases

CAPITAL FILM COMPANY.
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Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

A Cheerful Liar.
Cupid's Holdup.
Lobster Dressing.
Love—in a Hurry.
Reno—All Change.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.
Mary Moves In (Fay Tincher—Two Parts).

FIRST NATIONAL EXHIBITORS'

Sunnyside (Charlie Chaplin—Three Parts).
In Wrong (Jack Pickford) .
Mary Regan (Anita Stewart—Six Parts).
Daddy Longlegs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (8 Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
A Temperamental Wife (Constance Talmadge).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

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Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.
June 22—Getting the Cassiar's Goat.
June 29—They Grow Everywhere.
July 6—A Haitian Night's Tale.
July 13—A Hair Raising Journey.
July 20—Put Your Cares on Ice.
July 27—Mr. Outing Instructs.
Aug. 3—The Ghost Coast.

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(Continued on page 594)

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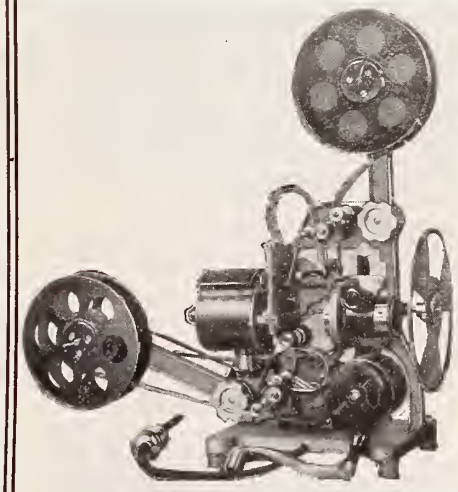

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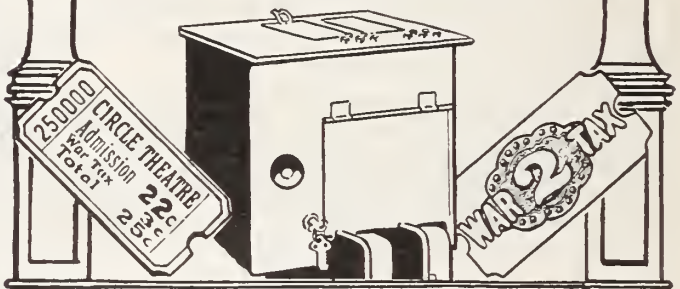

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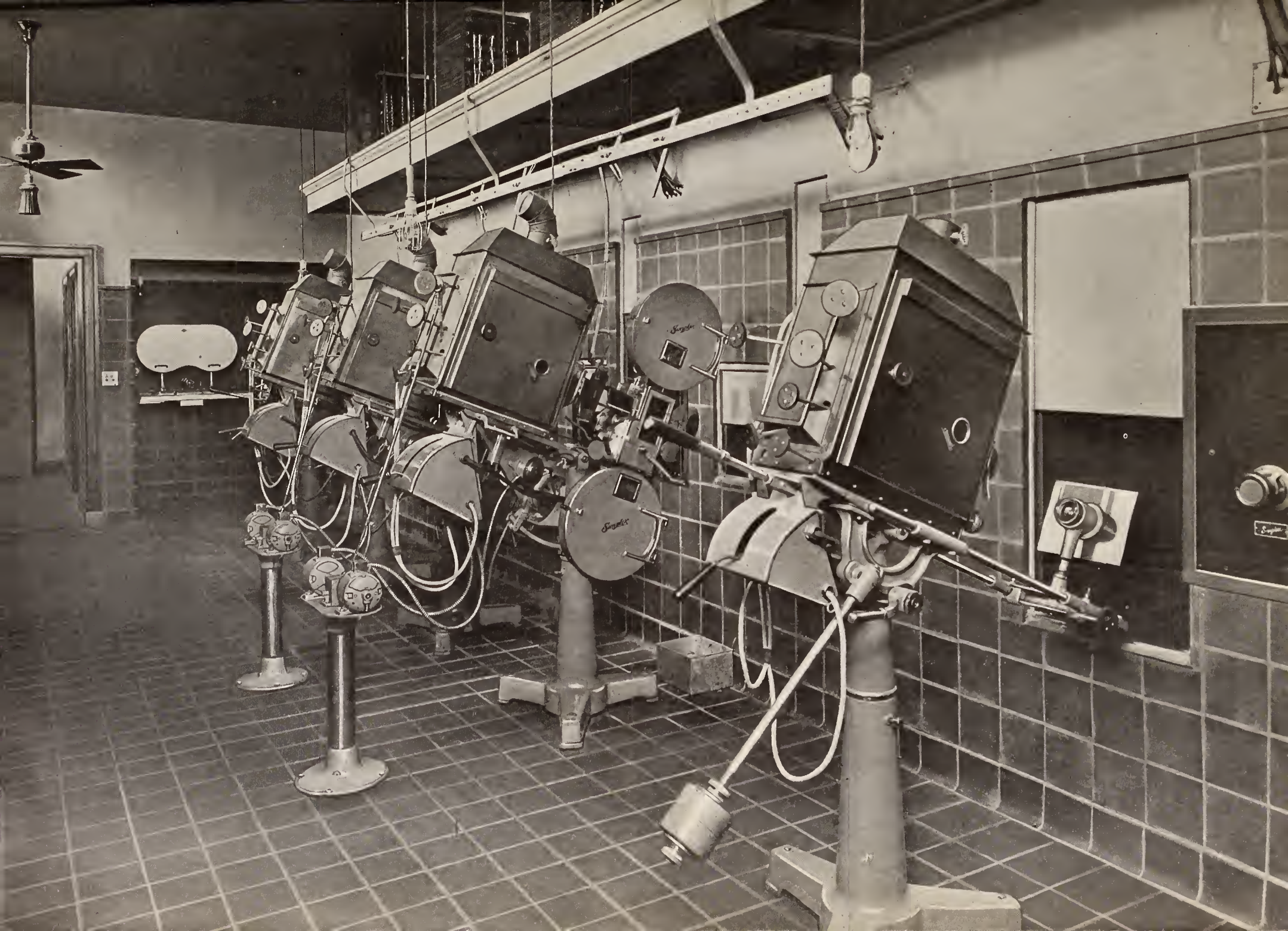

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